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NATIONAL BROADCASTING COMPANY, INC
GENERAL COUNSEL
30 ROCKEFELLER PLAZA, NEW YORK, N. Y

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P D 12-14
MRS MILDRED L JOY
SC-ROOM 274
O ROCKEFELLER PLAZA
EW YORK 20 N Y

e magazine radio and tv advertisers use

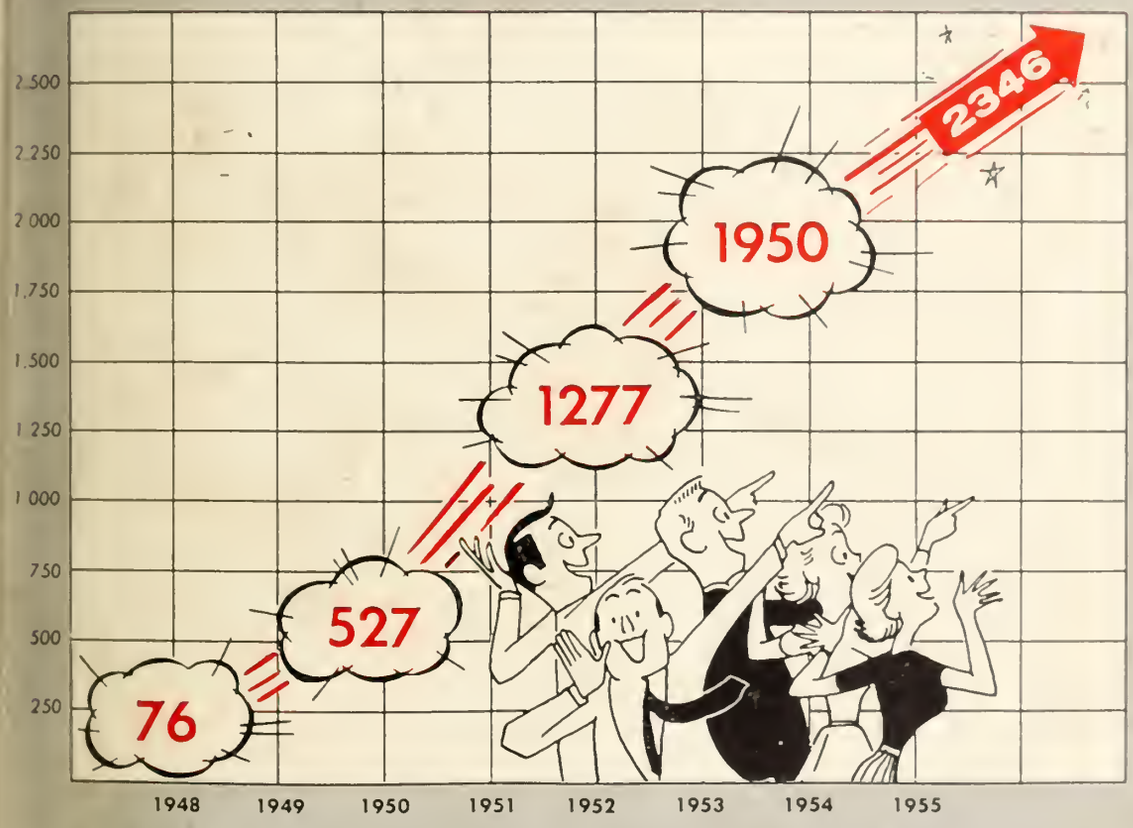
SPONSOR

RECEIVED JULY 1955

JUL

50¢ per copy • $8 per year

Why this Tremendous Growth in the Use of Spot TV?



Number of Advertisers Using Spot Television, 1st Quarter of each year (Rorabaugh)

MOST advertising media have nice gradual growth patterns. But not Spot Television. It took off like a rocket, has been spurting by leaps and bounds ever since. For good reason:

The history of the Spot TV advertiser is that, once he has tested the medium, he expands his use of it, and does his best to keep the profitable results under wraps. When he tries it, the advertiser who has yet to experience the power of this medium will find it has the following characteristics:

1. **Flexibility**—in expenditure per market, choice of station, market, time periods, and programming, and in contract requirements.
2. **Adaptability**—with Spot TV you can take full advantage of the wide variance in regional viewing habits to reach the audience types you want under the conditions you want.
3. **Merchandisability**—Spot Television is a favorite advertising medium of the district manager, the wholesaler, and retailers in every field. And TV station management follow-through with these groups helps make a campaign doubly effective.

To the advertisers represented in the above chart: Congratulations on picking a winner.

To the new ones who'll push the line even higher: We look forward to telling you the full story of Spot Television and helping you make it work.

Edward Petry & Co., Inc.

NEW YORK • CHICAGO • LOS ANGELES • DETROIT • ST. LOUIS • SAN FRANCISCO • ATLANTA

9th FALL FACTS BASICS

TOP ARTICLES

Including for first time spot expenditures of top advertisers and these six major sections:

SECTION 1 — TELEVISION — SPOT PAGE 64* | NETWORK PAGE 86*

SECTION 2 — TELEVISION BASICS — STARTS PAGE 113

SECTION 3 — FILM BASICS — STARTS PAGE 133

SECTION 4 — RADIO — SPOT PAGE 154* | NETWORK PAGE 170*

SECTION 5 — RADIO BASICS — STARTS PAGE 183

SECTION 6 — TIMEBUYING BASICS — STARTS PAGE 209

* predictions of developments to come appear on these pages

The South's FIRST *Television Station*

WTVR

CHANNEL 6—RICHMOND, VIRGINIA

Takes Pleasure in Announcing

Its New

Interconnections

with

ABC *and* CBS

MAXIMUM POWER

100,000 WATTS



MAXIMUM HEIGHT

1,049 FEET

REPRESENTED NATIONALLY BY BLAIR TV INC.

REPORT TO SPONSORS

11 JULY 1955

89% of stations want tv set count

Special "Fall Facts Basics" survey of all U.S. tv outlets points up fact that broadcasters consider market-by-market tv set count one of industry's most pressing needs. Survey showed: 44% of stations consider project "urgent"; 45% consider it "important"; and only 11% consider it "unnecessary" project. See page 68 for details.

–SR–

Color facilities growing

Same study also shows latest growth of tv color facilities among tv stations. Equipped now for network color: 62%; by the end of 1955: an additional 13%. Equipped for color film now: 17%; by the end of 1955: an additional 10%. Local color facilities lag behind; some 5% of stations are equipped for local color telecasts. By the end of '55: 2% more. For more on study, see page 70.

–SR–

ABC plan for night radio

"Saturation radio" is gaining firm foothold at network level. ABC Radio has unveiled new sales plan whereby 28 5-minute periods in week night schedule will be sold to advertisers in groups of 10, 15, 20 or 25. It's not participation plan. Price per segment (in lots of 10 shows) starts at $750. There are no additional discounts, no limit to length of schedule. ABC claims plan is more than twice as efficient as magazines in reaching households, more than 4 times tv.

–SR–

Storer has big spot sales team

Reorganization, expansion of national sales force gives Storer Stations biggest such unit in spot field. Group has regular national reps (Katz, Blair, NBC Spot Sales) but also has key sales executives in New York, Chicago, San Francisco. Team is headed by v.p. and National Sales Director Tom Harker, National Sales Manager Bob Wood (N.Y.). Gayle Grubb heads San Francisco office. Lew Johnson, Paul Evans manage Chicago branch.

–SR–

NBC TV's "comic stable" plans

New NBC TV "countrywide search for promising new, young comedians" accomplishes 3 things: (1) keeps active reserve of comedy talent to replace those network-packaged comedy shows whose ratings are sagging; (2) keeps talented newcomers out of reach of CBS and ABC tv webs; (3) builds another hedge against "fee tv" by developing new program formats. NBC TV also has parallel program to uncover new comedy writing talent. Plans are under direction of program development chief Leonard Hole.

–SR–

Less animation, more "live"

Big rush into animated cartoon commercials in wake of upped Screen Actor's Guild union scales in 1953 has been slowing noticeably, film producers report. Sponsors have learned it's hard to find substitute for effective personal demonstration by "live" personality. Day of "big cast" commercials is over; they've too expensive. Trend is to fewer, and better, film commercial personalities.

SPONSOR, Volume 9, No. 14, 11 July 1955. Published biweekly by SPONSOR Publications, Inc. Executive, Editorial, Advertising, Circulation Offices, 40 E. 49th St., New York 17. Printed at 3110 Elm Ave., Baltimore, Md. $8 a year in U.S. $9 elsewhere. Entered as second class matter 29 Jan. 1949 at Baltimore postoffice under Act of 3 Mar. 1879

REPORT TO SPONSORS for 11 July 1955

Web radio rates watched

Admen are examining recent trend to single rate among radio webs to see actual effect on costs. It's final cost rather than single rate which is important. CBS Radio's new rate card, now being worked out in detail, will have slight effect on costs, other than 5% increase in weekend rates. However, new MBS card provides cost reductions at night of from 10 to 30%. NBC Radio is being watched carefully; it is reexamining entire rate structure.

–SR–

Farm tv level rising fast

Level of tv saturation on U.S. farms is rising more rapidly than is national tv saturation, SPONSOR "Fall Facts" checkup among networks, independent researchers shows. Since a year ago, percent of farms with tv receivers has shot up 21%; today, about half of all farms can be reached with tv. Farm program tastes run close to those of urban cousins, but with less interest in sports events and more interest in special "farm news" and marketing programs.

–SR–

Syndicators get voice

Long-awaited tv film distributors association, now being mapped out, will provide syndicators with official voice, for first time. Steering committee is working up details for charter, rules of procedure, budget. Heading committee is Dwight Martin, General Teleradio, with the following aiding him: Ralph Cohn, Screen Gems; Frank Reel, Ziv; Lou Friedland, MCA; Jay Williams, Official; Ned Koenig, Roach; Saul Konkis, Studio Films; Dave Savage, Guild.

–SR–

"Go inside" for tv commercials

Tv commercials can be more effective, researcher Horace Schwerin feels, if camera is taken "inside" product or area in which product works. In case of 2 rival drug products, one commercial showed static "medical chart" of human system; in other, similar chart was used but with animation to show how remedy worked. Rembrance was twice as high for second commercial. In case of packaged meat product only 3% of audience remembered point of "choice center cuts" orally; 48% remembered when drawing of steer was animated.

–SR–

More Negro, Spanish radio

Two most talked-about radio specialties among timebuyers, reps are Negro-appeal radio and Mexican-American radio, "Fall Facts" checkup by SPONSOR found. There are now some 600 stations airing Negro shows, about 140 with Spanish language. Newest trend: many independent outlets are easing out of other language programing (Polish, Italian, French, German) and are substituting Negro or Spanish radio stanzas. List of advertisers buying includes most of blue-chips.

–SR–

Nielsen measuring British tv

British admen have been receiving briefings this month from Nielsen executives (including Art Nielsen himself) concerning latest applications of tv audience research data to marketing problems. Nielsen's British branch is now measuring viewing in London area, using Audimeters (for minute by-minute data) and Recordimeter-diary combination (for cumulative audiences, composition, etc.). Some 600 homes are in London sample. British NTI reports will be similar to those produced by Nielsen covering U.S. viewing.

–SR–

Nestle looks at ad results

Correlation between ad expenditures and results is getting hard look from Nestle, which has had tremendous growth in advertising dollars. Faith in advertising-results correlations is rare among national advertisers, SPONSOR found during All-Media Evaluation Study.



WGAL-TV LANCASTER, PA.

NBC CBS DuMont

Channel 8 Mighty Market Place



316,000 WATTS

And, it's *the* advertising story of the year. Here are more than three million people with $5¼ billion to spend. And one station —WGAL-TV—reaches this vast audience for you. No time to waste—start your product success story in this market *now*.

STEINMAN STATION
Clair McCollough, Pres.

Harrisburg	Reading
York	Lebanon
Hanover	Pottsville
Gettysburg	Hazleton
Chambersburg	Shamokin
Waynesboro	Mount Carmel
Frederick	Bloomsburg
Westminster	Lewisburg
Carlisle	Lewistown
Sunbury	Lock Haven
Martinsburg	Hagerstown

Representatives: **MEEKER TV, INC.**
New York • Los Angeles • Chicago • San Francisco

he magazine radio and tv advertisers use

SPONSOR

Volume 9 Number 14
11 July 1955

ARTICLES

The top tv and radio trends this fall

Culled from the 304 pages of the Fall Facts Basics issue, here are the most important trends for fall radio and television in digest form — **44**

"My advice on fall buying"—network heads

The heads of television and radio networks tell admen what they regard as best buys for fall and which developments are most important to watch — **46**

Spot tv and radio budgets of major advertisers

For the first time, SPONSOR has compiled 1954 spot tv and radio dollar expenditures of major advertisers, prints them side by side with spending in four other major media (network tv and radio, newspapers, magazines) — **49**

"My advice on fall timebuying"—rep executives

SPONSOR offers the thinking of 16 executives of station representative firms who give tips on fall buying for radio and television advertisers — **52**

This is local programing 1955

You'll see where local television and radio programing is headed as you study these charts drawn from SPONSOR's "Buyers' Guide to Station Programing" — **54**

How B&M set about testing tv

Reported exclusively in SPONSOR for the past six months has been the unique Burnham & Morrill test of television using a small market where sales were low and adding only television as a new factor in marketing — **56**

Timebuyers and their accounts

List of New York agency timebuyers gives accounts of each buyer. Chicago, West Coast and other area buyers will be listed next issue (25 July) — **57**

COMING

Should commercials entertain?

Noble-Dury agency, Nashville, believes television commercials should entertain as well as sell in order to hold viewer attention. This is how their philosophy has worked out in practice for accounts ranging from meat packer to candy — **25 July**

B&M's tv test nears its close

With next issue results in B&M television test will be virtually all in. Report will cover 25 weeks of the scheduled 26-week tv test — **25 July**

How to make the switch to filter tip

This is what happened when an established conventional cigarette converted to a filter tip accompanied by heavy air advertising. A SPONSOR analysis that takes you into the thinking of important advertising decision-makers — **25 July**

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Editor and President: Norman R. Glenn
Secretary-Treasurer: Elaine Couper Glenn
Vice President-Genl. Manager: Bernard Platt
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Senior Editors: Charles Sinclair, Alfred J. Jaffe
Associate Editor: Evelyn Konrad
Department Editor: Lila Lee Seaton
Assistant Editor: Ed Feldmann
Contributing Editors: Bob Foreman, Joe Csida
Editorial Assistant: Florence Ettenberg
Art Director: Donald H. Duffy
Photographer: Lester Cole
Advertising Department: Edwin D. Cooper (Western Manager), Allan H. Giellerup (Southwest Manager), Arnold Alpert (Midwest Manager), John A. Kovchok (Production Manager), Charles L. Nash
Circulation Department: Evelyn Satz (Subscription Manager), Emily Cutillo, Morton C. Kahn, Minerva Mitchell
Office Manager: Catherine Scott Rose
Readers' Service: Augusta B. Shearman
Accounting Department: Eva M. Sanford
Secretary to Publisher: Janet Whittier

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KTHS (LITTLE ROCK)

SAILS INTO Cove, TOO!

Advertisers on 50,000-watt KTHS get *a lot more* than Metropolitan Little Rock. They get coverage throughout *most of Arkansas.*

KTHS drops a strong anchor in Cove, for example. This little West Arkansas town has only 482 people — but combined with thousands of other towns and villages and farms, it helps account for KTHS's daytime coverage of more than 3-1/3 MILLION people.

In Arkansas, KTHS is the BIG radio value—KTHS, Basic CBS in Little Rock.



The Station KTHS daytime primary (0.5MV/M) area has a population of 1,002,758 people, of whom over 100,000 do not receive primary daytime service from any other radio station . . . Our interference-free daytime coverage area has a population of 3,372,433.

KTHS 50,000 Watts CBS Radio

BROADCASTING FROM

LITTLE ROCK, ARKANSAS

Represented by The Branham Co.

Under Same Management as KWKH, Shreveport

Henry Clay, Executive Vice President
B. G. Robertson, General Manager



Volume 4: The 4th year
Chapter I: Summer 1955

KBIG celebrates 3rd birthday June 1 with 140 advertisers, 1955 running 22% ahead of an excellent 1954.

RAB awards plaques in annual "Radio Gets Results" contest. Three go to Southern California—all to KBIG, honoring Sturdy Dog Food (*Morning News*), Sakrete Readymix Cement (*Noon News*), Trewax Floor Wax (*Spots*). In 1954 also, KBIG was the only Southern California station honored in this competition.

L.A. Advertising Women award Annual Frances Holmes "Lulu" to writer Margee Phillips for creative advertising writing (*Von's Grocery Homemakers News*).

Radio-Television News Club of Southern California awards KBIG news director Larry Berrill "Golden Mike" trophy for Most Enterprising News Show. For 3rd consecutive year KBIG is only Independent Station to receive a Golden Mike.

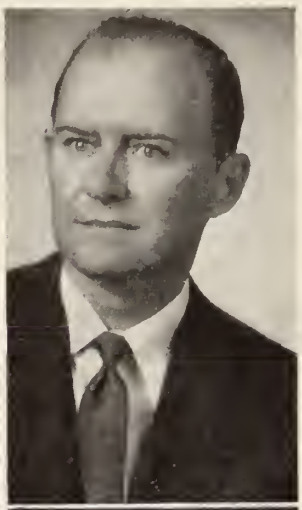
Summer ratings repeat Winter story: Of only 4 stations powerful enough and popular enough to cover all Southern California, as measured by key markets Los Angeles and San Diego, KBIG, the only Independent, delivers by far the greatest number of listeners per dollar invested.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOllywood 3-3205

Nat. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



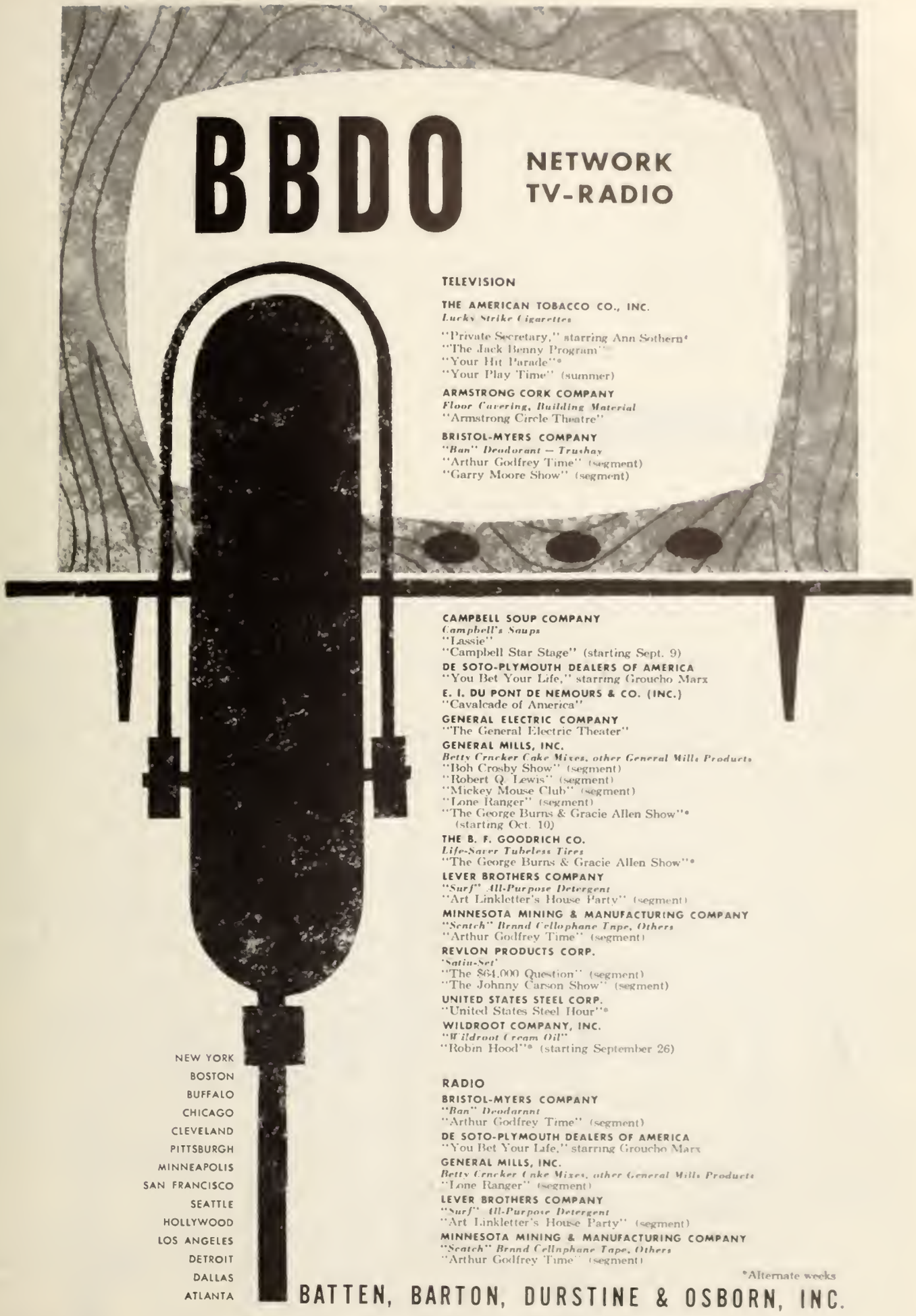
Don Amsden, *Allen & Reynolds, Omaha, Neb., feels that the greatest opportunity in radio is being overlooked—weekends. For clients whose natural interest lies in reaching the family as a group weekends, he feels, are particularly valuable. He says that clients tend to overemphasize the "golden hours" of early morning. "The competition is terrific and so is the 'din' created by close spotting. But weekend radio, especially in this inland region of the Midwest, with its opportunity to reach the family at its leisure is very attractive—especially suited to the use of saturation spot packages. Station rate cards are finally shaping up in a new form which includes more and more attractive packages—combinations of minutes, chainbreaks and I.D.'s for clients."*



Peter M. Bardach, *Foote, Cone & Belding, New York, makes these predictions for 1955: "A lot of clients and agencies may be surpised this fall and winter as color set sales and circulation really get under way. Most of the manufacturers have announced definite plans for color sets," says he, "available late this summer at prices around $700 and $800. Remember the days when a black and white set cost over $400? People bought, and that was when the number of available programs were a third compared with today. The upcoming 'war' between CBS TV and NBC TV for spectacular supremacy will be won by the viewers. The trend toward the magazine concept will grow since only a few giant automotive and soap companies can afford week to week exposure."*



Sam B. Vitt, *Biow-Beirn-Toigo, New York, says that the magazine concept of tv programing has decreased the importance of personality selling. "There's no longer any exclusivity," says he. "The Garroways and Gleasons sell for any and everybody who buys their program. In our opinion, this does not enhance believability. And the result is that the viewer, more than ever before, has to be reached by the merits of the product and not the aura of the personality. We feel that this makes for a new trend toward spot tv. The key to moving products for many clients, and especially in large market areas, today is penetration rather than personalities." There have been studies showing for some products personalities increase sales. But were these studies recent?"*



BBDO

NETWORK TV-RADIO

TELEVISION

THE AMERICAN TOBACCO CO., INC.
Lucky Strike Cigarettes
"Private Secretary," starring Ann Sothern*
"The Jack Benny Program"
"Your Hit Parade"*
"Your Play Time" (summer)

ARMSTRONG CORK COMPANY
Floor Covering, Building Material
"Armstrong Circle Theatre"

BRISTOL-MYERS COMPANY
"Ban" Deodorant — Trushay
"Arthur Godfrey Time" (segment)
"Garry Moore Show" (segment)

CAMPBELL SOUP COMPANY
Campbell's Soups
"Lassie"
"Campbell Star Stage" (starting Sept. 9)

DE SOTO-PLYMOUTH DEALERS OF AMERICA
"You Bet Your Life," starring Groucho Marx

E. I. DU PONT DE NEMOURS & CO. (INC.)
"Cavalcade of America"

GENERAL ELECTRIC COMPANY
"The General Electric Theater"

GENERAL MILLS, INC.
Betty Crocker Cake Mixes, other General Mills Products
"Bob Crosby Show" (segment)
"Robert Q. Lewis" (segment)
"Mickey Mouse Club" (segment)
"Lone Ranger" (segment)
"The George Burns & Gracie Allen Show"* (starting Oct. 10)

THE B. F. GOODRICH CO.
Life-Saver Tubeless Tires
"The George Burns & Gracie Allen Show"*

LEVER BROTHERS COMPANY
"Surf" All-Purpose Detergent
"Art Linkletter's House Party" (segment)

MINNESOTA MINING & MANUFACTURING COMPANY
"Scotch" Brand Cellophane Tape, Others
"Arthur Godfrey Time" (segment)

REVLON PRODUCTS CORP.
"Satin-Set"
"The $64,000 Question" (segment)
"The Johnny Carson Show" (segment)

UNITED STATES STEEL CORP.
"United States Steel Hour"*

WILDROOT COMPANY, INC.
"Wildroot Cream Oil"
"Robin Hood"* (starting September 26)

RADIO

BRISTOL-MYERS COMPANY
"Ban" Deodarnnt
"Arthur Godfrey Time" (segment)

DE SOTO-PLYMOUTH DEALERS OF AMERICA
"You Bet Your Life," starring Groucho Marx

GENERAL MILLS, INC.
Betty Crocker Cake Mixes, other General Mills Products
"Lone Ranger" (segment)

LEVER BROTHERS COMPANY
"Surf" All-Purpose Detergent
"Art Linkletter's House Party" (segment)

MINNESOTA MINING & MANUFACTURING COMPANY
"Scotch" Brand Cellophane Tape, Others
"Arthur Godfrey Time" (segment)

*Alternate weeks

NEW YORK
BOSTON
BUFFALO
CHICAGO
CLEVELAND
PITTSBURGH
MINNEAPOLIS
SAN FRANCISCO
SEATTLE
HOLLYWOOD
LOS ANGELES
DETROIT
DALLAS
ATLANTA

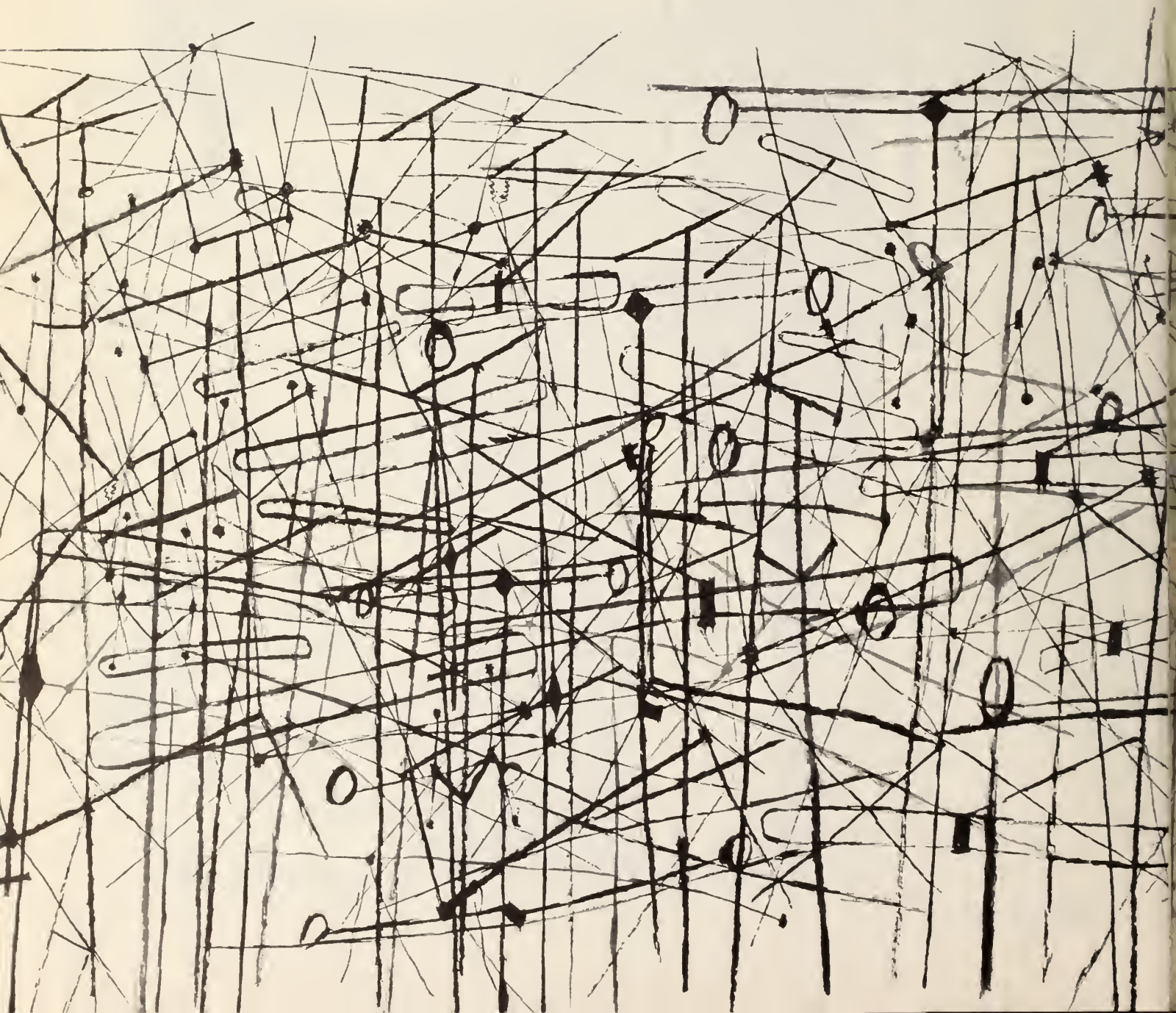
BATTEN, BARTON, DURSTINE & OSBORN, INC.

Harvest

Each year America's rooftops yield a new harvest—a vast aluminum garden spreading increasingly over the face of the nation.

The past season produced a bumper crop on all counts: 3½ million new antennas bringing the total number of television homes to 34,567,000.

The average television family spent more time watching its screen than ever—*5 hours and 20 minutes a day.*



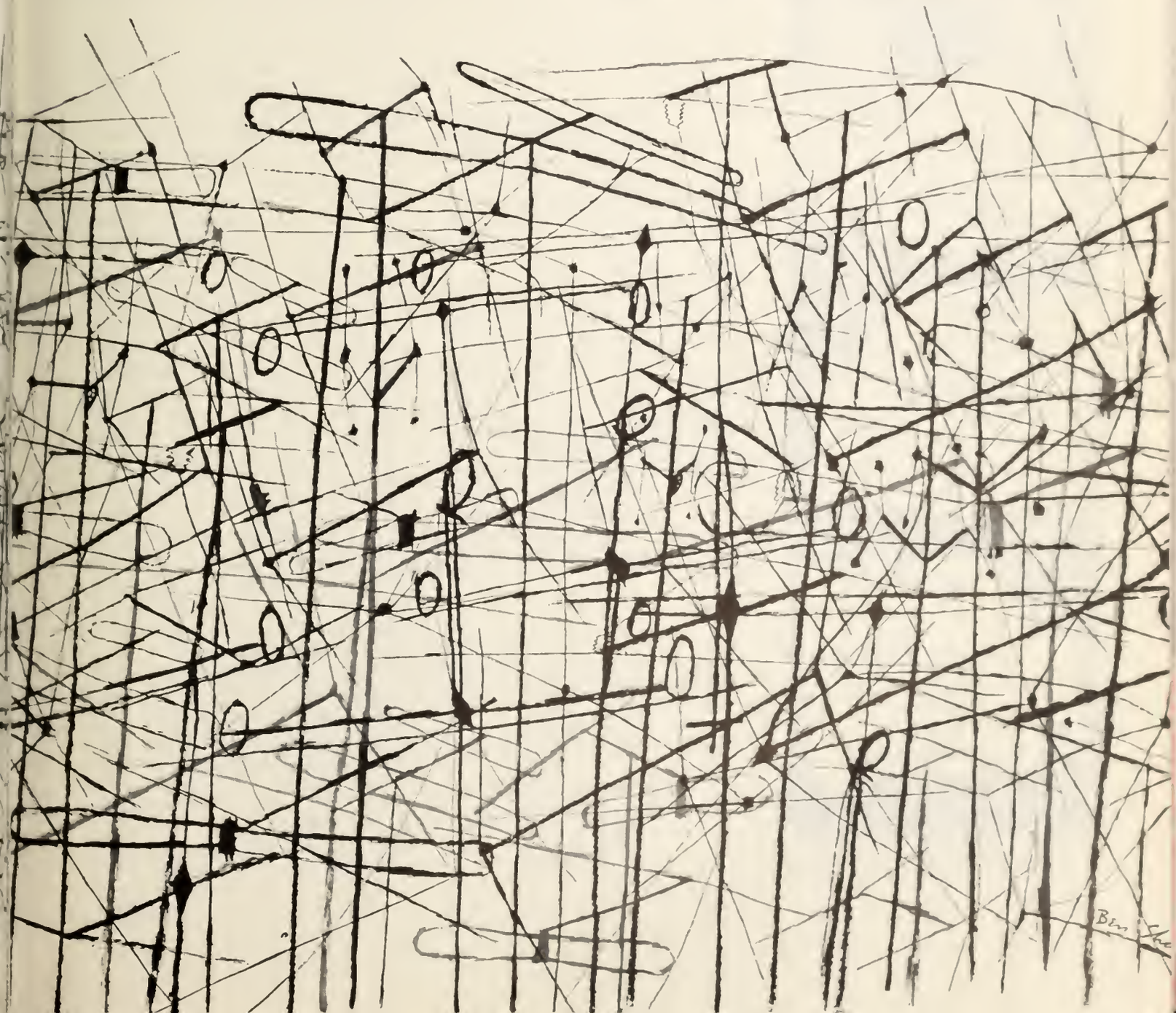
Day and night CBS Television broadcast the majority of the most popular programs and during the past season extended its popularity by enlarging the network to 209 stations—a 75% increase in a year.

Today CBS Television delivers more homes for less money than any other network, and in comparison with its closest competitor, offers an even better buy than it did a year ago.

CBS Television advertisers invested $165,268,000 over the past 12 months —a 20% greater investment than was made on any other network.

By demonstrating television's ability to move our expanding national product into the American home *most efficiently*, CBS Television has become the world's largest single advertising medium.

THE CBS TELEVISION NETWORK





49th and MADISON

SPONSOR invites letters to the editor. Address 40 E. 49 St., New York 17.

TIMEBUYING TIPS

The "Tips on timebuying from six veterans" article in the 27 June issue was most interesting. Above all I think it goes to prove that timebuyers are really human beings and not just machines without feeling as many station men and reps like to intimate from time to time. Without exception all six buyers stressed the importance of intangibles in timebuying, something that all of us here at Foote, Cone & Belding try hard not to overlook.

My only complaint is the picture you used of Frank Silvernail. You've made one of the sweetest guys in the business look like the devil himself. Whoever wrote the article did a good job. I am all in favor of humanizing the timebuyer.

PETER M. BARDACH
Radio & Tv Timebuyer
Foote, Cone & Belding
New York

• For a picture of Frank Silvernail in a more natural pose, see page 210, this issue. And for more tips on timebuying see Timebuying Basics, which starts on page 209.

TV VIEWING

We are interested in learning how many hours daily the average person watches television. If you have any data on this subject or can refer us to other sources of information, we would appreciate it very much. We were referred to you by our local television station WHAM-TV.

DOROTHY KANWISCHER
Librarian
Kemp Research Org.
Rochester, N. Y.

• The 1955 Television Basics, page 3, gives the figure for daily average home viewing: near 4.5 hours.

WOOLWORTH

I am very much impressed with your reprint on the story on the Woolworth Show from the 18 April issue of SPONSOR. Would you please advise the cost of 100 copies of this reprint? We would like to mail them to local accounts.

HOWARD W. MEAGLE
Promotion Manager
WWVA
Wheeling, W. Va.

• 100 copies of the reprint cost $10.

PROCTER & GAMBLE

In the last four issues of SPONSOR there have appeared four articles on P&G. These articles were both enjoyable and enlightening.

The agency personnel, especially those affiliated with P&G, felt that we should have some additional copies of these articles for reference.

Therefore, I would like to request copies of the four articles.

AL BRONSTEIN
Research Department
Biow-Beirn-Toigo
New York

• The P&G series began in the 16 May issue. Reprints will soon be available.

GUARANTEED CIRCULATION

The 2 May 1955 "Sponsor Asks" discussed the pros and cons of "guaranteed circulation." The concept of a "guaranteed circulation" inferred that if the value of exposures are achieved (i.e. delivered by the medium), the charge stipulated would be paid by the advertiser. If the figure is not attained, a cost penalty is invoked; if the figure is exceeded, the advertiser would be expected to pay a premium.

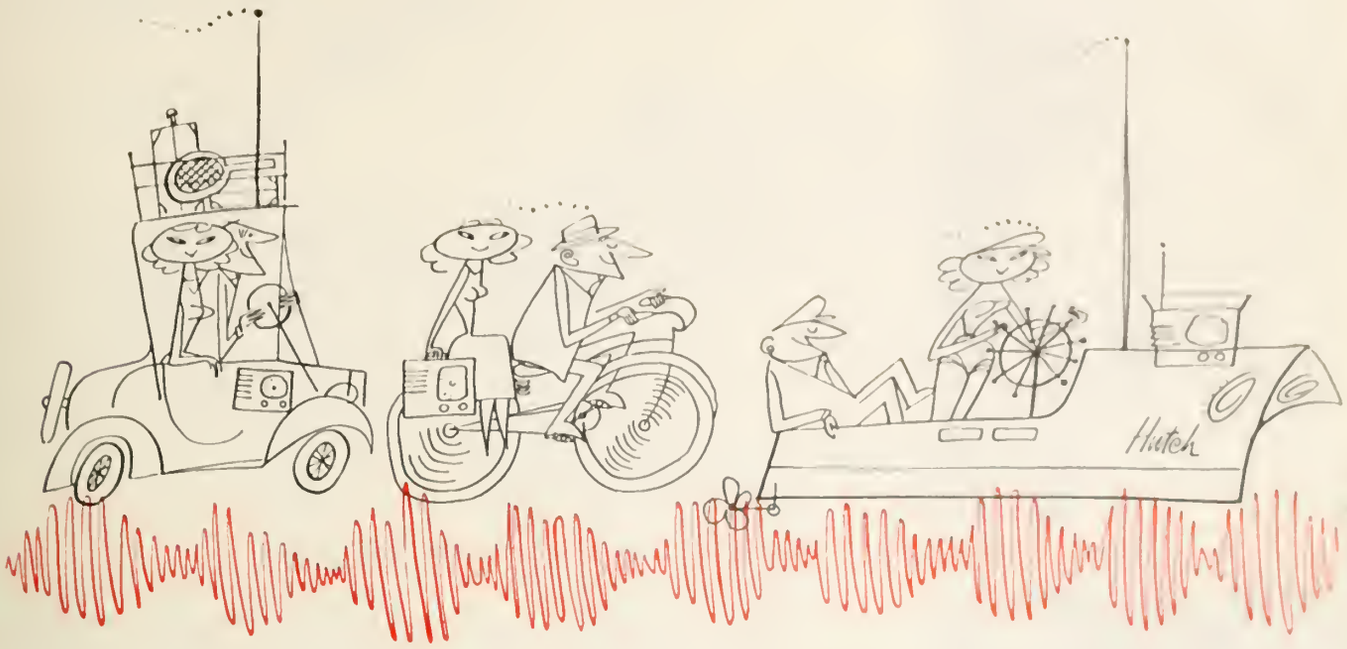
Here are a few of the problems which such a concept immediately brings to bear:

1. Who is to establish the standard for measurement? Is it to be the overall circulation of a magazine, or the exposure to the advertiser's ad in that magazine? Is it to be the listeners to the weekly schedule of a network operation, or a specific program, which an advertiser might buy? Or, would it be the listeners to the advertiser's commercial within the program?

2. What organizations are to be accepted as the proof of "guaranteed circulation"? Starch? Audit Bureau of Circulation? Nielsen? Would this remove all competition from the measurement field and establish a monopoly, or can many companies exist in such an atmosphere

3. Who will establish the unit cost criterion? Will this be the same in magazines as it is in tv? Does a noter to a full page ad in *Life* receive the same amount of impact as a viewer to an advertiser's tv commercial?

4. Would such a system eliminate the small budget advertiser in tv who would buy an unknown program only to find that its success and the pre-



Vacation bound? Go by kilocycle



This consumer-type copy is provided by WMT, a radio station in Eastern Iowa with consumer-type listeners—more, in fact, in its 33-county primary area than all other radio stations in the area combined. For details see the man from Katz.



This is San Francisco...

where KCBS has "coverage that counts!" Count the mail received by KCBS personality programs and you find pulling power, response in direct proportion to our Northern California population

KCBS

50,000 WATTS

Represented by CBS Radio Spot Sales

mium he would have to pay would outstrip his pocketbook? Would networks experiment with quality programs without mass appeal (such as *Omnibus, See it Now, Meet the Press*) if they were to know that the relatively low audience appeal would mean revenue penalties? Would the media insist upon greater control of editorial content in order to maximize their opportunity of achieving their "guarantees?"

5. What precedent is there in our economy to warrant such a concept? Does Procter & Gamble, in its manufacture and distribution of a new product, guarantee to the retailer that it will sell? Should the retailers' sales fall below a certain figure, does P&G reimburse the retailer for any losses which might be incurred? Are magazines "guaranteeing" exposures to a commercial message once the magazine is brought into the home?

D. W. Coyle
Director of Tv Research
ABC

OPEN MINDED

Please forward 10 reprints of your outstanding article "Are you morning-minded or open-minded?" in the 13 June issue, and bill us accordingly. This is certainly another example of SPONSOR ringing the bell. Keep up the good work.

John R. Mahoney
Commercial Manager
WIBG, Phila.

● **There are no reprints of this article, but copies of the 13 June issue are available at $.50 for 1-10 copies, $.40 for 11-50 copies.**

HANDLING FILM

We are endeavoring to set up a standard operating procedure for the handling, shipping and storing of film commercials. While we have ideas of our own which we will use, we are trying to gather other ideas and systems to study and incorporate.

We would appreciate it greatly if you would send us copies of any articles which you may have run in your magazine which explain how agencies handle, ship and store their film commercials.

Thomas S. Cadden
Radio-Tv Director
Krupnick & Associates
St. Louis

● **The 8 February 1954 issue of SPONSOR carried a story on film service firms. These firms did about $53,000,000 worth of business in handling filmed commercials for producers, agencies and sponsors in 1954.**

INVESTIGATE

I have been looking in SPONSOR for the lyrics of Hank Fort's song "Investigate" but have been unable so far to find them. Can it be that I have missed them?

Max D. Paglin
Legal Asst. to
Commissioner Bartley
FCC

● **Reader Paglin is referring to the song written by Hank Fort, ASCAP and presented at SPONSOR's Tv Pioneer Dinner. It did not run in the magazine, however. The lyrics went, in part, "The problems that confront the tv industry/ Are earning much concern from the FCC/ But simple solutions are now passé/ This is the way . . . we do it today/ Investigate . . . investigate/ If the problem is small or the problem is great/ We deliberate and procastinate/ But investigate and then we legislate.**

Should politicos be assigned their equal time?/ Should tv shows delete any theme of crime/ To help combat the juvenile delinquency?/ Should we make it for "pay" or give it for "free?" Investigate," . . . etc.

BUYERS' GUIDE

I want to comment on your 1955 *Buyers' Guide*. This is an excellent compilation of program material, which should prove very useful and helpful to many buyers in the business. I am sure they share my sentiments. You are to be congratulated on another fine contribution to the industry.

Arthur S. Pardoll
Director of Broadcast Media
Foote, Cone & Belding
New York

The *Buyers' Guide* certainly contains much valuable information. As some of us here reviewed its contents the other day, the remark, "I wish we had this book last month" was made several times.

Thaddeus S. Kelly
Radio-Tv Supervisor
McCann-Erickson
New York City

Congratulations on a terrific book listing all of the various types of programs and also, thanks for the nice job you did with the radio and tv farm directors. I appreciate this a great deal. This should serve as a ready reference for a good many people are constantly calling me for such information.

Phil Alampi
Farm & Garden Director
WRCA
New York

(*Please turn to page* 303)



ON-TARGET TELEVISION

KUDNER AGENCY, INC.

NEW YORK DETROIT LOS ANGELES WASHINGTON SAN FRANCISCO

WHAT IS "HARD SELL"





IS IT:

1. A SHORT COMMERCIAL, OR A LONG ONE?

2. A COMMERCIAL THAT WHISPERS, OR ONE THAT SHOUTS?

ON TV?



3. A FUNNY COMMERCIAL, OR A SERIOUS, FACTUAL ONE?



4. A GENTLY PRODDING MESSAGE, OR ONE THAT SLEDGE-HAMMERS THE STORY HOME?

IN TV

as in practically everything else, what is one advertiser's meat, may very often be another's poison.

At McCann-Erickson, we approach each individual TV advertiser's problem, as an individual problem.

And we have found, more often than not, that when the inventiveness and creative skills of able people—thoroughly seasoned specialists in all phases of TV

. . . combines with the wealth of experience gained from placing over one billion two hundred million dollars of advertising . . .

the usually inevitable result is the kind of hard-hitting TV that sells products, service and ideas with force and efficiency.

McCANN-ERICKSON, INC.
ADVERTISING

New York, Boston, Cleveland, Detroit, Louisville, Chicago, Houston, Dallas, Portland, Los Angeles, San Francisco

KSDO
TOPS AGAIN
In The Billion Dollar San Diego Market

For years we've been telling the same story . . . KSDO is tops in San Diego. Just in case you like fiddling with ratings — here's the whole ball of wax as reported by Mister Hooper.

HOOPER RADIO AUDIENCE INDEX

Months: MAY-JUNE 1955

TIME:	KSDO	Station #2
Mon. thru Fri. 8 am-12 noon	25.5	11.4
Mon. thru Fri. 12 noon-6 pm	24.2	17.1
Sunday 9 am-12 noon	26.6	9.7
Sunday 12 noon-6 pm	57.0	9.3
Saturday 8 am-6 pm	37.2	15.1

KSDO "KASH BOX"
absolutely the biggest Label-Pull in San Diego
135,000 LETTERS
135,000 LABELS
in less than 6 months.
Write — Call For Availabilities

KSDO
1130 KC 5000 WATTS

S. NATIONAL BANK BLDG.
SAN DIEGO 1, CALIF.
BElmont 2-2041

KSDO
1130 K C 5000 WATTS

Representatives
John E. Pearson Co.
New York—Chicago
Daren McGavren—San Francisco
Hugh Feltis—Associates—Seattle
H. Quenton Cox & Assoc., Portland
Walt Lake—Los Angeles

AGENCY AD LIBS



by Bob Foreman

Fall program pivot: tv's 7:30-8 "feed-in" block

Having conditioned myself over so many months and pages to avoid the factual in favor of the conjectural, I find it difficult to tailor this tract to the particular editorial slant of the issue. However, I will attempt to marshal a few "fall facts" as they have appeared before me and as they seem to bear upon the coming season of television.

The more obvious items, mentioned in this series before, include the decided trend toward family-type programing. This concept made its hat out of the straws in the wind of this present season's activities in television; to wit, *Lassie* and Disney and a few other isolated cases in point where the programs have by their virtue and time slot attracted sizeable numbers of children *and* adults in about a 50-50 proportion.

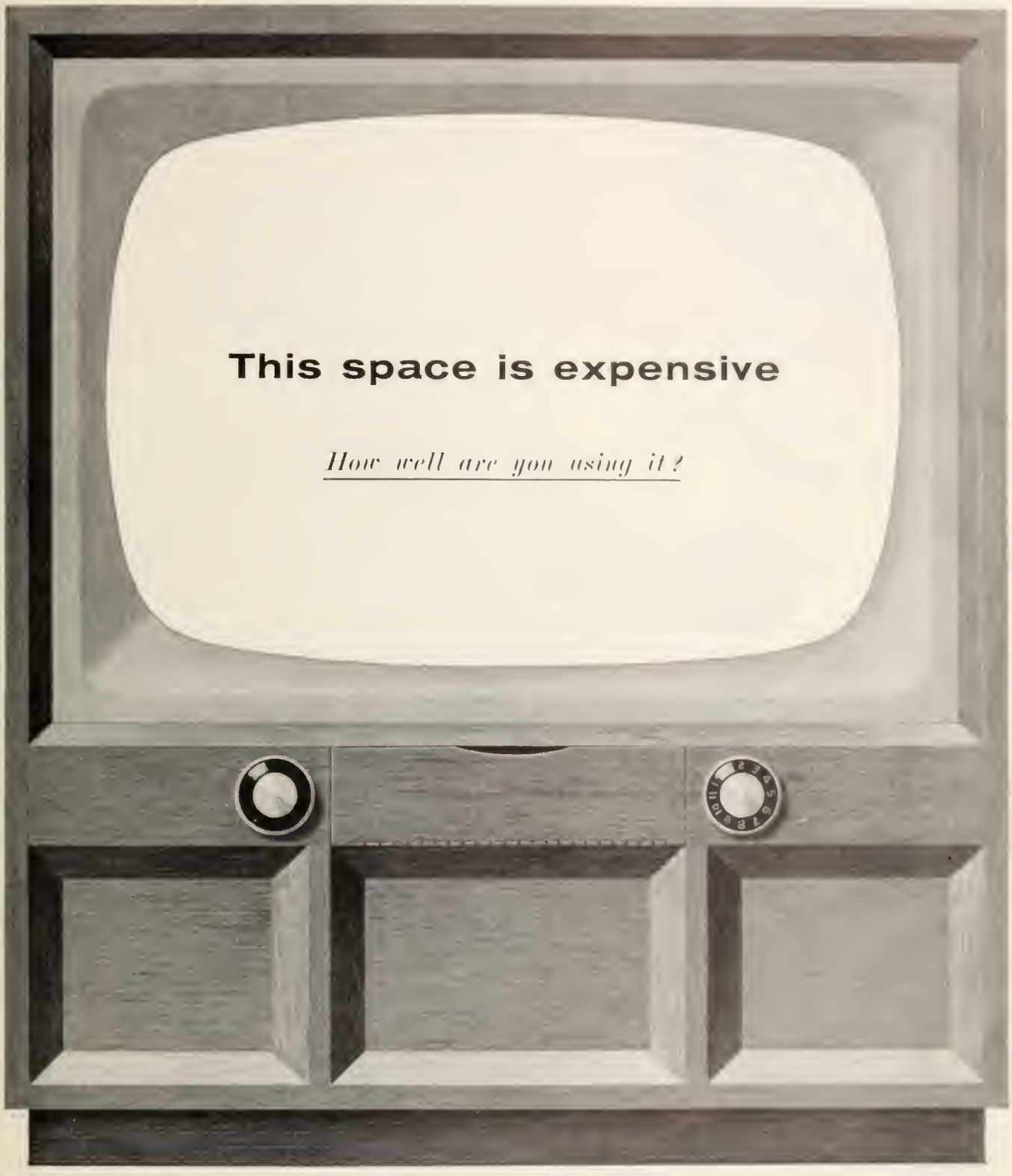
CBS intelligently inspected this and then applied the research to its program-structure by the adroit method of clearing out Monday through Friday from 7:30 to 8:00 p.m. Next season the aim is to fill this half-hour strip with family shows, shows which will not drive the youngsters away, shows which will get them to keep the dial CBS-wards and bring Mom and Pop into the room to watch the show too. An ideal climate for the advertising of many products; an excellent technique to assure large numbers of homes tuning in and a sizeable viewers-per-set figure. With one possible exception, it seems to me the properties lined up will achieve same.

Since NBC programing at that time next year presumably will be about as it was this year, the new look at CBS, of course, pits this network solidly against ABC. What the outcome will be is hard to say. Whether *Disneyland* or *Rin Tin Tin* or *The Lone Ranger* will suffer remains to be seen. Sets-in-use should climb, however, making it possible for the programs on both networks to prosper. Nevertheless, NBC, with its decidedly different programing (news and 15-minute musicals), may hold onto most of its audience, making for three happy sponsors per half hour.

However, if CBS steals the show, it will hurt ABC's rise not only at 7:30 but in the shows that use these slots as feed-ins. The CBS plan could force NBC to alter its programing.

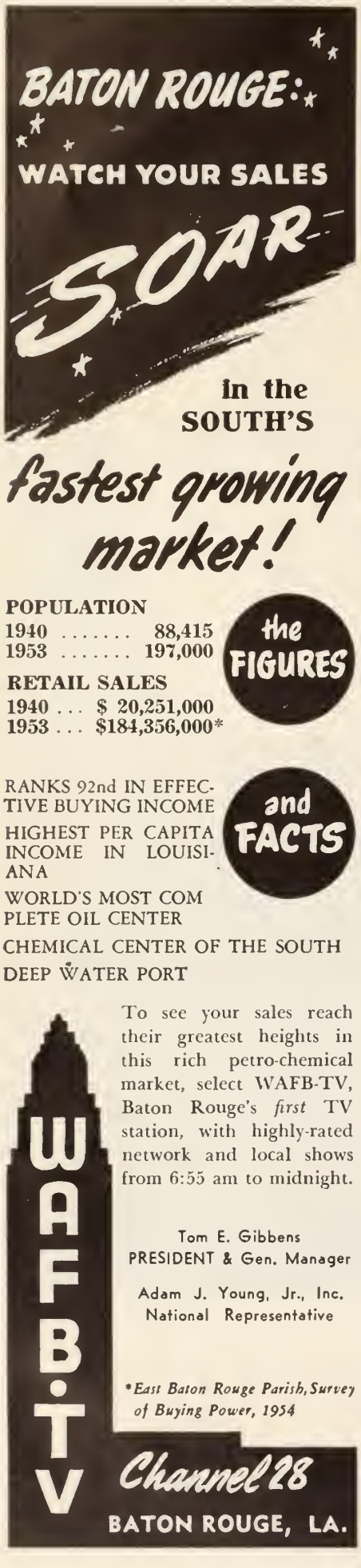
Another fact, reported as a whisp of smoke on the horizon some months ago in these pages, was the "adult Western" binge. Pardner, we'll see plenty of 10-gallon hats and six shooters in our living rooms this fall, adorning shows that

(*Column continues page* 18)



YOUNG & RUBICAM, INC.

Advertising • New York Chicago Detroit San Francisco Los Angeles Hollywood Montreal Toronto Mexico City London



are adult to varying degrees. In each of these cactuscapers, it is safe to say that the amount of gun play will be in inverse proportion to the amount of plot and it is to be hoped that characterization will, at least here and there, live up to the description "adult" by appearing in tones of gray instead of all black or all white.

There will be more spectaculars and more competition for name talent and name writers than there was even this passing year. All of which means budgets are still in for a hike—as they have to be to accommodate such boosts.

It's entirely possible CBS may have its first competition for daytime audiences what with NBC's new moves and sales. However, the CBS lineup of personalities and easy-goin' formats will still be hard to beat and they fully deserve the lead they've gotten which they mean to hold on to if they can.

I wish I had a tireless editorial curiosity which would compel me to delve into how many *new* advertisers are scheduled to take the plunge into network tv. On the surface, it looks like there won't be many new names or logotypes before the cameras; instead the big users seem to be getting bigger.

Spot and local-program television is bound to increase since good network time is harder and harder to come by. Furthermore, the quantity as well as quality of product being offered for sale on a market basis, both first run and rerun, is far greater in quality as well as quantity.

They tell me that video tape is getting closer by the minute and next year it would be exciting news to find some in use if only on a once-in-a-while trial basis.

As for color, it still seems a long way off mainly for economic reasons. But the General at NBC has a cutie up his sleeve and he may darn well be right about doing his kid strips in full color for it's the kids, he believes, that can hurry the hues along for all of us.

Which brings me to radio. I honestly believe that we'll see more and more advertisers rediscovering the medium. Some really creative programing, adapted to the problems of the day, is bound to pay off. Our methods of checking this elusive medium should be sharper by next fall, and our ability to buy it more flexible. Both of these fall facts should contribute to radio's rebirth.

In conclusion, it should be a rewarding year, all in all, for advertiser and audience alike and a hectic but interesting one for those engaged in any phase of broadcasting. ★★★

Letters to Bob Foreman are welcomed

Do you always agree with the opinions Bob Foreman expresses in "Agency Ad Libs?" Bob and the editors of SPONSOR *would be happy to receive and print comments from readers. Address Bob Foreman, c/o* SPONSOR, *40 E. 49 St.*

THREE IN A ROW !! GIVES NBC-KFAB AN EVEN BIGGER SHOW



Big Mike is staking out claim to some 100,000 additional families as a result of KFAB's switch to NBC from CBS. These listeners represent, in round number, those lost to other CBS stations with overlapping primary areas . . . three CBS stations in a 300-mile line. KFAB is the only NBC station in the same area. The situation is even more favorable to KFAB when you compare the "CBS frequencies" . . . 570—WNAX Yankton, 590—WOW Omaha, and 580—WIBW Topeka. It's simple arithmetic that the CBS audience will now be split three ways.

It all adds up to the fact that "three in a row gives NBC-KFAB an even bigger show."

Free & Peters will be glad to tell you how they feel about it. So will General Manager Harry Burke.

THE MIDWEST-EMPIRE STATION

50,000 WATTS

KFAB

OMAHA NBC RADIO



THE AIR UNIVERSITY—at Maxwell Air Force Base, is one of many great military installatians in the service area of WSFA-TV. This Montgomery base alone, last year, provided a $52,000,000 baast to the economic grawth af the New Sauth.

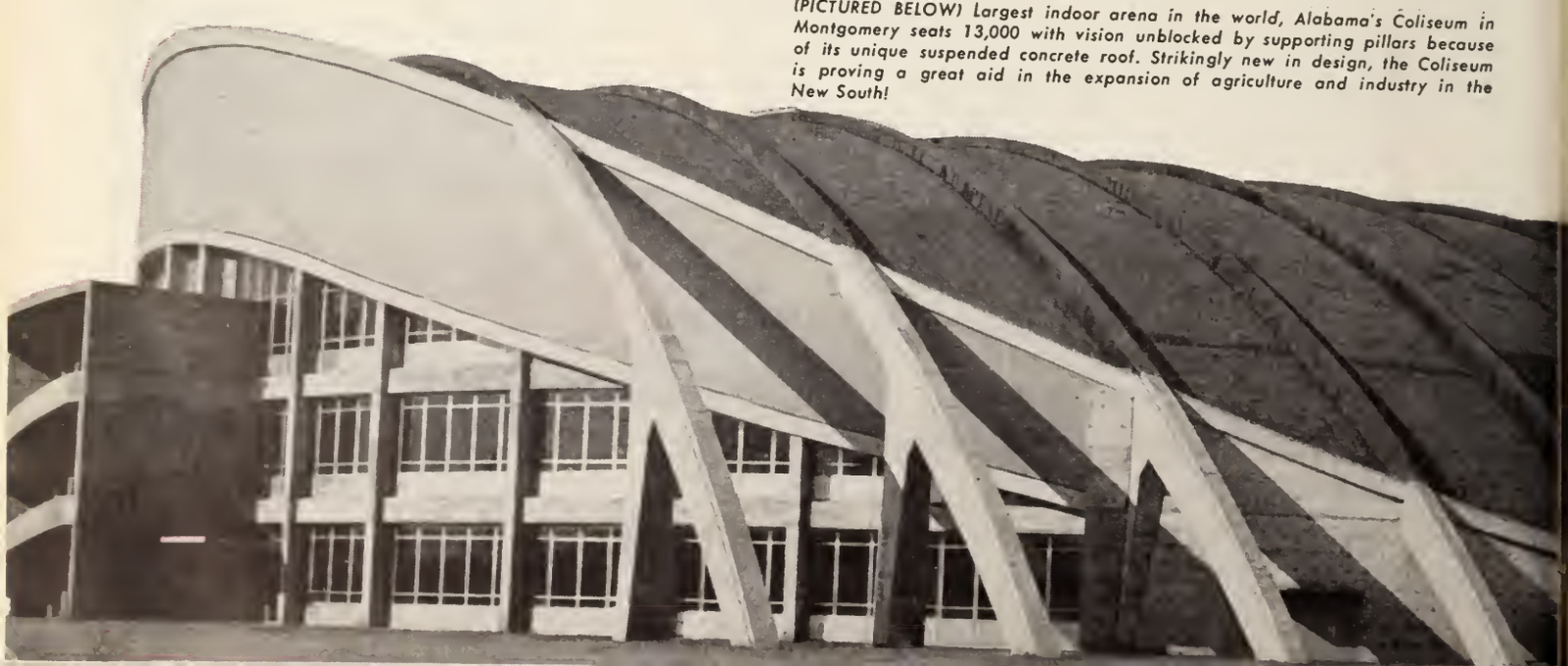


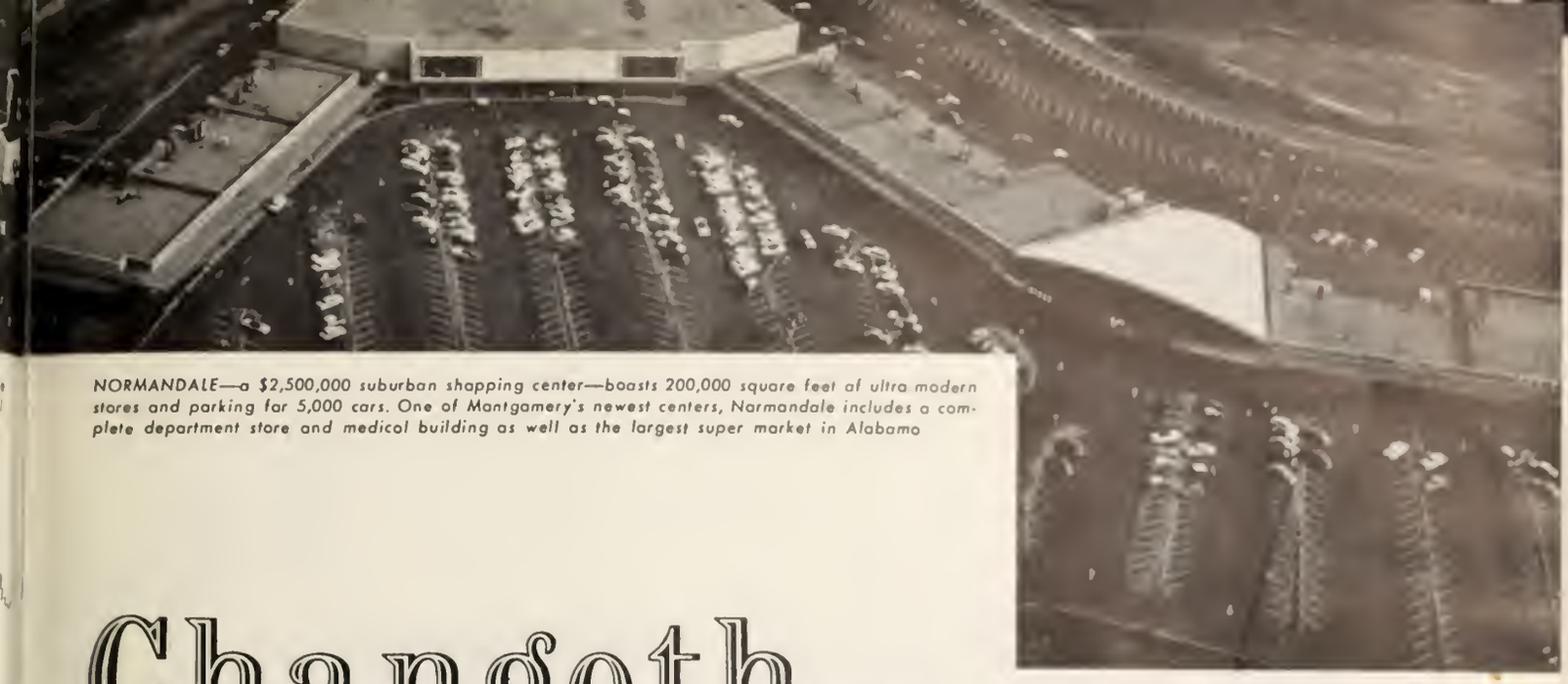
STATE CAPITOL BUILDINGS—showing the new $3,000,000 state office building which flanks Alabama's historic State Capitol. Here the Confederate States of America was organized.

"The Old Order



(PICTURED BELOW) Largest indoor arena in the world, Alabama's Coliseum in Montgomery seats 13,000 with vision unblocked by supporting pillars because of its unique suspended concrete roof. Strikingly new in design, the Coliseum is proving a great aid in the expansion of agriculture and industry in the New South!





NORMANDALE—a $2,500,000 suburban shopping center—boasts 200,000 square feet of ultra modern stores and parking for 5,000 cars. One of Montgomery's newest centers, Normandale includes a complete department store and medical building as well as the largest super market in Alabama

Changeth...

giving way to the NEW"

The Old Order . . . the era of Crinoline skirts and Mimosa-fringed mansions . . . is now replaced by an industrial and agricultural growth remarkable in any section of the country. Vibrant growth, boundless energy, optimism and opportunity are the Order of the New.

WSFA-TV serves this area from the capitol city of Montgomery . . . serves a population of 1,118,643, producing retail sales in 1954 of $667,339,000.00. A keynote to the tremendous development of this area is the fact that Metropolitan Montgomery outranks in retail-sales-per-household such cities as Birmingham, Mobile, New Orleans, Baltimore and San Diego. The pattern of this area is tailor-made for television. And WSFA-TV's coverage is a new, un-duplicated audience receiving "Class A" television service for the first time.

An increasing list of advertisers are recognizing the "changing order" . . . and are now reaching and selling this new market on WSFA-TV in Montgomery, Alabama!



New, unduplicated, regional coverage with 316,000 watts, from a 1,040 foot antenna, 21 miles south of Montgomery. Favorable terrain, plus quality programming, puts WSFA-TV's picture in homes all the way to the Gulf Coast!

Channel 12 WSFA-TV

MONTGOMERY, ALABAMA

HOYT ANDRES, Station Mgr. • JOHN HUGHES, Sales Mgr.

NBC **TELEVISION**



WSFA-TV MARKET DATA

Population	1,118,643
Total Retail Sales	$667,339,000.00
Consumer Spendable Income	$963,398,000.00

Note: In retail-sales-per-household, Montgomery Metropolitan area outranks Birmingham, Mobile, New Orleans, Baltimore, Cincinnati and San Diego.

Owned and operated by THE OKLAHOMA PUBLISHING CO. The Daily Oklahoman, Oklahoma City Times, The Farmer-Stockman, WKY, WKY-TV & WSFA

Represented by THE KATZ AGENCY, INC.



MID-CONTINENT BROADCASTING COMPANY

President: Todd Storz

WHB, Kansas City
Represented by
John Blair & Co.

WTIX, New Orleans
Represented by
Adam J. Young, Jr.

KOWH, Omaha
Represented by
H-R Reps., Inc.

Every Omaha daytime quarter hour —save four—belongs to KOWH. In 18 quarters, KOWH has more than half the available audience.* Average a.m. audience: 46.6%; afternoon, 49.4%; all-day 48.3%. You can't buy a bad time. Now is the time for KOWH to come to your aid. Call for an H-R man, or KOWH General Manager, Virg Sharpe.

**Hooper Continuing Measurements, 8 a.m.-6 p.m. Mon.-Sat., Feb.-May, 1955*

New and renew

1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Amer Chicle, LIC, for Dentyne	D-F-S, NY	NBC 82	Caesar Presents, M 8-9 pm 4 July 13 wks
Amer Chicle, LIC	Ted Bates, NY	NBC 104	Summer Theatre, alt T 9-9:30 pm; 5 July, 8 wks
Amer Oil Co, Balt	Joseph Katz, Balt	CBS 45	Windows, summer replacement for Person to Person, alt T 9:30-10 pm; 21 June, 14 wks
Amer Motors, Detr	Geyer Adv, NY	ABC full net	Dateline Disneyland, Sun 7:30-9 pm, 17 July only
Amer Tobacco, NY, for Lucky Strike	BBDO, NY	NBC 150	Your Play Time; replacement for Your Hit Parade Sat 10:30-11 pm; 18 June; 12 wks
Armour & Co, Chi	FC&B, Chi	NBC 126	And Here's the Show; summer replacement for Gobel; 3 of 4 Sat 10-10:30 pm 9 July 13 wks
Borden, NY	Y&R, NY	NBC 81	Make the Connection; reolacement for Justice Th 8:30-9 pm; 1 July; 13 wks
Brown & Williamson, Louisville, Ky	Ted Bates, NY	CBS 138	Undercurrent; summer replacement for The Line Up; alt F 10-10:30 pm, 1 July, 13 wks
CBS-Col, NY	Ted Bates, NY	CBS 75	Arthur Godfrey's Talent Scouts, alt M 8:30-9 pm 27 June; 52 wks
Dow Chemical, Midland, Mich	McManus, John & Adams, Bloomfield Hills	CBS 68	Arthur Godfrey Time; Th 11-11:15 am 16 June 26 wks
General Foods, White Plains	Y&R, NY	CBS 75	Johnny Carson Show, alt Th 10-10:30 pm 7 July 52 wks
Gibson Greeting Card Co, Cin	Stockton, West & Burkhart, Cin	ABC full net	Dateline Disneyland July 17, 1955, Sun 7:30-9 pm; 17 July only
Gillette, Boston	Maxon, Detr	NBC 134	Highlights of the Week in the World of Sports F 10-10:30 pm; 1 July; 9 wks
Hamm Brewing, St Paul	Campbell-Mithun, Mnpls	CBS 30	Windows; summer replacement for Person to Person; alt T 9:30-10 pm; 21 June, 14 wks
Hazel Bishop, NY	Raymond Spector, NY	NBC 78	The Dunninger Show, Sat 8:30-9 pm; 2 July, 10 wks
Internatl Cellucotton, Chi, for Kleenex	FC&B, Chi	NBC 127	Cameo Theatre; alt Sun 10-10:30 pm; 3 July 8 wks
Internatl Cellucotton, Chi, for Kleenex	FC&B, Chi	NBC 104	Summer Theatre; alt T 9-9:30 pm, 5 July 8 wks
S. C. Johnson & Son, Racine, Wis	Needham, Louis & Brorby, Chi	NBC 97	Robert Montgomery Presents the Johnson's Wax Summer Theatre; alt M 9:30-10:30 pm 4 July 10 wks
S. C. Johnson & Son, Racine, Wis	Needham, Louis & Brorby, Chi	CBS 69	Spotlight Playhouse; summer replacement for the New Red Skelton Show; alt T 9:30-10 pm, 21 June; 14 wks
Liggett & Myers, NY	C&W, NY	CBS 123	Tv's Top Tunes, Sat 10-10:30 pm; 9 July; 55 wks
Maytag Co, Newton, Ia	McC-E, Chi	CBS 119	To be announced; alt T 8-8:30 pm; 12 July 52 wks
Pet Milk, St Louis	Gardner, St Louis	NBC 126	And Here's the Show; summer replacement for Gobel; 3 out of 4 Sat 10-10:30 pm, 9 July, 13 wks
Pet Milk, St Louis	Gardner, St Louis	CBS 87	Spotlight Playhouse; summer replacement for the New Red Skelton Show; alt T 9:30-10 pm; 21 June; 14 wks
Pharmaceuticals, Newark, for Geritol, Serutan, RDX	Edward Kletter, NY	ABC 108	Masquerade Party; alt W 9-9:30 pm; 13 July, 52 wks
P&G, Cin, for Lilt, Prell	B-B-T, NY	NBC 127	Cameo Theatre; alt Sun 10-10:30 pm; 3 July; 8 wks
Procter & Gamble, Cin, for Lilt	B-B-T, NY	CBS 150	Those Whiting Girls; alt M 9-9:30 pm; 4 July; 8 wks
Procter & Gamble, Cin	Y&R, NY	CBS 138	Undercurrent; summer replacement for The Line-Up; alt F 10-10:30 pm; 1 July; 13 wks
Procter & Gamble, Cin	B-B-T, NY	CBS 59	Down You Go; alt Sat 9:30-10 pm; 11 June; 4 wks
Prudential Insurance, Newark	Calkins & Holden, NY	CBS	Garry Moore Show; alt M 10:15-10:30 am; 25 July
RCA, NY	K&E, NY	NBC 82	Caesar Presents; M 8-9 pm; 4 July; 13 wks
R. J. Reynolds Tobacco, Winston-Salem, NC, for Winstons	Wm Esty, NY	CBS 81	The Bob Cummings Show; Th 8-8:30 pm; 7 July; 52 wks
SOS, Chi	McC-E, SF	CBS 50	Garry Moore Show; alt F 10:30-10:45 am; 15 July; 52 wks
Schick, Inc, Stamford, Conn	K&E, NY	NBC 97	Robert Montgomery Summer Theatre; alt M 9:30-10:30 pm; 4 July; 10 wks
W. A. Sheaffer, Ft Madison	Russel M. Seeds, Chi	CBS 119	To be announced; alt T 8-8:30 pm; 19 July, 52 wks
Swift & Co, Chi	McC-E, Chi	ABC full net	Dateline Disneyland, Sun 7:30-9 pm; 17 July only
Toni Co, Chi	Leo Burnett, Chi	CBS 76	Garry Moore Show, alt F 10:30-10:45 am, 15 July
Toni Co, Chi	Weiss & Geller, Chi	NBC 101	Dollar a Second, T 9:30-10 pm; 5 July; 8 wks
Warner-Hudnut, NY, for Quick Home Permanents	K&E, NY	NBC 150	Your Play Time; replacement for Your Hit Parade, Sat 10:30-11 pm; 18 June; 12 wks
Westinghouse Elec, Pittsburgh	McC-E, NY	CBS 116	Studio One Summer Theatre; M 10-11 pm; 20 June; 13 wks
Whitehall Pharmacal, NY	B-B-T, NY	CBS 59	Down You Go; alt Sat 9:30-0 pm; 11 June


Gail M. Raphael


Paul H. Willis


Robert E. Healy


Thomas Ross


Sherm Wright


Bill Tuttle

In next issue: New and Renewed on Radio Networks; Broadcast Industry Executives; New Firms, New Offices, Changes of Address; Station Changes; New Agency Appointments

New and renew



chard J.
rricker (3)



nyon
e (3)



alter A.
wrence (3)



lliam C.
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2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Borden, NY	D-C-S-S, NY	CBS 71	Garry Moore; F 11:15-11:30 am; 8 July; 52 wks
Chrysler Corp, Dodge Div, Detr	Grant Adv, Detr	ABC 175	Break the Bank; Sun 10-10:30 pm; 3 July; 52 wks
Chrysler Corp, Dodge Div, Detr	Grant Adv, Detr	ABC 119	The Danny Thomas Show; alt T 9-9:30 pm; 12 July; 52 wks
Colgate-Palmolive, Jersey City	Ted Bates, NY	CBS 130	The Millionaire; W 9-9:30 pm; 6 July; 52 wks
Chun King, Duluth	JWT, Chi	CBS 73	Garry Moore; alt Th 10:15-10:30 pm; 14 July; 52 wks
General Mills, Mnnpls	D-F-S, NY	CBS 88	Valiant Lady; M, W, F 12-12:15 pm; 1 June; 52 wks
Hawaiian Pineapple Co, San Jose	N. W. Ayer, SF	CBS 64	Houseparty; F 2:45-3 pm; 29 July; 52 wks
Knomark Mfg, Bklyn, for Lanol-White	Emil Mogul, NY	ABC 115	Masquerade Party; W 9-9:30 pm; 26 June; 13 wks
Thos. J. Lipton, Hoboken	Ted Bates, NY	CBS 75	Arthur Godfrey's Talent Scouts; alt M 8:30-9 pm; 27 June; 52 wks
P&G, Cin, for Tide & Prell	Benton & Bowles, NY	CBS 123	On Your Account; M-F 4:30-5 pm; 4 July; 52 wks
P&G, Cin, for Spic & Span, Cheer, Joy	B-B-T, NY	CBS 11	Search for Tomorrow; M-F 12:30-12:45 pm; 4 July; 52 wks
P&G, Cin, for Ivory Flakes, Cheer	Y&R, NY	CBS 115	Brighter Day; M-F 4-4:15 pm; 4 July; 52 wks
P&G, Cin, for Oxydol, Dreft, Ivory Snow, Camay	Benton & Bowles, NY	CBS 102	Welcome Traveler; M-F 1:30-2 pm; 4 July; 52 wks
P&G, Cin, for Ivory Soap, Duz, Gleem, Crisco	Compton, NY	CBS 93	Guiding Light; M-F 12:45-1 pm; 4 July; 52 wks
Schlitz, Milw	Lennen & Newell, NY	CBS 122	Playhouse of Stars; F 9-9:30 pm; 1 July; 52 wks (after 7 Oct 9:30-10 pm)
Toni, Chi	Leo Burnett, Chi	CBS 76	Garry Moore; alt Th 10:15-10:30 pm; 7 July; 4 wks
Wm. Wrigley, Jr., Chi	Ruthrauff & Ryan, Chi	CBS 11	Gene Autry; 7-7:30 pm; 9 July; 52 wks

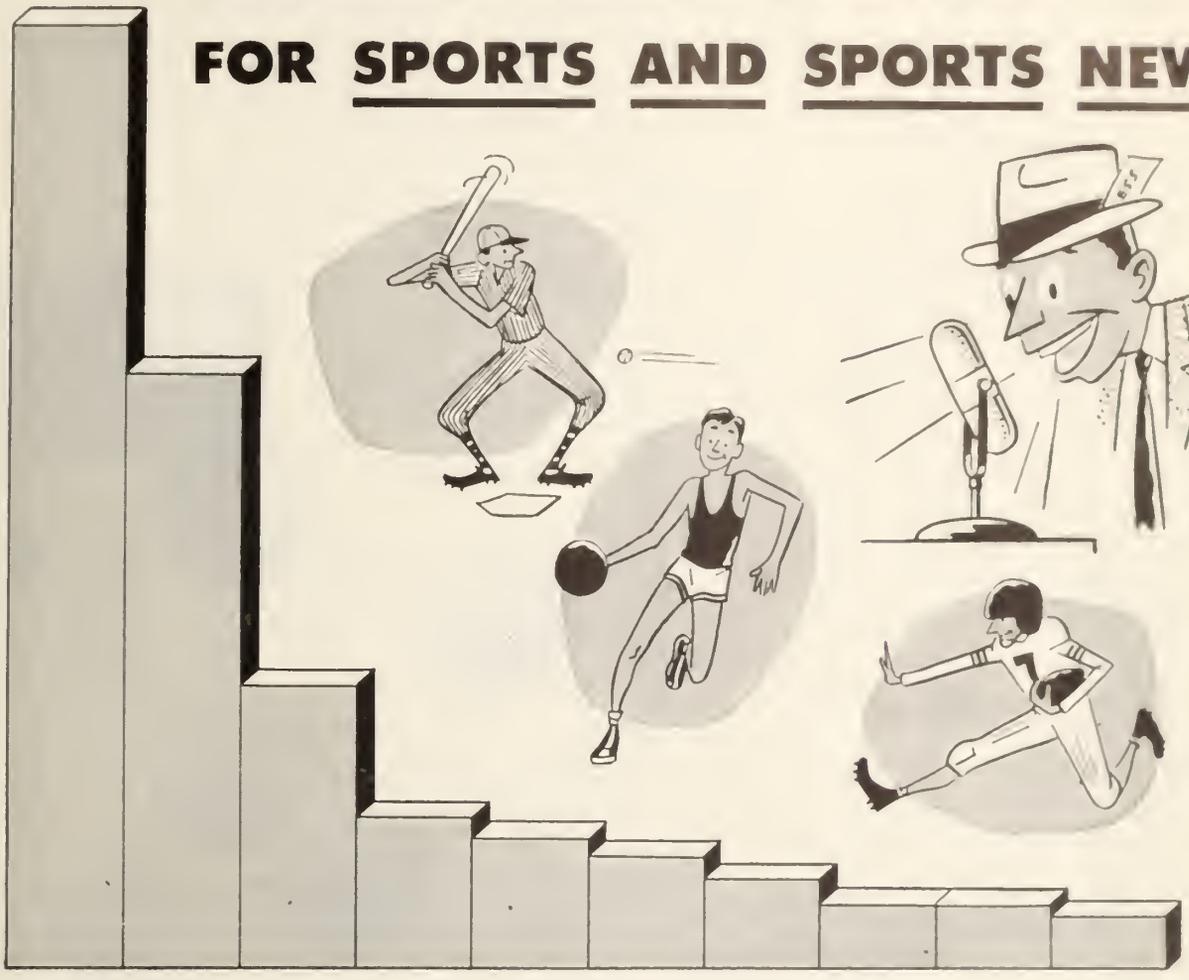
3. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Bruce Armstrong	Y&R, NY	Cunningham & Walsh, NY, acct exec
Elias B. Baker	Cunningham & Walsh, NY	Carl S. Brown, NY, vp & acct exec
George W. Bamberger	Gardner Adv, St. Louis, acct exec	Same, acct group supvr
G. H. Bobertz	Clark & Bobertz, Det, vp	Same, also gen mgr
Charles W. Butler	Gardner Adv, St. Louis, asst acct exec	Same, acct exec
Richard N. Confer	Campbell-Mithun, Mnnpls, acct exec	McCann-Erickson, LA, acct exec
Ruth Davis	Norton & Condon, NY	Product Services, NY, publ dir
Mike Donovan	B&B, NY, asst media dir	Same, assoc media dir
George F. Drake	Ruthrauff & Ryan, Chi, exec planner	MacFarland Aveyard, Chi, vp & creative dir
James Eysler	Wm. Weintraub, NY	Peck Adv, NY, acct exec, member creative group
Richard J. Farricker	Kudner, Detr, mgr	McC-E, Detr, vp & acct serv group hd
John P. Fineran	Westinghouse Elec Supply Co, NY, gen adv & sls prom mgr	K&E, NY, prom dept mdsg specialist
Henry C. Flower, Jr.	J. Walter Thompson, NY, v.p.	Same, vice chmn of the bd
T. Robert Garry	Emil Mogul, NY, asst mdsg & mktg dir	Erwin, Wasey, LA, acct exec
John Gaunt	Grant, Hllywd, r-tv dir	Same, vp in chg W Coast r-tv
Porter Harder	BBDO, NY, media dir	Same, SF, acct exec
Robert E. Healy	McCann-Erickson, NY, vp & gen mgr	Same, exec vp
Murray Hysen	Grey Adv, NY, group supvr	Geyer Adv, NY, project dir, res
Walter A. Lawrence	Fuller & Smith & Ross, NY, acct supvr	K&E, Chi, vp in chg Chi office
Harry A. Lee	Philippine Adv Assoc, Manila & Tokyo, pres	J. Walter Thompson, SF, Pacific area mgr
Kenyon Lee	McManus, John & Adams, Det, vp	Same, Miami, hd Miami office
Myron S. Lewis	Hudson Pulp & Paper, NY, adv dept	Biow-Beirn-Toigo, NY, assoc acct exec
N. R. Lorman	Product Services, NY, dir of mdsg & sls prom	Same, vp & member of plans bd
William J. Lyons	BBDO, NY	Bozell & Jacobs, NY, asst to vp in chg r-tv
James K. Maloney	Lennen & Newell, NY, art dir	Same, also vp
David B. McCall	David J. Mahoney, NY, copy chief	Same, vp & creative dir
Joel McPheron	Geyer Adv, NY, vp	Compton, NY, acct group
Samuel W. Meek	J. Walter Thompson, NY, v.p.	Same, vice chmn of the bd
John E. Mosman	Maxon, NY	Biow-Beirn-Toigo, NY, mgr of r-tv
Arthur Napoleon	Free-lance writer	Biow-Beirn-Toigo, Hllwyd, mgr r-tv
William Patterson	Grant, NY, mng dir r-tv	Same, vp in chg r-tv, E Coast
Stan Pforr	Bozell & Jacobs, Seattle, acct exec	Same, vp in chg creative serv
Gail M. Raphael	Ruthrauff & Ryan, NY, vp	Lennen & Newell, NY, vp & copy group hd
Stanley Resor	J. Walter Thompson, NY, pres	Same, chmn of the bd
Thomas P. Rhoades	Hudson Motor, Detr, dir of publ rels	Campbell-Ewald, Detr, dir of publ rels
Norman Rose	Doyle, Dane Bernbach, LA, copy chf	Same, acct exec
Arthur R. Ross	Tv writer, prodcr	Campbell-Ewald, NY, E mgr, r-tv
Thomas J. Ross	Ruthrauff, & Ryan, NY, vp	Lennen & Newell, NY, vp & acct exec
Theodore W. Schwamb	Edwards Food, LA, sls prom & adv mgr	Erwin, Wasey, LA, sr acct exec
John H. Sheldon	Kudner, NY, special assignments	Same, Detr, acct exec rep
Lloyd Stackhouse	Bozell & Jacobs, Seattle, asst mgr	Same, vp & asst gen mgr
William J. Stenson	Weiss & Geller, Chi, timebuyer	Campbell-Mithun, Chi, chief r-tv timebuyer
Henry P. Stockbridge	Ogilvy, Benson & Mather, NY, dir of mdsg	Y&R, NY, acct exec
Norman H. Strouse	J. Walter Thompson, Detr,/mgr, dir vp,	Same, NY, pres
Felix M. Sutton	Wm. H. Weintraub, NY	Biow-Beirn-Toigo, NY, copy group hd
Sylvan Taplinger	Hirshon-Garfield, NY	Peck Adv, NY, dir of r-tv
Bill Tuttle	Ruthrauff & Ryan, NY, vp in r-tv	Fuller & Smith & Ross, N, hd r-tv dept
Alex M. Victor	Western Adv, LA	Francis D. Gonda, Hllwyd, r-tv dir & acct exec
W. W. Woodbridge Jr.	Botsford, Constantine & Gardner, Seattle, vp & mgr	D-F-S, SF, vp & gen mgr
Parker Wood	B,S, F & D, LA, vp	Same, exec vp
Sherm Wright	Bowman & Block, r-tv dir	Wm. A. Melrod Adv, Buffalo, vp in chg r-tv

4. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
R. E. Anthony	Pabst Brewing, Chi, dir of personnel & distr rel	Same, gen sls mgr
Archibald Douglass Jr	Erwin, Wasey, LA, sr acct exec	Sicks' Seattle Brewing & Malt
James S. Fish		General Mills, Mnnpls, dir of adv
B. A. Graham	Sunbeam, Chi	Salem, chmn of bd
R. P. Gwinn	Sunbeam, Chi	Same, pres & gen mgr
H. A. Hebberd, Jr	Stokely-Van Camp, Indpls, adv dept	Same, asst to vp in chg mktg
Durwood Markle, Jr	BBDO, NY, contact	Brecher Bros Leather, NY, ind rels mgr
Henry Schachte	Lever Bros, NY	Same, adv vp
Leyla Sefa	Standard Oil Co of NJ	Zotox Pharmacal, Stamford, Conn, adv mgr
Maxwell Silverstein	Glamorene NY, art dir	Same dir adv
H. R. Warren, Jr	Stokely-Van Camp, Indpls, adv dept	Same, gen sls asst to vp
Paul H. Willis	Carnation Co, LA, asst vp & gen adv mgr	Same, vp in chg adv

WHO IS IOWA'S FAVORITE RADIO STATION FOR SPORTS AND SPORTS NEWS



THE facts above are a tiny fraction of Iowa's listening habits and preferences—now brought up to date in the *seventeenth* annual Iowa Radio-Television Audience Survey, by Dr. Forest L. Whan.

You should have a copy, because this completely authoritative study can remove the danger of guess-work or "hunches" from your promotion plans in Iowa. Please write us, or Free & Peters.

WHO is *glad* that our own interests are also best served when you know the *full truth* about radio and television in Iowa.

NBC Affiliate

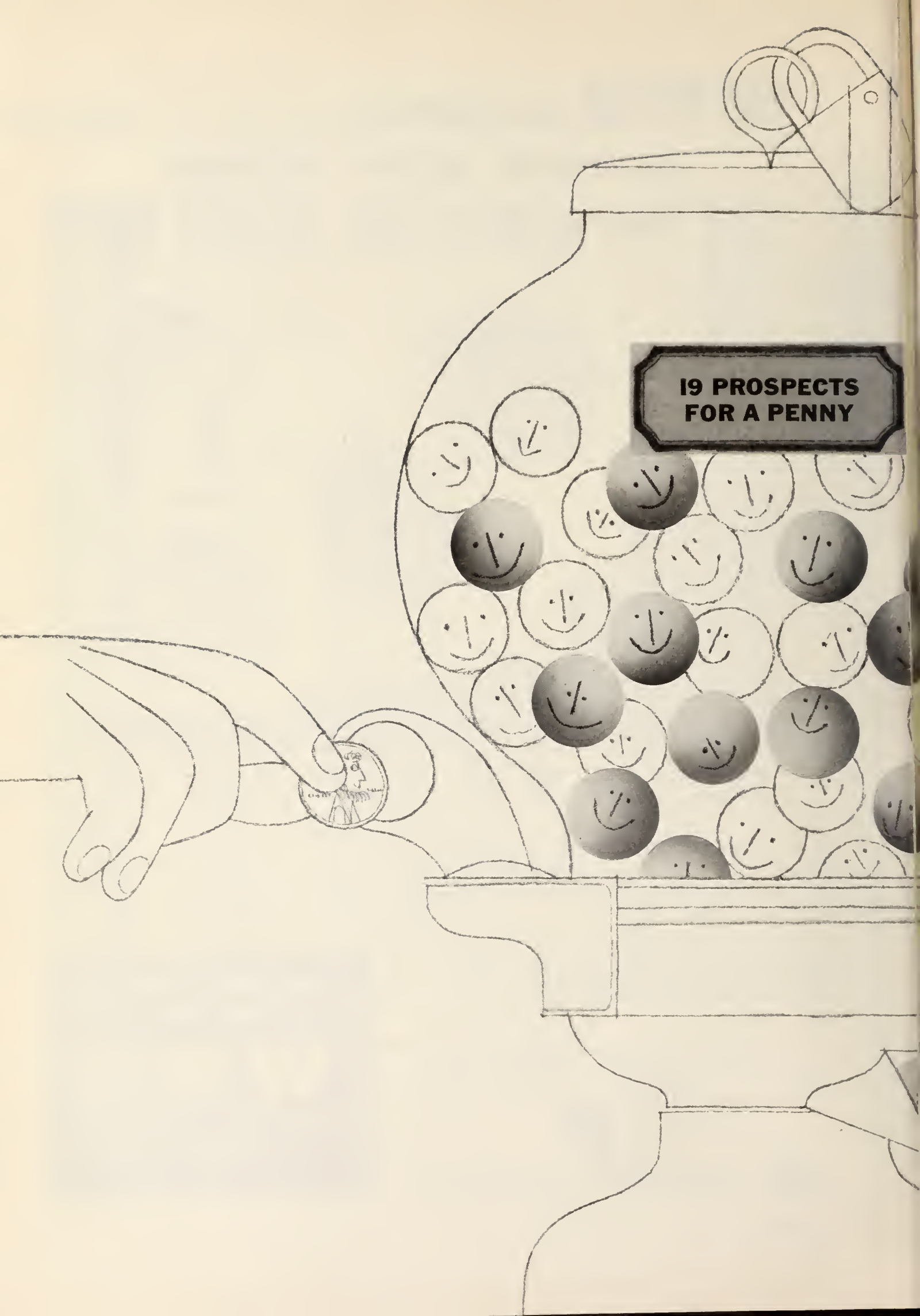


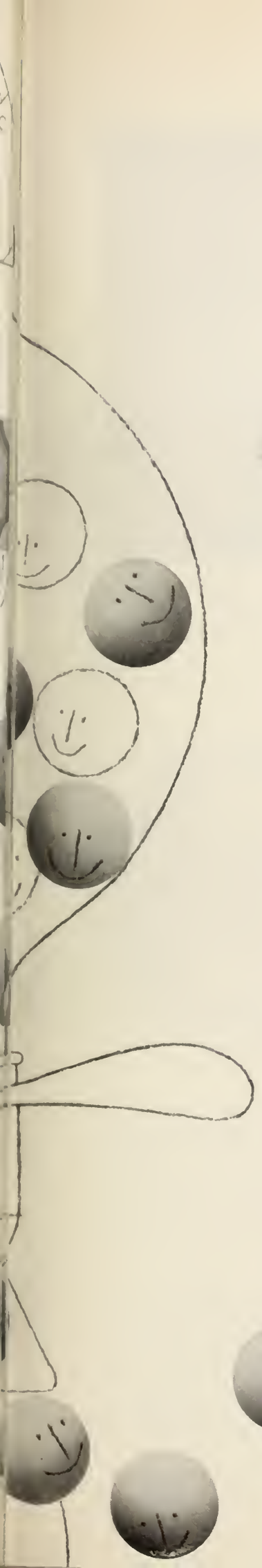
FREE & PETERS, INC., National Representatives

BUY ALL of IOWA—
***Plus* "Iowa Plus"—with**

WHO

Des Moines . . . 50,000 Watts
Col. B. J. Palmer, President
P. A. Loyet, Resident Manager


19 PROSPECTS
FOR A PENNY



Big budget or small, your prospects are bigger and better when you put your money on WXIX, Milwaukee's new CBS Television station. At card rates which are only 30% to 50% as high as the cost of the other stations (maximum discounts applied), WXIX has proved in a matter of weeks to be the best buy—*by far*—in the compact seven-county Milwaukee marketing area. In terms of station breaks, for example, WXIX (whose average ratings have gone *up* 16.1%) averages 138% more viewers per dollar than the second station (whose average ratings have dropped 21.4%)...and 352% more viewers per dollar than the third station (whose ratings have dropped 36.5%). Specifically, WXIX station breaks deliver an average of 19 viewers per penny! Putting it another way, that's a cost of only *52 cents per thousand!*

Join the more than 300 local, national spot and network sponsors who are now investing their advertising dollars on WXIX, and get more for your money in Milwaukee.

WXIX Milwaukee CBS Owned Represented by CBS Television Spot Sales

Sources: Telepulse, March-May [illegible]
Rates from SRDS, May 1955

CAPITAL TYPES #5



THE CIVIL SERVANT

Card-file memory that goes back to McKinley. Favorite song: "I Wish I Could Shimmy Like My Sister Kate." Three-time winner of the Sack Race at the annual office picnic.

Perennial winner at serving the interests of advertisers in the Washington market is WTOP Radio, with (1) the largest average share of audience (2) the most quarter-hour wins (3) Washington's most popular local personalities and (4) ten times the power of any other radio station. WTOP represents the best for advertisers because it represents the best in broadcasting. That's why advertisers looking for capital sales results depend on Washington's top station.

WTOP RADIO

Represented by CBS Radio Spot Sales



Mr. Sponsor

Roger M. Greene

Director of Advertising
Philip Morris & Co., New York

"When Casey Stengel sends in a new pitcher, it doesn't mean that the guy going out was no good. Perhaps a change of pace is advantageous."

That's how Roger Greene, Philip Morris & Co. advertising director, sums up PM's decision to drop *I Love Lucy* after more than five years, and the firm's switch to spot tv and outdoor advertising. He explains this tv event by saying that "spot tv seems like the answer to our problems today." Working closely with Television Bureau of Advertising, which proposed a spot tv schedule, Philip Morris is still spending more in tv than in any other medium.

The new spot tv campaign, already on the air in one city, is the brainchild of Biow-Beirn-Toigo's executive v.p., John Toigo (see "The two Toigos," SPONSOR, 7 and 21 March 1955). Greene went out to the West Coast to give client okays during the production of commercials (by Universal).

"We feel that it's wrong and often phony for an advertiser to insist that his product or all action surrounding his product receive undue stress in a commercial," says Greene. "Take these new commercials of ours—people smoke in these films almost exactly as they would off-camera. They don't make exaggerated motions and don't grin into the camera."

Done in pantomime, the films show such everyday occurrences as a wife tying a man's bow-tie, a husband helping a wife zip her dress, two young people reading together on a beach. In each instance, there's a jingle and a voice-over emphasizing that PM's are "gentle."

"Among our contributions to these commercials was client availability," says Greene. "It's easy to buy something from a storyboard, but in the medium where most of our money is spent, we feel it's important not to tie the producers' hands with preconceived notions. We're right on set to okay what goes on."

He smokes all PM brands, is quiet-spoken, weighs what he says carefully. He sums up his life (some four and a half decades of it): "I've spent all my life in Connecticut, some 20 years with Philip Morris." He lives in Weston, Conn., with his wife and three children.

As advertising director of Philip Morris & Co., Greene works with a different agency for each of PM's three brands: Biow-Beirn-Toigo for Philip Morris, Benton & Bowles for Parliaments, Leo Burnett for Marlboro. ★ ★ ★

DES MOINES TELEVISION

KRNT-TV



ON THE AIR August 1st

with

CBS Shows and Established Local Personalities

Your Iowa campaign starts with Des Moines . . . state capital and largest city . . . the shopping and distribution center . . . salesmen's home base. And your Iowa campaign starts with KRNT-TV, the showmanship station with CBS shows that run away with the ratings sweepstakes, PLUS Central Iowa's favorite personalities with established audiences — and proved power to move merchandise!

Face the facts! The same showmanship savvy that always gives you the biggest Hooper and Pulse ratings in Des Moines Radio is now also running the newest **know-how, go-now** operation . . . KRNT-TV.

CBS

KRNT AM TV

Channel 8 in Iowa

KATZ HAS ALL THE FACTS *FULL POWER, 316,000 WATTS*

BEFORE
you buy
television
time
in
California

look at the facts
on

KSBW-TV

Channel 8
ABC, CBS, NBC

Exclusively
serving
central coast area
of California

Population 474,933
Tv homes 110,879
Spendable income $789,703,000

KSBW
RADIO 1380 KC
TELEVISION Channel 8
SALINAS-MONTEREY
CALIFORNIA

CBS, NBC, ABC, DuMONT

SPONSOR BACKSTAGE



by Joe Csida

Big shows to make '54-'55 specs look low budget

As unbecoming as it may be to sneak a bow for our predictions for last season, we just can't resist . . . just a small, quick one. For in a couple of areas our slightly nicked crystal ball revealed some fairly accurate glimpses into the future. Like, for instance, we said that television was being saturated with situation comedies both live and film and that many of these would come upon hard times. How true this turned out to be is indicated by just one web's fall programing line-up. At CBS TV, out of 18 shows going on the air, only five are situation comedies.

We also pointed out that some of the better shows featuring country music would find large, loyal, sponsor-profitable audiences. *Ozark Jubilee* on ABC TV, against some really rugged competition, has indeed found same to be true.

So with a new fall upcoming we drag out our spheroid and dim the lights once more to see what September 1955 may hold. On the most elaborate and expensive program level, a repeat and an extension of what took place last autumn seems to show clearly. Largely inspired by the eagerness, nay, the urgent necessity to sell color television, the networks (and notably NBC TV) delivered the most spectacular, costly and often entertaining shows yet presented. Color, for many reasons, will require the same kind of promotion throughout 1955 and 1956, and the result will be spectacular programing in tint to make some of the best previous efforts seem like low-budget productions.

On these highest levels programing will be stimulated by yet another development: The current tussel between fee and free television. It becomes increasingly clear that the major video networks will try to meet toll tv's argument that free television can't afford to bring viewers top Broadway show and motion picture attractions by putting on a number of just such attractions. This, it would seem, is exactly what's behind current (as of the time this is written) negotiations between a couple of the top webs and Alexander Korda for the multi-million dollar Sir Laurence Olivier production of "King Richard, III." This also accounts for reports that NBC's Pat Weaver is considering bankrolling one or more top legit productions with the idea of presenting the opening night performance as a tv spectacular. There is little doubt, according to the visions coming through in our crystal globe, that fall will see acceleration of efforts in this direction.

(*Column continues page* 32)

Pulse Pounds it Home:

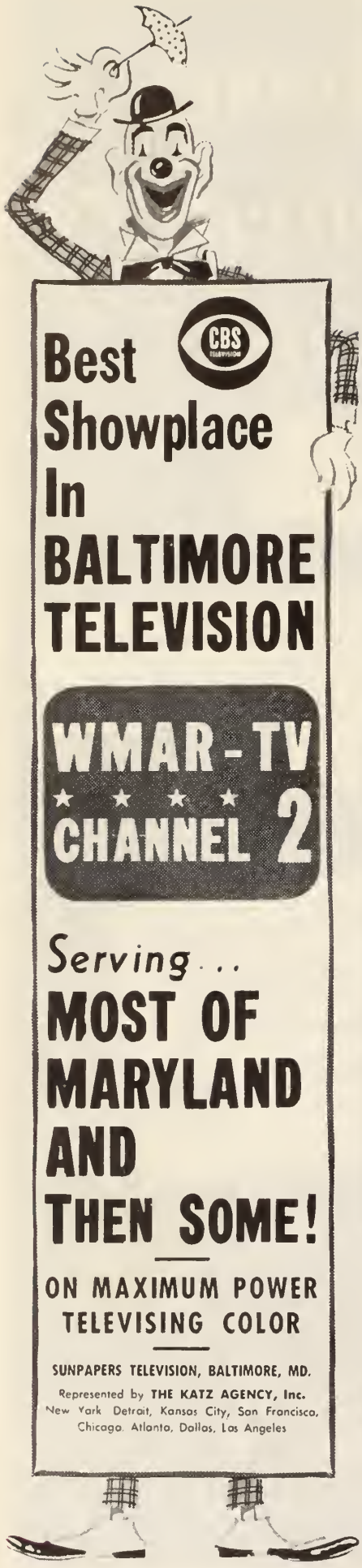
"Clearly Nashville's #1 TV Station"

- Of the top 10 once-a-week shows in this market, 10 are on WSM-TV.*
- Of the top 10 multi-weekly shows in this market, 10 are on WSM-TV.*
- Of the top 25 shows in this market, 23 are on WSM-TV.*
- WSM-TV not only dominates the audience in all listening periods measured, but also – during the most popular TV viewing time (6 p.m. to midnight Monday through Friday) – WSM-TV has a larger audience than the other two VHF Nashville TV stations combined.*

*** Survey by The Pulse, Inc., April, 1955**

WSM-TV Channel 4

NBC-TV Affiliate • Nashville, Tennessee



SPONSOR BACKSTAGE (Continued)

One hardly need hold a seance to see that the motion picture industry this fall will plunge into video as it has been inevitable for a number of years that they would. Sparked by the work ABC has done in this direction, not only with the highly successful Walt Disney alliance, but in several other ways, the leading Hollywood filmmakers this autumn will make their greatest impact in the tv medium since its inception. The *Warner Brothers Present* dramatic series and the *MGM Parade*, both slated for ABC, will only be two examples of the celluloid capital's active participation in tv.

Before 1 September, for example, it should surprise no one if, in addition to products specifically made for tv, a huge chunk of important theatrical film material reaches the nation's video screens. It is only a question of time before someone like Howard Hughes makes a deal to let loose the vaultfulls of feature-length films for television. And that goes whether the current dickering between the Hughes group and Tom O'Neil and Elliot Hyman pans out or not.

It is, of course, pertinent to any preview of the fall, that ABC has made substantial strides toward becoming a third major network, in a way which no previous web has ever challenged CBS's and NBC's supremacy. For, in addition to such influencing factors on top-level programing as the color drive and the free vs. fee fiasco, ABC's newly developed first line competitive position will force meaningful changes in programing activities at the two long-time top nets.

The *Mickey Mouse Club* full hour, for example, has long since stirred NBC to reevaluate and make plans for changing and strengthening their *Howdy Doody*, *Pinky Lee* and other shows. And as ABC develops power in other programing types, these same healthy stirrings will take place.

Not fully appreciated in the ABC surge, and in its over-all influence toward better and stronger programing on all webs and all stations, is the American Broadcasting-Paramount Theatres move into the record business. NBC has long had its RCA Victor division, and CBS its Columbia records, and while there is no direct operational tie between network operations and record activities, programing is quite frequently and favorably effected by the family relationship. Apart from corporate kinships it has become increasingly apparent that the record-music business and the television business can aid and abet one another with ideas, promotion, etc.

Our crystal ball shows a clear picture of ABC, with its new record division, making substantial contributions in this area, too, toward better programing.

And talking of records, we believe the fall will find disk jockeys moving more strongly into the national programing picture than ever before. CBS's deal with Chicago's greatly talented Howard Miller (with his radio web show kicking off 18 July, to be followed by tv later) will go a long way toward proving the soundness of program of this genre.

We have run out of space, so some of the pretty pictures in our glass globe will have to hold, but the wrap-up vision which appears to us for the fall is that advertisers and agencies will have a greater choice of more strong and exciting programs than they've ever had before. ★ ★ ★

Radio in Baltimore is BIG!

The only way to reach every family in the Baltimore Trading Area is by radio. Radio offers 98.6% penetration of the whole Baltimore metropolitan area. No other advertising medium offers anything like this penetration. The only way to get your message to everybody is radio! Yes!—

Radio in Baltimore is BIG!

And the big bargain buy in Baltimore radio is W-I-T-H. Top Nielsen circulation in the home county goes to W-I-T-H. Combined with low, low rates, W-I-T-H delivers more listeners-per-dollar than any other radio or TV station in Baltimore. Ask your Forjoe man for the whole story!

IN BALTIMORE BUY WITH

Tom Tinsley, President — R. C. Embry, Vice President

National Representatives: Forjoe & Co.

Only
a
few
more
shopping
days
to
Christmas...



agency profile

Theodore J. Grunewald

Radio-tv director
Hicks & Greist, New York

There may come a time in the near future when Ted Grunewald, Hicks & Greist radio-tv director, will earn the title among admen as "the agencyman willing to handle almost anything."

For one thing, he helped cook up a scheme involving a three-ton elephant which trampled all over a client's product for some demonstration tv commercials (Sandran floor covering).

"Our aim is to be undismayed," Grunewald told SPONSOR, then went on to mention some of the recent events at Hicks & Greist that he's taken in stride. "About a year and a half ago, when I joined the agency, our air billings were $100,000. As of last month, we've been billing at the rate of $2.1 million, with a good chance we'll hit a $3 million total in air media for the year."

The rapid expansion of the agency's air media business keeps him hopping to and from studios and around the country to stations when time clearance or production problems arise. Grunewald does hope to be in or near his Briarwood, Queens, home in October, when he turns 31. He lives there with his wife and baby daughter.

Hicks & Greist air clients range from network tv sponsors, like Dixie Cup Co., with *Super Circus*, ABC TV (alternate Sundays 5:30-6:00 p.m.) to network radio clients like Glamorene, (*Arthur Godfrey*, CBS Radio, Fridays 10:15-10:30 a.m.) Also, Glamorene, Sandran, Broil Quick, Servel are heavy users of spot radio and tv.

"Today radio is a better buy than it's ever been," Grunewald says. "And often strong independents are the best buys. Currently I'm very interested to see the effect of *Monitor*. It could easily change the whole structure of radio programing."

To him the most important trend in television is the rivalry between the networks and various programing innovations emerging as a result. He feels "set penetration won't warrant color for a while in my opinion," but added that the agency is currently making a new Glamorene animated cartoon commercial in color to study color's potentialities. "That boosts the cost by 20%," Grunewald notes, "but we feel the expected long life of the commercial warrants it. Besides, we'll show it at sales meetings and possibly in theaters." ★ ★ ★



It's Christmas in July, September,
January and all through the year for your
product and market with TV's freshest,
most exciting *new* variety revue ... SHOWTIME.

All tied up and ready for delivery ...

An exciting and startling new experience in TV musicals.

The greatest array of "BIG NAME" talent ever assembled for local and regional sponsorship ... the biggest 30 minutes in television. Reads like a who's who in Show Business and delivers an entertainment package unmatched in television today. Every week a brilliant new star-studded cast works for you, delivering great songs, hilarious comedy, top orchestral arrangements and thrilling dance routines ... Stars like: Teresa Brewer, Ralph Flanagan, Peggy Lee, Tennessee Ernie, the De Castro Sisters, Frankie Carle and many more great audience names, all M.C.'d by TV's newest comic sensation ...

FRANKIE FONTAINE

Here's a show you've been waiting for ... a show of top network calibre kept within a low budget for local and regional sponsors.

SHOWTIME is BIG TIME ... in every way but cost, combining all the elements that build high ratings and sizzle sponsors' sales upward.

SHOWTIME is YOUR TIME to *act* ... for 39 great shows!

Do your Christmas shopping now!

For complete details write, wire, phone or mail the attached coupon for all facts today.

STUDIO FILMS, INC.
Producers and Distributors of Television Films
380 Madison Avenue, New York 17, N. Y.
Phone: OXford 7-2590

Mail to:
STUDIO FILMS, INC., 380 Madison Avenue, New York 17, N. Y.

Name_____ Title_____

Firm_____

Street_____

City_____ Zone____ State_____

Markets interested in:_____

SPONSOR-TELEPULSE ratings of top spot

Chart covers half-hour syndicated film programs

Past* rank	Top 10 shows in 10 or more markets Period 1-7 May 1955 TITLE, SYNDICATOR, PRODUCER SHOW TYPE	Average rating	7-STATION MARKETS		5-STATION MARKETS			4-STATION MARKETS					3-STATION MARKETS		
			N Y	L A	Boston	Mnpls.	S. Fran	Atlanta	Chicago	Detroit	Seattle-Tacoma	Wash	Balt.	Buffalo	Cinc.
1	***I Led Three Lives.*** Ziv (D)	**22.6**	5.4 wabc-tv 9:00pm	13.9 kttv 8:30pm	30.5 wnac-tv 7:00pm	24.4 ksto-tv 8:30pm	18.4 kron-tv 10:30pm	16.4 wsb-tv 10:30pm	15.5 wgn tv 9:30pm	25.5 wjbk-tv 9:30pm	16.9 ktnt-tv 7:00pm	17.7 wrc tv 10:30pm	14.5 whal-tv 10:30pm	31.5 wben-tv 9:30pm	21.5 wlw-t 7:30p
7	***Badge 714.*** NBC Film (D)	**21.8**	5.9 wor-tv 9:00pm	18.2 kttv 7:30pm	22.3 wnac-tv 6:30pm	24.7 ksto-tv 9:30pm	25.9 knix 9:00pm		15.9 wgn tv 8:00pm	21.2 wwj-tv 10:00pm	25.1 king-tv 9:30pm	15.2 wrc-tv 7:00pm	12.9 whal-tv 10:30pm	18.4 wgr-tv 10:30pm	
6	***Mr. District Attorney.*** Ziv (A)	**20.6**	5.8 wabc tv 10:30pm	13.7 knxt 10:00pm	19.5 wnac-tv 10:30pm	34.2 kstp-tv 9:30pm	20.0 kron-tv 10:30pm	18.9 wsb-tv 7:00pm	11.9 wbkb 8:30pm	20.7 wwj-tv 9:30pm	22.7 king-tv 9:00pm	11.5 wmal-tv 10:00pm	13.2 whal-tv 10:30pm	19.9 wgr-tv 7:00pm	16.9 wlw-t 9:30p
3	***Waterfront.*** MCA Roland Reed (A)	**18.7**	6.7 wabt 7:30pm	23.7 kttv 7:30pm		10.0 keyd-tv 7:00pm	25.2 kron-tv 8:30pm	22.4 waga-tv 9:30pm			18.7 komo tv 7:30pm	13.7 wtop-tv 10:30pm	16.2 wmar-tv 10:30pm	24.0 wgr-tv 7:00pm	9.2 wcpo- 3:30p
	Lone Wolf. UTP, Gross-Krasne (D)	**18.1**		5.4 kttv 8:30pm	17.4 wnac-tv 11:30pm	20.5 wcco-tv 8:30pm					16.8 king-tv 8:30pm	10.9 wttg 9:00pm			13.5 wkrc-t 10:30p
	Man Behind the Badge, MCA-TV Film (Doc)	**17.9**	6.6 wcbs-tv 6:30pm	8.1 kttv 8:30pm						16.9 wjbk-tv 9:30pm		6.2 wmal-tv 10:30pm		20.4 wgr-tv 10:30pm	
	City Detective, MCA, Revue Prod. (D)	**17.8**	9.6 wnbc-tv 9:30pm	13.8 knxt 10:30pm		24.2 kstp-tv 8:30pm	15.7 kron-tv 10:00pm	19.5 wsb-tv 10:30pm		6.7 cklw-tv 10:30pm	19.0 king-tv 8:30pm	7.7 wmal-tv 9:00pm			16.8 wkrc- 9:30p
8	***Superman.*** Flamingo, R. Maxwell (K)	**17.2**	10.3 wrca-tv 6:00pm	12.2 kttv 7:00pm	18.5 wnac-tv 6:30pm	18.3 wtcn-tv 5:30pm	16.0 kgo-tv 6:30pm	16.9 wsb-tv 7:00pm	14.0 wbkb 5:00pm	14.3 wxyz-tv 5:30pm	18.2 king-tv 6:00pm	15.7 wrc-tv 7:00pm	18.9 whal-tv 7:00pm	22.5 wben-tv 7:00pm	7.2 wcpo- 11:00p
9	***Liberace.*** Guild Films (Mu.)	**17.0**	5.8 wrca-tv 6:30pm	8.7 kttv 8:30pm	1.0 wmur-tv 8:30pm	13.5 wcco-tv 8:00pm	26.0 knix 9:30pm	2.2 wlw-a 8:00pm	13.7 wgn-tv 9:30pm	8.9 wwj-tv 10:30pm	21.7 king-tv 8:30pm		14.9 whal-tv 7:00pm	23.8 wgr-tv 6:30pm	11.2 wcpo- 6:30p
10	***Cisco Kid.*** Ziv (W)	**16.9**	2.8 wabc-tv 6:30pm	11.7 kttv 6:30pm	13.2 wnac-tv 6:00pm	14.4 wcco-tv 6:30pm	20.4 kron-tv 6:30pm	16.9 waga-tv 6:00pm	9.5 wbkb 4:00pm	9.4 wxyz-tv 7:00pm	18.3 komo-tv 7:00pm		16.9 whal-tv 7:00pm	17.0 wben-tv 7:00pm	16.7 wcpo- 5:00p
Past* rank	***Top 10 shows in 4 to 9 markets***														
	Passport to Danger. ABC Film, Hal Roach (A)	**21.9**		7.3 kcop 8:00pm		9.7 keyd-tv 7:30pm	14.7 kron-tv 10:30pm				17.5 king-tv 10:00pm				20.9 wlw-t 9:00p
3	***Life of Riley.*** NBC Film, Tom McKnight (C)	**21.1**		12.0 kttv 8:00pm		20.7 kstp-tv 9:00pm	20.4 kgo-tv 7:00pm		16.0 wgn-tv 9:00pm		29.9 king-tv 7:30pm				
1	***Foreign Intrigue.*** Sheldon Reynolds (A)	**19.0**	3.3 abc-tv 10:30pm	10.4 krca 10:00pm	23.7 whz-tv 10:30pm							13.7 wtop-tv 7:00pm			
	Guy Lombardo. MCA-TV Film, Guy Lombardo Films Inc. (Mu)	**17.3**	9.8 wrca tv 7:00pm	5.2 kttv 9:00pm						4.0 cklw-tv 8:30pm					
	Mayor of the Town, MCA-TV Film, Gross Krasne (D)	**17.1**				9.3 keyd-tv 7:30pm		10.2 wsb tv 2:30pm	21.4 wnbq 10:00pm	13.5 wwj-tv 10:00pm					
	Favorite Story. Ziv (D)	**16.3**					9.2 kron-tv 6:30pm	19.2 waga-tv 9:30pm		14.7 wjbk-tv 9:30pm					
5	***The Whistler.*** CBS Film, Joel Malone (M)	**15.5**		15.1 kttv 10:00pm	12.2 wbz-tv 11:00pm		21.7 kron-tv 10:30pm			14.0 wjbk-tv 10:30pm	18.4 king-tv 10:00pm		10.0 wmar-tv 11:00pm		
	Star and the Story. Official Films, Inc. (D)	**14.6**		10.7 kttv 10:00pm			19.9 kron-tv 7:00pm	13.2 wsb-tv 10:30pm		12.4 wwj-tv 9:30pm					
8	***Doug. Fairbanks Presents.*** ABC Films (D)	**13.5**	13.8 wrca-tv 10:30pm	11.3 krca 10:30pm		13.4 kstp-tv 10:30pm					15.3 ktnt-tv 9:30pm				
7	***The Falcon.*** NBC Film (D)	**13.0**		7.8 knxt 10:30pm		7.9 keyd-tv 7:00pm				6.7 cklw-tv 8:30pm	17.3 king-tv 9:00pm			19.0 wben-tv 10:30pm	
6	***Gene Autry.*** CBS Film (W)	**13.0**		6.3 kcop 7:00pm	17.7 wnac-tv 6:00pm		2.7 kovr 6:30pm				20.1 king-tv 6:00pm				

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Doc) documentary; (K) kids; (M) mystery; (Mu) musical; (W) Western. Films listed are syndicated, half-hour length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this market 1-7 May. While network shows are fairly stable from one month to another in the markets in which they are shown, this is true to much lesser extent with syndicated shows. This should be borne in mind when analyzing rating trends from one month to another in this chart. *Refers to last month's chart. If blank, show was not rated at all in last chart or was in other than

film shows

specially made for tv

3-STATION MARKETS					2-STATION MARKETS			
Cleve.	Columbus	Milw.	Phila	St. L	Birm.	Charlotte	Dayton	New Or
19.5	23.4	25.2	11.4	22.9	30.8	62.0	26.5	
wxel 10:30pm	wbns-tv 9:30pm	wtmj-tv 9:30pm	wcau-tv 7:00pm	ksd-tv 10:00pm	wabt 8:30pm	wbtv 8:30pm	whio-tv 8:00pm	
21.9		6.5	18.4	23.7	36.0	57.5	22.0	
wnbq 7:00pm		wtmw 7:30pm	wcau-tv 7:00pm	ksd-tv 9:30pm	wbrc-tv 8:30pm	wbtv 9:00pm	whio-tv 10:30pm	
9.9	23.7	22.4	10.2	19.7		59.8	27.8	29.8
wews 10:30pm	wlw-c 9:30pm	wtmj-tv 9:30pm	wptz 10:30pm	ksd-tv 10:00pm		wbtv 8:30pm	wlw-d 9:30pm	wdsu-tv 10:30pm
19.4	16.0		13.9		35.5		25.5	
wews 7:00pm	wbns-tv 10:30pm		wcau-tv 6:30pm		wbrc-tv 9:00pm		whio-tv 9:30pm	
	14.7	20.0			21.0			40.8
	wtvn-tv 10:00pm	wtmj-tv 11:00pm			wabt 6:30pm			wdsu-tv 10:00pm
	30.4		9.4	17.5	28.8		34.8	
	wbns-tv 8:30pm		wcau-tv 10:30pm	ksd-tv 10:00pm	wbrc-tv 8:30pm		whio-tv 9:30pm	
	14.7	24.7	9.5	22.7				45.0
	wlw-c 11:00pm	wxlx 9:00pm	wfil 7:00pm	ksd-tv 9:45pm				wdsu-tv 11:00pm
9.2	16.9	7.2	19.9	18.5	23.8	32.3	13.8	32.8
wnbk 6:00pm	wbns-tv 6:00pm	wtvw 6:30pm	wcau-tv 7:00pm	ksd-tv 6:00pm	wabt 6:00pm	wbtv 5:30pm	wlw-d 5:00pm	wdsu-tv 5:00pm
21.0	15.4	27.4	10.7	17.5	27.3			52.3
wews 9:00pm	wbns-tv 10:30pm	wtmj-tv 7:00pm	wptz 11:00pm	ksd-tv 10:00pm	wabt 8:00pm			wdsu-tv 9:30pm
	13.3	17.8		15.9				56.3
	wlw-c 5:00pm	wtmj-tv 4:30pm		ksd-tv 5:00pm				wdsu-tv 8:30pm
			12.5			46.8	20.0	47.5
			wcau-tv 10:30pm			wbtv 7:00pm	whio-tv 10:15pm	wdsu-tv 9:30pm
		27.4						
		wtmj-tv 7:00pm						
14.4			13.0			54.3		
wews 10:00pm			wcau-tv 7:00pm			wbtv 9:00pm		
								50.0
								wdsu-tv 9:30pm
			13.0	13.0				39.5
			wntz 10:30pm	ksd-tv 10:30pm				wdsu-tv 10:00pm
	22.2							
	wbns-tv 9:00pm							
18.5								14.3
wnbk 7:00pm								wdsu-tv 11:30pm
11.7				18.9	18.0		12.0	
wxel 10:30pm				ksd-tv 9:30pm	wbrc-tv 9:30pm		wlw-d 6:00pm	
	10.7		15.5	19.4				
	wtvn 5:00pm		wptz 10:30pm	kwk-tv 10:00pm				
							18.0	
							whio-tv 6:30pm	

top 10. Classification as to number of stations in market is Pulse's own. Pulse determines number by measuring which stations are actually received by homes in the metropolitan area of a given market even though station itself may be outside metropolitan area of the market.

New WNDU·TV

THE NOTRE DAME STATION



Now NBC

Primary
Affiliate
Serving

SOUTH BEND-ELKHART

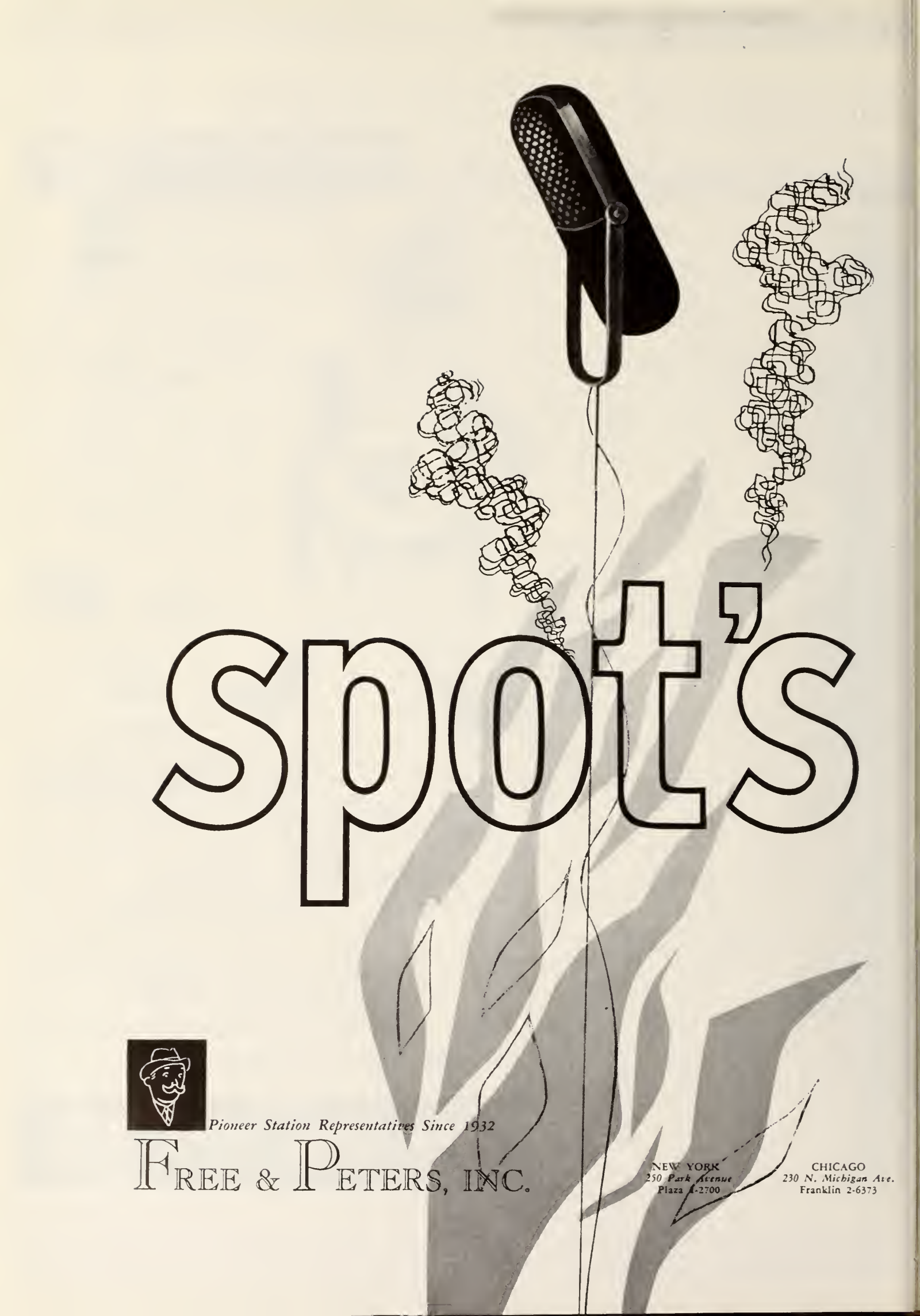
Here's **WNDU-TV's** *all UHF market*

FAMILIES....206,600
RETAIL SALES.....$783,927,000
SETS.....169,000 UHF equipped

An "ISLAND" Market . . . in an exclusively UHF area.
FIRST in per capita income in Indiana
SECOND largest population in Indiana
THIRD highest home ownership in U.S.

Call MEEKER TV for Availabilities!

WNDU·TV CHANNEL 46



Pioneer Station Representatives Since 1932

FREE & PETERS, INC.

NEW YORK
250 Park Avenue
Plaza 1-2700

CHICAGO
230 N. Michigan Ave.
Franklin 2-6373

Today, advertisers judge good and bad advertising in terms of sales results. National Spot Radio can get sales —and not stop with building consumer demand or gaining good will. We have the *Formula For Selling Americans Today* that demonstrates "how" to use the medium.

This presentation has proved so exciting that many top agencies and advertisers have arranged meetings with their management men, plans boards, account executives and creative staffs, as well as their media people. And a great many have asked for repeat performances, for further inspiration and study!

hot

If you know how to use it

We want to show you "how" — with our new *Formula For Selling Americans Today.* We're ready to demonstrate, individually or in group meetings with planning and creative people — as soon as you give the word. Why not call or write us today?



EAST, SOUTHEAST		
WBZ+WBZA	Boston+Springfield	51,000
WGR	Buffalo	5,000
KYW	Philadelphia	50,000
KDKA	Pittsburgh	50,000
WFBL	Syracuse	5,000
. . . . .		
WCSC	Charleston, S. C.	5,000
WIST	Charlotte	5,000
WIS	Columbia, S. C.	5,000
WPTF	Raleigh—Durham	50,000
WDBJ	Roanoke	5,000
MIDWEST, SOUTHWEST		
WHO	Des Moines	50,000
WOC	Davenport	5,000
WDSM	Duluth—Superior	5,000
WDAY	Fargo	5,000
WOWO	Fort Wayne	50,000
WIRE	Indianapolis	5,000
KMBC-KFRM	Kansas City	5,000
KFAB	Omaha	50,000
WMBD	Peoria	5,000
. . . . .		
KFDM	Beaumont	5,000
KRIS	Corpus Christi	1,000
WBAP	Ft. Worth—Dallas	50,000
KENS	San Antonio	50,000
MOUNTAIN AND WEST		
KBOI	Boise	5,000
KVOD	Denver	5,000
KGMB-KHBC	Honolulu—Hilo	5,000
KEX	Portland	50,000
KIRO	Seattle	50,000

DETROIT
Penobscot Bldg.
Woodward 1-4255

ATLANTA
Glenn Bldg.
Main 5667

FT. WORTH
406 W. Seventh St.
Fortune 3349

HOLLYWOOD
6331 Hollywood Blvd.
Hollywood 9-2151

SAN FRANCISCO
Russ Building
Sutter 1-3798

NEW AND UPCOMING TV STATIONS

I. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, REP	
DES MOINES, IOWA	KRNT-TV	8	20 June	316	623	CBS	WHO-TV	302,000	Cowles Bcastg Co., Owned by Register & Tribune Co. Gardner Cowles, pres. Robert Dillon, v.p.	Katz

II. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, RADIO REP†	
CARLSBAD, N. M.[1]			22 June	1.43	382	None	NFA	Carlshad Bcstg Corp. Val Lawrence, pres. Norman R. Loose, v.p. & treas.	Taylor

III. New applications

CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw)** Visual	Antenna (ft)***	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT, AM AFFILIATE	
CHEBOYGAN, MICH.[2]	4	20 June	5.16	434	$88,406	$43,990	None	Midwestern Bcstg Co. Les Biederman, pres.	Holman

BOX SCORE

U. S. stations on air	**420**
Markets covered	**252§**
U. S. tv sets (1 June '55)	**36,100,000§**
U. S. tv homes (1 June '55)	**34,200,000§**

*Both new c.p.'s and stations going on the air listed here are those which occurred between 2 June and 16 June or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Effective radiated power. Aural power usually is one-half the visual power. ***Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. §Data from NBC Research and Planning. ¶In most cases, the representatives of a radio station which is granted a c.p. also represents the new tv operation. Since at presstime it is generally too early to confirm tv representatives of most grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station has been given the tv grant). NFA: No figures available at presstime on sets in market. [1]No construction will commence until antenna site and structure are approved for air navigation safety. [2]Will pick up and rebroadcast programs of WPBN-TV, Traverse City.

Demonstrate the Product, We Always Say



And who can make a better pitch for U.S. Keds than the pooch that delights half a million kids on Seattle's most popular afternoon TV strip, KING'S CLUBHOUSE WITH STAN BORESON?

To get extra *sell* into KING-TV campaigns, we insist on talent tie-ins with client products. KING-TV personalities provide a big *plus*. They've had a five-year headstart on the competition—and they work before Seattle's largest TV audience.

So, whether you're selling tennis shoes or toothpaste, the place to go is KING-TV. In the Pacific Northwest, that's where sales begin.

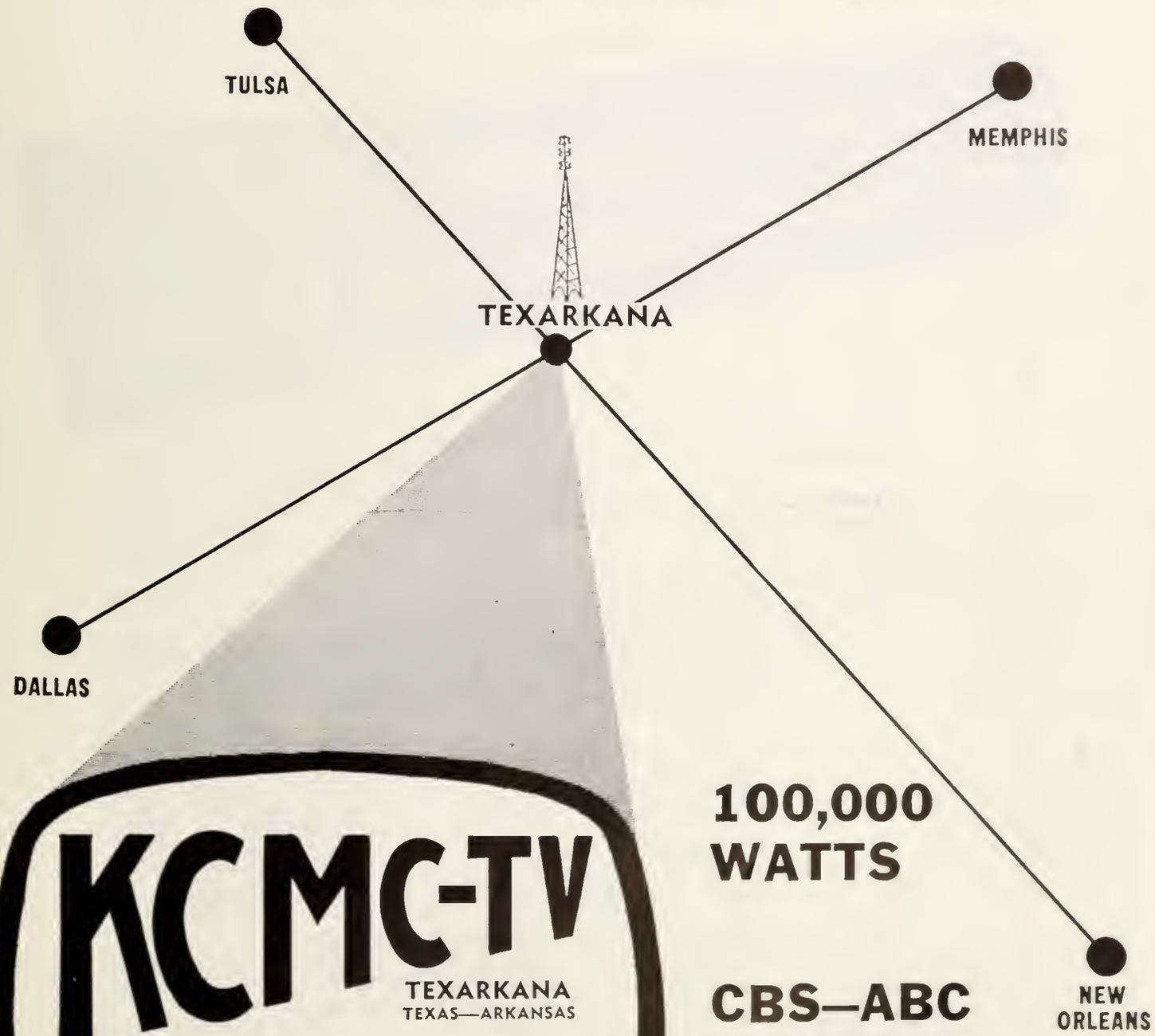
Channel 5—ABC
100,000 Watts
BLAIR TV

FIRST IN SEATTLE

KING-TV

The Only
MAXIMUM POWER
Station Between

DALLAS AND MEMPHIS - - - - 423 miles
TULSA AND NEW ORLEANS - - 553 miles



KCMC-TV
TEXARKANA
TEXAS—ARKANSAS

Channel 6

100,000 WATTS

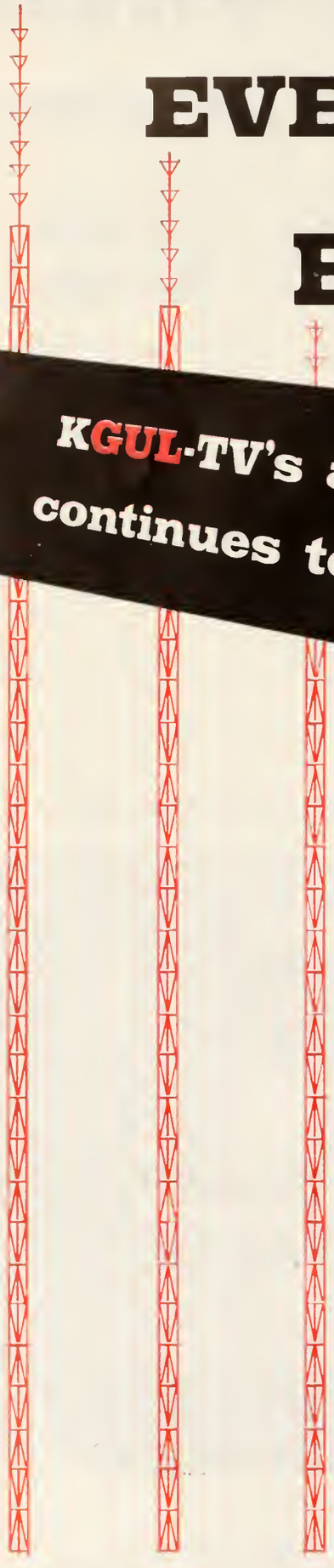
CBS—ABC INTERCONNECTED

Represented by
VENARD, RINTOUL and McCONNELL, Inc.
Walter M. Windsor, General Manager

EVERY DAY

EVERY WEEK

EVERY MONTH



KGUL-TV's audience continues to grow and grow*

*The average audience is increasing with each report. According to Telepulse, KGUL-TV's share of audience . . . sign on to sign off . . . increased 15.3% in May over April 1955.

(Telepulse, Houston-Galveston Metropolitan Area May 1955)

NOW—MORE THAN EVER—THE "BEST BUY IN TEXAS"

kgul TV

GULF TELEVISION COMPANY GALVESTON, TEXAS

REPRESENTED NATIONALLY BY CBS TELEVISION SPOT SALES

HOW TO USE FALL FACTS BASICS

HERE'S YOUR GUIDE TO 9TH ANNUAL BRIEFING ISSUE

TOP ARTICLES appear in immediately following pages. They include a report which for first time reveals spot tv and radio expenditures of major advertisers; tips on fall buying from network and representative firm heads; an analysis of local radio and tv programing. For full description see . . . . . **PAGE 1**

SECTION **1** **TELEVISION:** This is your over-all look at both of the video media, spot and network, including complete fall network tv lineup. Section starts. . . . . **PAGE 63**

SECTION **2** **TELEVISION BASICS:** Compiled in an 11-page section are the key statistics which sum up the size and cost of tv, 1955. Section starts. . . . . **PAGE 113**

SECTION **3** **FILM BASICS:** You'll find facts here on the extent film is used; audience for reruns; plus tips on buying syndicated film shows. Section starts. . . . . **PAGE 133**

SECTION **4** **RADIO:** The over-all picture in spot and net radio, including buying trends in spot radio; analysis of fall network programing. Section starts. . . . . **PAGE 153**

SECTION **5** **RADIO BASICS:** Charted in 13 pages, latest facts on radio's size and reach; costs compared with other media; spot, net billings. Section starts. . . . . **PAGE 183**

SECTION **6** **TIMEBUYING BASICS:** A book within a book of 40,000 words, condensing the 13 seminars held under the auspices of RTES, New York. Section starts. . **PAGE 209**

FOR SUMMARY OF THE TOP TRENDS REVEALED IN THE 304 PAGES OF FALL FACTS BASICS, TURN PAGE

The 20 TOP TRENDS this fall

These are major developments digested from 304-page Fall Facts Basics

This is your over-all look at fall television and radio as digested from SPONSOR's *coverage of each of the air media divisions. It's designed to give you a quick briefing on developments reported in this biggest issue of* SPONSOR's *history. Previous page shows complete contents.*

* * *

SPOT TV TRENDS

(*Complete report starts page* 64)

1. Nighttime tv is tighter than ever. New tv stations have been added but not enough to ease the squeeze in most of the major markets which advertisers crowd. Furthermore, high-grade network programing resulting from the rivalry between the webs, among other factors, has attracted a rush of new clients into nighttime spot television, adding to pressure.

2. I.D.'s are more popular than they have been, because they can still be cleared during Class "A" time. However, even I.D.'s are getting tight. Another popular buy today is minutes and 20-second announcements during the evening hours just preceding and following network option time.

3. Film commercial trend is toward live action. There's a noticeable trend back to live-action film commercials using limited number of actors, as contrasted with big rush to animated cartoons that followed the SAG reuse payment agreement of 1953.

4. A U.S. tv set count is underway, expected to be complete by early fall. The U.S. Census has undertaken this job for ARF, will determine the number of tv sets in the homes surveyed for census purposes. Networks and TvB are footing the bill. But this won't give admen the facts they need on sets within each market; census will break set penetration down by regions only. NARTB, however, is working hard to get its long-planned set count and circulation study underway and that will provide market-by-market figures.

5. Syndicated film is $60 million business. Despite heavy competition, sale of film produced for tv as well as features has shot up. (For coverage of film in addition to Spot tv section, see Film Basics, page 133.)

NETWORK TV TRENDS

(*Complete report starts page* 86)

1. Programing developments are highlighted by decline of situation comedies and rise in outdoor adventure shows. These two nighttime trends are joined by two others which started last season and are being continued this fall, namely, more 90-minute extravaganzas and shows produced by movie studios. In daytime tv, the outstanding program developments are the lessening importance of soap operas, and the increasing importance of personality-type shows.

2. Clearances are improving. Among the top 100 markets, 25 have gained or will gain over the summer an additional station as compared with last September. But full competition between the three major networks in the top 100 markets is still not possible. Only 23 of them have three or more vhf or three or more uhf stations. Washington is tackling the difficult allocations problem through expert committees and hearings to see how much de-intermixture of uhf-vhf markets can be accomplished.

3. Costs are continuing to rise. This is a result of increasing set saturation, competition between the networks for stars, rising program production and union scales, but the fact advertisers are waiting in line to get in testifies to the effectiveness of tv and the fact that its cost-per-1,000 is competitive with other media.

4. More alternate-week sponsorships feature buying trends. With buying not quite finished for the fall, there are 66 alternate-week sponsorships scheduled. In October last year there were 58 alternate-week sponsorships. Single show sponsorships have gone down from 83 last year to 60 so far this coming season.

5. Major programing changes are underway, particularly on CBS TV. (For complete charts of fall nighttime and daytime network television lineups, see pages 90-95).

SPOT RADIO TRENDS

(*Complete report starts page* 154)

1. Morning-only buying is giving way to more balanced approach. Advertisers this fall are showing willingness to buy all time periods in many cases. Nighttime radio has been made more attractive through rate reductions and admen are less concerned with television competition. What's being considered today is just what the radio buy itself delivers rather than what's going on in tv at the same time.

2. Buyers view spot radio as better buy now than it's ever been if it's used creatively. Many of the points sellers of time have been making over past seasons are beginning to be reflected in views of buyers (see quotes from buyers in text and display of spot radio pages).

3. Specialized programing continues to grow. Negro, Mexican-American are probably fastest growing specialties. Negro programing is carried by at least 596 stations this year.

4. SPONSOR predicts spot radio billings will continue rising. Based on its research in each branch of the air media, SPONSOR in this issue makes predictions of trends underway and trends to come. The indications are spot radio will continue growth which has carried through tv's big surge.

5. Stations have revamped programing structures to coincide with listening habits. There are more "service" packages of news, traffic and weather reports. Emphasis on local and regional news continues.

NETWORK RADIO TRENDS

(*Complete report starts page* 170)

1. Buying patterns are becoming more flexible. The flexibility offered by network radio can be divided into three types: (1) a greater variety in the length of announcements, (2) flexibility in the size of station lineups, (3) more chances for "scatter buying."

2. Changes in programing will be featured by two contrary trends, long shows and strips. Both trends permit sale of low-cost short units.

3. Advertisers are less interested in single-show sponsorships and more interested in cumulative audiences. The decline in listening during any one period of time is reason.

4. New rate cards will stress the single rate. Actually, the single rate had been in effect but had been hidden by complicated discounts. ABC has had single gross rate since last year. Mutual instituted single gross rate and single discount on 1 July. CBS has worked out single rate card. NBC is expected to follow suit.

5. Networks are still experimenting with a variety of program ideas. ABC is seeking answers through research; CBS is stressing stars, is also showing interest in d.j.'s; MBS is starting shows to give the web a "personality"; NBC may adapt the *Monitor* concept to weekdays. ★ ★ ★



PROGRAM EVOLUTION

Situation comedy trend touched off by CBS TV "I Love Lucy" is waning even though "Lucy" itself stayed on top this past season. Imitators clogged air, were dropped left and right this year. For comments on next fall's tv programing see columns, pages 16 and 32, and Net tv starting page 86.



WEEKEND RADIO

"Monitor," new NBC Radio weekend-long program, puts spotlight on weekends. It spurs trend already underway to sell weekends harder. In picture executives of Miller Brewing and its agency fete "Monitor" announcement buy. (L. to r.) Vernon S. Mullen, Jr., ad mgr.; Edward Ball, Mathisson, Milwaukee; George W. Diefenderfer, central div. mgr. radio net sales, NBC; Carle Rollins, NBC salesman; George Gill, Miller r-tv exec.



FIRST BUYING TEXT

Over past season admen and industry executives made important contributions to field of timebuying with talks before RTES Timebuying and Selling Seminar. Show after 12th session are Gordon Gray, WOR v.p., moderator; Dan Denenholz, research & sales promotion head, Katz Agency; Maxwell Ule, research v.p., K&E. (They discussed ARF ratings report.) At right, Claude Barrere, chairman RTES seminar committee. 40,000-word digest of seminars starts page 209.



ABC President Robert E. Kintner suggests advertisers increase air spending, warns them not to forget radio's efficiency and economy



NBC President Sylvester L. Weaver urges radio-tv combination buys like "Color Spread" for excitement and "Monitor" for repetition



J. J. Van Volkenburg, president, CBS TV, notes that never before have advertisers invested in network tv so early in the season

"My advice to admen on fall buying"

Tv and radio presidents offer variety of tips on two changing media

For greater clarity, SPONSOR *arranged comments (and portraits above) of network presidents according to those heading both radio and tv webs, those heading tv only, those heading radio only. In their statements they speak as salesmen to buyers of radio and tv time.*

TELEVISION AND RADIO

Robert E. Kintner, president ABC: If I were an advertiser, I would, in the coming season, do what most national advertisers are doing—raise the proportion of my advertising budget invested in broadcast media. But, unlike many advertisers, I would make certain that a fair share of my total network broadcast budget was earmarked for network radio. In allocating a balanced radio *and* television budget I would be following the lead of some of the country's leading advertisers—the Carnation Co., General Mills, Pabst Brewing Co., Firestone Tire & Rubber Co., General Motors, to cite a few—and thus assure the greatest return on my broadcast investment.

One mistake many advertisers make is *not* buying radio, or buying radio as an afterthought, with the result that they make a network radio investment way out of line with the television buys. Television has so quickly become the dominant national advertising medium that many advertisers tend to think that tv takes care of all their *broadcast* needs—and in so doing overlook the *size, economy, efficiency* and *flexibility* that make network radio such a perfect complement to network television.

In television, the basic problem is not how much to buy, but rather how to buy most wisely. For maximum cost efficiency, I would invest in one or more regular weekly or alternate-week programs, rather than a costly once-a-month "spectacular." My reasoning is this: The average half-hour program is about 50% more efficient in homes reached per commercial minute per dollar invested than spectaculars, which are at best luxury purchases. Moreover, in four weeks the typical half-hour television program delivers over 28,000,000 home visits compared with 11,659,000 for a spectacular.

The *regular* program offers greater frequency and continuity, steady "promot-ability," greater impact and sponsor identification. I would carefully consider these sound, durable values, as opposed to the almost hypnotic appeal of the "splash."

One other factor I would consider as an advertiser. I would not buy a television program or franchise because of the "label" it bore. No network has a corner on the market for sound network television buys. The mere fact that there will be so many new programs premiering this fall on *all* networks would indicate to me that I should certainly shop all networks. Failing that, I might be investing in "pasts" rather than in "futures."

TELEVISION AND RADIO

Sylvester L. Weaver, president NBC: Advertising people this fall will again be hard at work cutting through masses of resistant data to get at the hard core of results. But what results

VSION



Ted Bergmann, managing director, Du Mont, says every-week show is still basic to tv, sees live tv shows on the way out fast

RADIO



Arthur Hull Hayes, president, CBS Radio, points out that clients who do not use radio shut themselves off from one-third of market



MBS President Thomas F. O'Neil advises advertisers to take advantage of radio's flexibility and buy the scatter plans that are offered

will you be looking for? Do you want the kind of excitement that gets your product talked about in millions of homes? Do you want to build your prestige among opinion-forming, leadership groups? Do you want to galvanize your dealer organizations by underlining your ad program with flashes of color?

Whether you want any one of these results, or all of them, or still others besides, you will need a flexible service which can be shaped exactly to your needs. We at NBC believe we have the answer in a new concept calling for the combined use of television and radio for the maximum advertising effectiveness and efficiency.

This thinking is a natural outgrowth of two other developments in sales patterns. The first of these is the Color Spread, which we developed this year as we realized what a powerhouse we have in color. We planned Color Spread for use this fall as an extension of our magazine concept which would permit both large and small advertisers to get in on the impact of color and the spectaculars. The second concept is *Monitor*, our weekend radio service, which offers the most flexible sales plan ever devised by network radio. Like Color Spread, *Monitor* uses the magazine concept and, in this sense, radio has learned from television.

By gearing both television and radio to modern selling, one arrives almost inevitably at the "combination" concept—the coordinated use of both media. Here you have the only non-duplicating combination of national advertising you can find. Suppose you use Color Spread and *Monitor* as your forms from each medium. On Color Spread you get impact and demonstration at the time of your choice—the right time for your product. You generate excitement about your product in the trade and at the same time you sell it on the air. Through *Monitor*, on the other hand, you get flexibility and repetition of brand-name selling. The combination of the two forms gives you the impact of color, excitement in the distribution chain, as well as on-the-air, brand-name saturation.

This kind of value-pattern in advertising is bound to grow and grow. It rules out any undue emphasis on cost-per-1,000. You can buy advertising for very little cost-per-1,000 on some television shows, or in radio, or in three-sheets, or sky-writing. But if you evaluate vehicles like the spectaculars and Color Spread on a cost-per-1,000 basis, you are missing the point completely. For such an evaluation does not take into account the dealer excitement, the talked-about quality, the newness interest—the very things that the spectaculars and Color Spread are designed to produce.

The spectaculars, *Monitor*, and Color Spread all buttress the trend we started in 1949 with our plan for rotation of advertising. In the future we will seek to place even greater numbers of irregular attractions on top of our regular shows. We will bring our audiences opera, ballet, the circus, ice shows and entertainment of all kinds, as well as great national and world events. The advertiser who buys into a certain blue-chip association-pattern of advertisements will get his ads on a specific night along with other features during the year. And he will have agreed to it before we scheduled it, but in a pattern that makes sense for him and the audience as well.

The trend is toward the 90-minute spectaculars, the big-time one-shot shows such as our *Wide Wide World* and the telementaries, the electronic magazines such as our *T-H-T*, the six-second billboard announcements and network radio's custom-built weekend cumulative audiences. These are all healthy advertising and promotion trends which we believe will help secure the place of television and radio, complementing each other, as the most flexible media ever put in the service of the advertiser.

TELEVISION

J. J. Van Volkenburg, president CBS TV: At no period in the past have so many advertisers invested in network television so far in advance of the fall season.

They have made their fall television plans particularly early this year in order to assure for themselves the best programs in the best possible time periods. This applies not only to nighttime television but to daytime as well, and clearly establishes the advertisers' growing recognition of daytime television's tremendous values in reaching

(*Continued next page*)

the housewife at the very time she is making up her shopping list.

Furthermore, advertisers recognize that this fall television will exert a greater influence over Americans than ever before.

By October there will be more than 36,000,000 television families—4,000,000 more than a year ago. Of equal importance, this larger audience will spend even more time watching television than last season when the monthly average reached as much as five hours and 53 minutes a day—an all-time high.

Americans will devote so much more time to television next fall because there will be so many great new programs to see. Day and night, the networks are planning startling new series, revealing new, intriguing program concepts and introducing famous names, new to television, including established performers, writers, producers and directors drawn in increasing numbers from the stage and motion pictures.

Those advertisers, planning well in advance, can look forward confidently this fall to the most productive selling season in television's history.

TELEVISION

Ted Bergmann, managing director, DTN: Spectaculars may continue to come and spectaculars may continue to go, but the hard core use of the television medium at the network, regional and local level will always be contained in the sponsorship of the half-hour drama in the nighttime and the quarter hour in the daytime. Due to their ability to garner viewers week after week and year after year, these programs constitute the efficient "bread and butter" advertising and entertainment effort.

Television station operators and advertisers alike have discovered at least one of the facts of life regarding our great ubiquitous industry; as a result of this awareness, the live show, in quantity and frequency, is fast joining the brontosaurus. Live studio programing requires lots of people behind the camera in addition to real estate and equipment. Once a live show is aired, it is gone forever. Unless the audience was there at the precise moment, no amount of merchandising effort will recover the lost sales. The answer is obvious—and so is the objection—film and its high cost. But need it be high? Suppose, Mr. Sponsor, someone told you that your live program could be filmed for a small fraction above its current live costs? Suppose further, that this film could be replayed under your sponsorship for free? Third, fourth, fifth, etc. runs of the same program could then be had with a small cast repayment. What would you say?

Of course, everybody says "show me" and that is just what we are doing. Ninety-four organizations consisting of advertisers, agencies, film producers and broadcasters have paraded through the Du Mont TeleCentre in New York viewing demonstrations of the Du Mont Electronicam since our initial unveiling of the system; and with the exception of a few hard bitten cynics (there are always a few of them around), the enthusiasm for this live television program-film method has been unanimous.

We live in an age of progress. We work in an industry dependent upon progress. The Du Mont Electronicam is the result of progress. It will not only contribute efficiency but, also, better programing and the resultant better access to viewing audiences.

Complete coverage of network television and radio appears in succeeding Fall Facts Basics sections. ►Network television starts page 86, including complete fall programing lineups. ►Network radio appears starting page 170

RADIO

Arthur Hull Hayes, president CBS Radio: The national advertiser who does not include radio in his schedule automatically shuts himself off from a third of his market. Today, there are still 30 million people who do not see television, 37 million who do not read magazines, 18 million who do not read newspapers. These people represent more than a third of the U. S. buying public. Radio is the only medium most of them ever come into regular contact with.

Needless to say, radio provides far more than this huge "exclusive audience." With sets now in 96% of U. S. homes, radio reaches practically everybody. On the average, it reaches nine families in 10 for more than 17 hours every week. And despite the number of new stations that come on the air every month, it is the network stations and the network programs which attract the largest audiences. Even in the most highly saturated television markets, listeners prefer *network* radio. Of the top radio programs in television's 24 biggest markets, 89% come from networks, 10% originate locally at network stations, and 1% come from independents.

If the amount of time invested by the listener isn't sufficient demonstration of network radio's continuing high popularity, consider the amount of money invested by advertisers. Sponsors are currently spending $130,000,000 a year *for time alone* to sell on network radio.

What the advertiser should buy on radio depends entirely, of course, on what he is trying to do. One of the most attractive things about network radio is its flexibility—the way time can now be purchased in nearly any size or combination of sizes, to meet special advertising needs.

Some advertisers see their major problem as that of reaching vast numbers of different people throughout the week. General Motors, for example, is sponsoring 18 five-minute newscasts spread throughout the week on CBS Radio, and the cumulative effect of

(*Please turn to page* 296)



Another milestone

SPONSOR brings advertisers FIRST industry estimates of spot expenditures

SPONSOR estimates point up need for regular reports of spot spending by advertisers to give admen full picture of the way media dollar is divided

On the pages following appear the first published estimates of the spot radio and tv expenditures of many of the country's leading advertisers as gathered in a survey over many months by SPONSOR. They attest to spot's dramatic rise to major stature as an ad medium.

The figures help in part to fill the great void in spot statistics. No list of ad spending can be accurate. SPONSOR's spot figures show dramatically, without inclusion of spot expenditures. A good example is shown in the case of Liebmann Breweries.

Liebmann appears on the very bottom of the "top 100" U.S. advertisers list based on expenditures in newspapers, magazines and networks. As reported for these media by ANPA and PIB, Liebmann's 1954 budget is set at $2,608,326. But SPONSOR estimates that Liebmann's combined spot tv and radio budget came to $2,350,000 for the same period, almost equal the total (gross) reported for the other media. Liebmann's major media are thus completely unnoticed in the "top 100" lists customarily published.

How misleading such listings can be is evident from the fact that the Bulova Watch Co. is missing entirely from the ANPA-PIB "top 100." Yet this account spends an estimated $6,500,000 for spot tv alone—an amount greater than the *total* figures of over 60 of the "top 100" based on ANPA-PIB.

The SPONSOR listing makes no pretense at being complete. It was undertaken to encourage further effort to provide an industrywide service that would give spot its proper place in the media picture. From this pioneering effort it is apparent that despite the many problems and obstacles, it is possible to compile spot dollar expenditures.

SPONSOR learned during its research that most

advertisers and agencies would welcome regularly published spot estimates with enthusiasm. Most are aware of spot's growing size and importance, but a surprising number are not. By no means untypical is this ad manager's comment: "We have so many divisions, it would take a lot of time to do the accounting job. We just haven't done it and we don't know ourselves what we spend in spot."

Said another who complained of the same problem: "I haven't the vaguest idea—when you find out what our spot expenditures were last year, please let me know."

In many places SPONSOR found a ready sympathy for its endeavor to develop spot figures, and the amount of co-operation by various companies was greater than anticipated.

Basis for spot tv spending estimates of three soap companies was N. C. "Duke" Rorabaugh who makes regular estimates of spending by soaps and other products based on his *Rorabaugh Report* on spot tv activity. Companies referred to are: Procter & Gamble, Colgate and Lever Bros.

Rank order of advertisers in the list below is based on their expenditures in newspapers, supplements, magazine

Spot figures include product

The sources from which SPONSOR obtained the estimates above must remain confidential. For the most part, they can be assumed to be substantially correct. Where no information at all is available, the words "no estimate" appears. In a number of cases the amounts were so small as to be considered negligible. Estimates of "under $25,000 fall into this category. Blank means that the company is known to have used no spot at all. Liquors, which are by custom barred from radio and television, are described as "not eligible." Automobile

FOR THE FIRST TIME — 1954 advertising expenditures

Rank	Advertiser	Total In 4 media only	Newspapers and Supplements	General and Farm Magazines	Network Radio	Network Television	Spot Radio	Spot Television
1.	**General Motors Corp.**	$72,036,827	$37,391,415	$20,560,238	$ 3,780,932	$10,304,242	**$3,000,000+**	**$5,000,000**
2.	**Procter & Gamble Co.**	49,836,201	7,251,400	6,543,905	12,339,668	23,701,228	**$1,750,000**	**$10,500,00**
3.	**Colgate-Palmolive Co.**	33,607,968	10,990,682	3,713,779	4,813,770	14,089,737	**$1,750,000**	**$3,000,000**
4.	**Ford Motor Co.**	32,548,927	17,999,652	7,802,561	774,408	5,972,306	**$3,000,000**	**$6,000,000**
5.	**General Foods Corp.**	32,418,050	9,351,441	10,037,913	3,300,129	9,728,567	**no estimate**	**$3,200,000**
6.	**Chrysler Corp.**	29,751,899	11,787,596	7,276,136	1,867,212	8,820,955	**$3,000,000**	**$4,500,000**
7.	**General Electric Co.**	21,262,506	3,792,542	9,558,916	949,500	6,961,548	**$200,000**	**$220,000**
8.	**Lever Bros. Co.**	21,050,751	6,803,797	2,561,151	4,471,376	7,214,427	**$750,000**	**$1,250,000**
9.	**Gillette Co.**	20,744,721	2,296,936	1,344,955	5,562,378	11,540,452	_____	_____
10.	**R. J. Reynolds Tobacco Co.**	19,500,175	3,100,393	2,799,914	1,770,940	11,828,928	**$1,600,000**	**$1,900,000**
11.	**General Mills Inc.**	18,098,358	3,186,138	3,557,233	3,724,388	7,630,599	**$375,000**	**$750,000**
12.	**American Tobacco Co.**	17,663,577	2,623,775	4,028,033	1,526,617	9,485,152	**$500,000**	**$600,000**
13.	**Distillers Corp.-Seagrams Ltd.**	16,416,836	9,815,375	6,601,461	_____	_____	**not eligible**	**not eligible**
14.	**Liggett & Myers Tobacco Co.**	15,148,774	3,628,065	2,467,438	2,291,452	6,131,819	_____	_____
15.	**P. Lorillard Co.**	13,954,647	1,202,477	2,781,481	3,300,830	6,669,859	**no estimate**	**$1,200,000**
16.	**National Dairy Products Corp.**	13,008,123	3,338,891	2,972,715	812,300	5,884,217	**$400,000**	**$910,000**
17.	**American Home Products Corp.**	12,655,874	1,587,823	2,058,815	3,474,699	5,534,537	**$1,500,000**	**$1,500,000**
18.	**Campbell Soup Co.**	11,767,988	1,567,374	5,081,057	573,195	4,546,362	**$100,000**	**$500,000**
19.	**National Distillers Products Corp.**	11,527,200	6,718,375	4,808,825	_____	_____	**not eligible**	**not eligible**
20.	**Swift & Co.**	11,038,835	2,971,310	2,117,914	3,048,726	2,900,885	**no estimate**	**no estimate**
21.	**Schenley Industries Inc.**	9,441,430	6,157,600	3,283,830	_____	_____	**not eligible**	**not eligible**
22.	**Goodyear Tire & Rubber Co.**	8,978,809	2,267,630	4,743,546	333,622	1,634,011	**no estimate**	**no estimate**
23.	**Sterling Drug Inc.**	8,919,299	2,822,348	1,854,212	3,518,756	723,983	**$1,500,000**	**$4,000,000**
24.	**Quaker Oats Co.**	8,799,180	2,136,409	2,726,988	1,570,399	2,365,384	**$200,000**	**no estimate**
25.	**Kellogg Co.**	8,746,510	1,059,120	1,513,361	1,910,402	4,263,627	**under $25,000**	**no estimate**
26.	**Pillsbury Mills Inc.**	8,483,782	907,095	1,516,827	2,049,177	4,010,683	**under $25,000**	**under $25,0**
27.	**Bristol-Myers Co.**	8,255,450	922,532	3,040,210	1,484,437	2,778,271	**$350,000**	**no estimate**
28.	**Miles Labs.**	8,109,116	319,010	921,639	6,172,592	695,875	**no estimate**	**$4,000,000**
29.	**Standard Brands Inc.**	7,926,186	3,740,377	3,048,647	_____	1,136,662	**$250,000**	**$1,600,000**
30.	**Westinghouse Electric Corp.**	7,862,273	2,184,427	2,056,236	_____	3,621,610	**no estimate**	**no estimate**
31.	**Philip Morris Inc.**	7,694,243	1,245,847	1,652,886	1,126,951	3,668,559	**$135,000**	**$91,000**
32.	**American Motors Corp.**	7,492,520	4,015,528	1,958,167	40,477	1,478,348	**no estimate**	**no estimate**
33.	**S. C. Johnson & Sons**	7,213,065	1,626,338	1,007,496	1,865,201	2,714,030	**no estimate**	**no estimate**
34.	**Radio Corp. of America**	7,210,115	1,569,702	2,866,555	883,275	1,890,583	**$1,000,000**	**$360,000**
35.	**Studebaker-Packard Corp.**	6,748,754	5,121,118	1,329,396	_____	298,240	**no estimate**	**no estimate**
36.	**Philco Corp.**	6,598,872	1,349,976	1,200,514	1,316,962	2,731,420	**no estimate**	**no estimate**
37.	**Borden Co.**	6,431,896	2,811,797	1,636,358	_____	1,983,741	**$750,000**	_____
38.	**Amer. Telephone & Telegraph Co.**	6,399,801	85,825	5,498,394	815,582	_____	_____	_____
39.	**Armour & Co.**	6,397,025	2,413,462	2,107,475	661,509	1,214,579	**no estimate**	**no estimate**
40.	**Texas Co.**	6,168,586	2,172,663	2,635,722	881,582	478,619	**$950,000**	_____
41.	**Coca-Cola Co.**	6,082,929	1,558,936	1,701,464	459,609	2,362,920	**$2,000,000**	**$2,000,000**
42.	**E. I. du Pont de Nemours & Co.**	5,714,859	818,794	4,154,877	_____	741,188	**no estimate**	**no estimate**
43.	**Carnation Co.**	5,548,371	1,652,443	844,902	1,887,465	1,163,561	**no estimate**	**no estimate**
44.	**Serutan Co.**	5,266,153	396,492	3,864	_____	4,865,797	**no estimate**	**no estimate**
45.	**Monsanto Chemical Co.**	5,236,117	4,101,841	865,129	_____	269,147	**no estimate**	**$900,000**
46.	**Nestle Co.**	5,223,567	3,344,852	1,307,751	146,206	1,424,758	**$750,000**	**$750,000**
47.	**Firestone Tire & Rubber Co.**	5,144,177	949,585	1,870,252	766,935	1,557,345	**no estimate**	**no estimate**
48.	**Int'l. Cellucotton Products Co.**	5,037,912	1,635,247	2,557,869	407,966	436,830	**no estimate**	**no estimate**
49.	**Johnson & Johnson**	4,994,655	878,393	3,915,499	_____	200,763	**under $25,000**	**$125,000**
50.	**Eastman Kodak Co.**	4,829,543	1,708,488	3,121,055	_____	_____	_____	_____

SOURCES: Bureau of Advertising of ANPA, PIB with SPONSOR estimates for spot.

are estimates of net spending

ompany estimates include co-op expen-
litures, for purposes of comparison with
he newspoper figures. Newspoper ex-
enditures reported above, however,
lo not distinguish between company and
lealer shares, but are estimates of total
lollors, while SPONSOR's spot estimates
ake into account only the company
hare. Note that when spot figures are
dded to a company's total ad budget it
s likely to change that firm's ranking
—which points up the pressing need for
uch estimates to complete the picture.
Most figures shown include product on
costs, are estimated actual expenditures.

and farm magazines, network radio and television (as reported by ANPA and PIB). No attempt has been made to revise the order of this ranking based on spot expenditures; spot is not shown included in the "totals" for each advertiser. In order to compile a true list of the top 100 advertisers in all major media, it would have been necessary to first obtain estimates of spot spending for all major spot advertisers. For many big spot advertisers do not even show up at the bottom of the list of advertisers below if their spending in newspapers, magazines and networks is minimal.

Starting out with the goal of determining spot spending of the "top 100" advertisers below, SPONSOR was able to obtain reliable 1951 estimates for 50 of them. An effort was made to concentrate on obtaining estimates for the biggest spot spenders first and in many cases those advertisers marked "no estimate" are ones with small spot budgets.

Spot has grown to maturity in terms of billing. An accepted industry-wide spot estimating service would go far toward achievement of the advertiser recognition to which spot is entitled.

* * *

six major media

Please note: ranking of the 100 advertisers shown on this chart is based only on four media at left and does not include expenditures in spot radio and spot tv

Advertiser	Total in 4 media only	Newspapers and Supplements	General and Farm Magazines	Network Radio	Network Television	Spot Radio	Spot Television
National Biscuit Co.	$4,819,290	$2,354,007	$ 749,569	$ 660,115	$1,055,599	$250,000	$250,000
Avco Mfg. Corp.	4,556,286	1,379,852	1,623,208	338,119	1,214,807	$150,000	$2,000,000
Wm. Wrigley Jr. Co.	4,466,442	1,696,520	434,027	1,723,700	612,195	no estimate	$800,000
Socony-Vacuum Oil Co.	4,435,708	2,389,393	1,683,026	363,289	———	$600,000	$1,500,000
Rexall Drug Co.	4,405,875	85,984	2,231,977	623,739	1,464,175	$500,000	$500,000
Andrew Jergens Co.	4,251,797	1,140,117	1,444,390	195,195	1,472,095	$15,000	$35,000
Helene Curtis Industries Inc.	4,250,333	1,952,681	1,057,291	220,710	1,019,648	$35,000	$75,000
Kaiser Motors Corp.	4,163,257	1,389,091	1,057,138	1,717,028	———	no estimate	no estimate
Jos. Schlitz Brewing Co.	4,089,049	1,186,560	1,073,497	———	1,828,992	no estimate	no estimate
Gulf Oil Co.	4,075,774	2,048,242	326,136	———	1,701,396	no estimate	no estimate
Brown & Williamson Tobacco Co.	4,064,370	677,537	1,154,213	132,314	2,100,306	$500,000	$7,500,000
Scott Paper Co.	3,952,610	287,126	1,457,416	———	2,208,068	no estimate	no estimate
B. F. Goodrich Co.	3,756,122	735,854	2,026,194	———	994,074	$250,000	———
Hiram Walker	3,734,098	1,821,078	1,913,020	———	———	not eligible	no estimate
Sunbeam Corp.	3,665,415	444,207	1,332,391	18,365	1,870,452	———	———
Anheuser-Busch Co.	3,576,767	1,693,231	93,190	1,790,346	———	no estimate	no estimate
Pepsi-Cola Co.	3,563,175	1,543,614	850,806	———	1,168,755	$345,000	$689,000
Standard Oil Co. of Indiana	3,554,239	1,469,876	84,727	1,258,817	740,819	$750,000	$1,100,000
Florida Citrus Commission	3,472,384	591,642	842,236	1,043,832	994,674	———	———
Wesson Oil & Snowdrift Co.	3,446,146	1,097,355	1,092,595	———	1,256,196	no estimate	no estimate
Pabst Brewing Co.	3,383,602	372,795	427,409	32,100	2,551,298	no estimate	no estimate
Sylvania Electric Products Inc.	3,230,912	789,859	698,848	———	1,742,205	———	———
Borg-Warner Corp.	3,219,405	722,908	2,039,212	———	457,285	no estimate	no estimate
Hazel Bishop Inc.	3,186,621	285,248	39,916	18,365	2,843,092	no estimate	no estimate
Pet Milk Co.	3,180,780	274,548	———	769,980	2,136,252	no estimate	no estimate
Corn Products Refining Co.	3,172,761	1,061,707	1,716,863	266,433	127,758	no estimate	no estimate
U. S. Steel Corp.	3,153,626	277,645	1,470,775	———	1,405,206	———	———
Aluminum Co. of America	3,153,197	70,772	1,762,303	———	1,320,122	no estimate	no estimate
Dow Chemical Co.	3,149,142	224,409	792,901	———	2,131,832	no estimate	no estimate
Best Foods Inc.	3,134,340	923,361	1,463,510	———	747,466	no estimate	$1,800,000
Doubleday & Co.	3,061,392	2,087,931	941,426	29,586	2,449	no estimate	no estimate
Prudential Ins. Co. of Amer.	2,977,389	1,239,630	8,525	820,519	908,715	under $25,000	———
H. J. Heinz Co.	2,973,712	1,231,857	1,458,863	———	282,992	no estimate	no estimate
Clorox Chemical Co.	2,883,106	2,330,431	552,675	———	———	———	———
Consolidated Cosmetics Inc.	2,855,218	1,707,173	172,147	217,039	758,859	no estimate	no estimate
Eastern Airlines Inc.	2,819,776	2,819,776	———	———	———	$400,000	$65,000
Brown-Forman Distillers Corp.	2,812,308	1,503,530	1,308,778	———	———	not eligible	not eligible
Admiral Corp.	2,802,698	439,465	1,182,841	151,516	1,028,876	no estimate	no estimate
Sun Oil Co.	2,795,322	1,610,937	222,127	962,258	———	no estimate	no estimate
Carter Products Inc.	2,789,334	40,211	5,225	964,538	1,779,360	$140,000	$600,000
Union Carbide-Carbon Corp.	2,747,507	939,235	1,780,772	———	27,500	no estimate	no estimate
Armstrong Cork Co.	2,718,383	———	1,509,017	———	1,209,366	no estimate	no estimate
Greyhound Corp.	2,701,251	1,746,260	733,092	———	221,899	no estimate	no estimate
Lambert Co.	2,683,935	368,156	1,407,280	346,989	561,510	no estimate	no estimate
Pan American World Airlines Inc.	2,665,457	1,130,703	1,060,334	———	474,420	no estimate	no estimate
Hallmark Cards Inc.	2,641,382	66,053	240,111	556,598	1,778,620	no estimate	no estimate
Standard Oil Co. of N. J.	2,635,322	2,389,288	66,266	23,268	156,500	$1,500,000	$1,500,000
American Airlines Inc.	2,628,408	2,133,662	494,746	———	———	$1,500,000	———
Mutual Benefit H. & A. Assn.	2,617,097	1,203,130	59,220	523,350	831,397	———	———
Liebmann Breweries Inc.	2,608,326	2,135,829	172,497	———	———	$750,000	$1,600,000



1.

"My advice on fall timebuying"



2.

16 reps tell admen what they consider best buying opportunities in spot tv and radio this fall



3.

Representative firm executives whose statements appear below alphabetically by firm name give admen what they consider their best buying tip for fall.

Lewis H. Avery, president, Avery-Knodel: Don't overlook the self-reinforcing possibilities of radio and television in combination. Here in the broadcast media, is the greatest opportunity to influence public opinion of your product or your service that has ever existed for advertisers. Television delivers its powerful impact by monopolizing the two major senses, while radio is everywhere reinforcing and reminding the prospect of the opportunity the advertisers' product or service offers. The adroit use of both media will pay off at the best odds.



4.

John Blair, president John Blair & Co.: So far as radio is concerned, there are two important facts for the advertiser to bear in mind. One is that, because of the growth in set ownership, better local programing and other factors, there is more listening to the radio being done in 1955 than there was in 1944. The second important fact is the strong trend toward self-service in retailing, which means that brand identification is more important than ever. Spot radio is the universally-heard advertising medium which allows, at low cost, the hourly, daily and weekly repetition of brand name and sales story which builds brand name recognition, and forces the sale at the point of purchase.

So far as television is concerned, its sales impact is too well-known to need repeating here. The important single fact for the spot tv user this fall to bear in mind is that more advertisers are going to use more of it this year than ever before, choice availabilities are limited, and the advertiser who buys early for fall use will have a better chance at a top schedule.

These are rep executives whose comments appear starting above: 1. Lewis H. Avery, pres. Avery-Knodel; 2. John Blair, pres. John Blair & Co.; 3. George W. Bolling, pres. The Bolling Co.; 4. Merle S. Jones, v. p. in charge CBS TV Spot Sales; 5. H. Preston Peters, pres. Free & Peters; 6. George P. Hollingbery, pres. George P. Hollingbery Co.; 7. Frank E. Pellegrin, partner H-R Representatives; 8. Scott Donahue, sales manager for television, The Katz Agency.

5.



6.



7.





George W. Bolling, president, The Bolling Co.: Formula buying and preconceived station selection, often deter the experienced buyers from exercising their own capable judgment, thus preventing the advertiser from acquiring many valuable franchises. The real virtue of successful radio and television depends upon live, vibrant, vocal human beings who lend their individual personalities to the advertiser's message.

Hence, programs differ from one another because of the personality of the talent. Stations also differ from one another because of the endeavors, judgment, and reflected personalities of their management. The experienced buyer knows these differences. Use his judgment. Trust his decisions.

Merle S. Jones, v.p. in charge of CBS TV Spot Sales: Recently I looked over several rating analyses for daytime saturation schedules presently on the air on stations represented by CBS Television Spot Sales. One of these, a schedule of 21 announcements, delivers a total of 158 rating points weekly, reaches 86% of the entire market in four weeks. Another 19 announcement campaign delivers 154 rating points in one week, reaches 81% of the total television audience in four weeks. The costs-per-1,000 are equally impressive: 66c and 73c.

These two cases are typical of the results being attained on all our stations with daytime television, a "buy" which can't be bettered in terms of effectiveness and economy.

H. Preston Peters, president, Free & Peters: Spot broadcasting is so broad in its coverage, so powerful in its sales effectiveness, and so flexible in its use that it is sometimes used only to bolster results in specific areas or certain seasons. The fact that it "delivers" in sales and advertising impressions when used even on a limited basis suggests that there are many sales opportunities missed in advertising campaign *planning* if spot broadcasting's place as a national advertising medium is neglected.

One reason for such a lack of understanding of national spot broadcasting may have been the difficulty in finding true potential coverage and estimating possible costs—information which is readily available for other media. To help advertisers accurately estimate what advertising dollars will buy in national spot radio, and thereby take advantage of new sales opportunities, we recently published a Spot Radio Guide—with the A. C. Nielsen Company as collaborators.

George P. Hollingbery, president George P. Hollingbery Co.: Sponsors and buyers in both radio and television are trying to buy the most circulation they can for the dollar. We at the Hollingbery Company know that a good personality is sometimes more important than rating points and recommend personalities be credited with from five to 10 extra rating points in making a decision.

Frank E. Pellegrin, partner, H-R Representatives, Inc.: Advertisers should be prodded by their agencies this fall to reexamine all media buys in print and outdoor media. Tele-

(*Please turn to page* 292)

16.



15.



14.



13.



12.



9. Sidney J. Wolf, pres. Keystone Broadcasting System; 10. Robert Meeker, pres. Robert Meeker & Assoc.; 11. Tom McFadden, v.p.—director NBC Spot Sales; 12. John E. Pearson, John E. Pearson Co.; 13. Lloyd George Venard, pres. Venard, Rintoul & McConnell; 14. Wythe Walker, pres. Walker Representation Company; 15. Joseph J. Weed, pres. Weed TV; 16. Adam J. Young Jr. pres. Adam J. Young Jr. Inc. Their comments provide over-all look at spot trends.

10.



11.





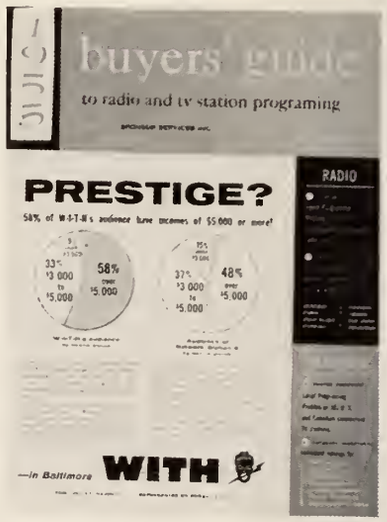
This is local programing, 1955

Program trends of 77% of radio, 86% of tv outlets shown in 'Buyers' Guide'

Charts on these pages map out for agencymen and sponsors the patterns of today's local-level programing specialties in the U.S. Based on a survey of all U.S. radio and tv outlets, the job of sifting these facts for the recently published 200-page 1955 *Buyers' Guide* involved eight months of work. More than 50,000 local air facts had to be compiled.

Highlights of the study: 92% of the responding radio outlets carry popular music shows, and more than 10% of stations carry 75 or more pop music hours per week. Some 78% of stations now carry concert music, up from '54 level. Other stepped-up specialties: farm programing, Negro radio, news, religion.

Two charts below, compiled by Project Director Karolyn Richman, show broad trends of radio, highlights of tv programing throughout U.S. Chart at right shows state-by-state portrait of radio programing at local level, broken down by specialized program appeals to audience segments. It shows how states often vary in programing tastes.



RADIO — Profile of local radio programing based on SPONSOR's "Buyers' Guide"

	% Total Respondents 1954	1955
Daytime stations—sunrise to sunset	33%*	29%*
Stations on air to midnight	51%*	54%*
Stations programing past midnight	18%*	17%*
Stations on air 24 hours per day	5%*	5%*
Stations affiliated with national networks	50%	50%
Independent stations	50%	50%
Stations programing popular music	88%	92%
Pop music specialists (75 wkly hrs or more)	8%	12%
Stations programing concert music	61%	78%
Concert music specialists (10 wkly hrs or more)	9%	23%
Stations programing folk music	66%	77%
Folk music specialists (10 wkly hrs or more)	14%	16%
Stations scheduling religious programs	54%	83%
Religious specialists (10 wkly hrs or more)	6%	17%

	% Total Respondents 1954	1955
Stations scheduling local farm programs	64%	70%
Farm specialists (5 wkly hrs or more)	41%	31%
Stations scheduling homemaking programs	46%	61%
Stations programing to a Mexican-American audience	7%	7%
Stations programing to other foreign language audiences	19%	17%
Stations programing to a Negro audience	25%*	29%*
Stations offering play-by-play sports	55%	59%
Stations scheduling daily newscasts	92%	98%
Stations subscribing to a national news service	82%	96%
Stations subscribing to a transcription library service	67%	81%

*Totals exclude Canadian respondents

1954: based on questionnaires from 1568 stations: 55% of U.S. stations and 35% of Canadian stations on the air as of April 1, 1954
1955: based on questionnaires from 2172 stations: 77% of U.S. stations and 66% of Canadian stations on the air as of April 1, 1955

TELEVISION — Profile of local television programing based on SPONSOR's "Buyers' Guide"

Programing (1955 only)	No. of Stations Responding	% Total Respondents
Stations offering daily local newscasts	364	96%
Stations offering local newsreel coverage	191	50%
Stations offering daily sportscasts	319	85%
Stations offering play-by-play sports coverage	130	34%
Stations offering local homemaking programs	319	96%
Stations offering local children's programs	351	92%
Stations offering variety shows	265	70%
Stations featuring hillbilly-western variety	134	36%
Stations offering farm service programing	207	56%
Stations offering syndicated films	312	82%
Stations offering daily feature films	361	95%
Stations scheduling morning films	61	16%

Programing (1955 only)	No. of Stations Responding	% Total Respondents
Stations scheduling afternoon films	228	60%
Stations scheduling early evening films	125	33%
Stations scheduling late evening films	318	83%
Stations programing (at least partly) for a specialized audience	35	9%
Stations affiliated with national networks	424*	94%*
Stations affiliated with national sales representatives	446*	99%*
Stations with vhf channel allocations	326*	72%*
Stations with uhf channel allocations	125*	28%*

*Based on total of 451 stations on air as of April 1, 1955

How trend toward radio station specialization varies by states

	No. of stations reporting ▼	% this is of state total ▼	Stations emphasizing these eight program appeals															
			Concert		Farm		Folk		Foreign		Mexican		Negro		Pop music		Religious	
			No.	%	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%
ALABAMA	58	(65)	4	(7)	12	(21)	25	(43)	1	(2)		( )	38	(66)	1	(2)	22	(38)
ARIZONA	20	(64)	3	(15)	3	(15)	4	(20)	1	(5)	12	(60)	2	(10)	4	(20)	—	( )
ARKANSAS	39	(78)	1	(2)	17	(43)	7	(18)	—	( )	—	( )	20	(51)	—	( )	9	(23)
CALIFORNIA	124	(78)	41	(33)	26	(21)	15	(13)	32	(26)	51	(41)	28	(22)	31	(25)	25	(20)
COLORADO	30	(77)	8	(26)	14	(46)	6	(20)	4	(13)	7	(23)	4	(13)	3	(10)	2	(6)
CONNECTICUT	26	(93)	8	(31)	2	(8)	—	( )	14	(54)	—	( )	3	(11)	3	(11)	—	( )
DELAWARE	7	(100)	2	(28)	2	(28)	—	( )	—	( )	—	( )	2	(28)	1	(14)	—	( )
DISTRICT OF COLUMBIA	8	(89)	3	(37)	2	(25)	—	( )	2	(25)	—	( )	3	(37)	2	(25)	1	(13)
FLORIDA	80	(84)	25	(31)	7	(8)	13	(16)	6	(7)	—	( )	38	(47)	3	(4)	12	(14)
GEORGIA	66	(75)	11	(17)	9	(13)	25	(38)	2	(3)	—	( )	38	(57)	2	(3)	29	(44)
IDAHO	18	(78)	6	(33)	11	(61)	2	(11)	1	(6)	—	( )	—	( )	—	( )	—	( )
ILLINOIS	69	(78)	13	(19)	29	(42)	6	(8)	8	(11)	—	( )	11	(15)	4	(6)	9	(13)
INDIANA	47	(82)	6	(13)	21	(45)	3	(6)	5	(10)	—	( )	7	(15)	2	(4)	6	(13)
IOWA	45	(86)	8	(18)	27	(60)	3	(7)	6	(13)	—	( )	1	(2)	6	(13)	3	(7)
KANSAS	34	(75)	8	(23)	15	(44)	5	(15)	2	(6)	—	( )	1	(3)	7	(20)	1	(3)
KENTUCKY	40	(78)	4	(10)	14	(35)	19	(47)	1	(3)	—	( )	15	(38)	—	( )	8	(20)
LOUISIANA	41	(72)	5	(12)	6	(14)	9	(22)	8	(19)	—	( )	23	(56)	7	(17)	9	(22)
MAINE	15	(93)	2	(13)	6	(40)	—	( )	7	(47)	—	( )	—	( )	1	(7)	2	(13)
MARYLAND	26	(92)	4	(15)	12	(15)	5	(19)	4	(15)	—	( )	8	(30)	4	(15)	4	(15)
MASSACHUSETTS	46	(87)	19	(41)	7	(15)	—	( )	25	(54)	—	( )	3	(6)	11	(24)	3	(6)
MICHIGAN	55	(74)	19	(34)	17	(31)	1	(2)	16	(29)	—	( )	14	(25)	14	(25)	12	(22)
MINNESOTA	36	(75)	7	(19)	15	(42)	9	(25)	10	(28)	—	( )	—	( )	2	(5)	7	(19)
MISSISSIPPI	35	(64)	5	(14)	7	(20)	10	(28)	1	(3)	—	( )	26	(74)	1	(3)	7	(20)
MISSOURI	54	(83)	6	(11)	24	(44)	11	(20)	5	(9)	—	( )	7	(13)	5	(9)	13	(24)
MONTANA	18	(75)	3	(17)	7	(39)	1	(6)	2	(11)	—	( )	—	( )	—	( )	5	(28)
NEBRASKA	23	(85)	3	(13)	14	(61)	—	( )	3	(13)	—	( )	—	( )	3	(13)	5	(22)
NEVADA	6	(50)	2	(33)	2	(33)	—	( )	—	( )	—	( )	3	(50)	1	(17)	—	( )
NEW HAMPSHIRE	8	(66)	3	(38)	3	(38)	1	(13)	5	(63)	—	( )	—	( )	1	(13)	1	(13)
NEW JERSEY	20	(100)	8	(40)	3	(15)	1	(5)	10	(50)	—	( )	10	(50)	5	(25)	3	(15)
NEW MEXICO	26	(81)	10	(38)	4	(15)	6	(23)	2	(8)	14	(56)	—	( )	1	(4)	2	(8)
NEW YORK	93	(84)	32	(34)	29	(31)	3	(3)	36	(39)	—	( )	17	(18)	16	(17)	6	(7)
NORTH CAROLINA	89	(77)	11	(12)	31	(34)	30	(33)	—	( )	—	( )	54	(60)	—	( )	22	(25)
NORTH DAKOTA	16	(100)	2	(13)	10	(63)	3	(18)	1	(6)	—	( )	—	( )	—	( )	5	(31)
OHIO	65	(83)	16	(25)	25	(38)	6	(9)	18	(27)	—	( )	20	(31)	10	(15)	15	(23)
OKLAHOMA	34	(70)	2	(6)	18	(53)	6	(17)	1	(3)	—	( )	8	(23)	2	(6)	10	(29)
OREGON	38	(74)	10	(26)	13	(34)	3	(8)	1	(3)	—	( )	—	( )	12	(31)	3	(8)
PENNSYLVANIA	99	(79)	25	(25)	28	(28)	1	(1)	35	(35)	—	( )	18	(18)	13	(13)	14	(14)
RHODE ISLAND	10	(90)	1	(10)	1	(10)	—	( )	6	(60)	—	( )	1	(10)	—	( )	—	( )
SOUTH CAROLINA	44	(80)	5	(11)	10	(23)	12	(27)	1	(2)	—	( )	34	(77)	2	(4)	12	(27)
SOUTH DAKOTA	10	(77)	4	(40)	7	(70)	—	( )	1	(10)	—	( )	—	( )	—	( )	2	(2)
TENNESSEE	51	(72)	5	(10)	15	(29)	22	(43)	1	(2)	—	( )	25	(49)	4	(8)	16	(31)
TEXAS	149	(72)	24	(16)	48	(32)	38	(25)	8	(5)	56	(38)	59	(40)	20	(13)	22	(15)
UTAH	16	(84)	9	(56)	4	(25)	—	( )	3	(19)	2	(13)	1	(6)	5	(31)	—	( )
VERMONT	12	(92)	3	(25)	6	(50)	—	( )	3	(25)	—	( )	—	( )	1	(8)	—	( )
VIRGINIA	53	(83)	13	(25)	15	(28)	13	(25)	2	(4)	—	( )	21	(39)	4	(8)	11	(20)
WASHINGTON	49	(82)	8	(16)	12	(24)	3	(6)	5	(10)	2	(4)	4	(8)	11	(22)	12	(24)
WEST VIRGINIA	31	(74)	6	(19)	9	(29)	8	(26)	5	(16)	—	( )	7	(22)	—	( )	9	(29)
WISCONSIN	50	(76)	9	(18)	28	(56)	7	(14)	16	(32)	—	( )	4	(8)	8	(16)	—	( )
WYOMING	8	(50)	1	(13)	2	(25)	—	( )	—	( )	1	(13)	—	( )	—	( )	—	( )

SOURCE: 1955 "Buyers' Guide to Station Programing," published by Sponsor Services Inc.

Local radio specialties: Chart above points up fact that specialized radio programing is closely related to geographic location, according to the interest, tastes of population. Only 8% of radio outlets in Florida make a featured specialty of farm programing, for example, while 60% of stations in Iowa feature farm shows. Negro radio is strong in the deep South (often, more than 50% of stations will offer Negro shows) while it is a rarity in Rockies and upper Midwest. "Specialty stations" are defined in chart at left.

Are you planning a media test for fall?

B&M results show you can relate media to sales



Advertisers considering media tests for fall will find the experiences of the Burnham & Morrill Co. of Portland, Me., valuable as an indication that clean-cut correlation of advertising and sales can be attained simply. B&M over the past several months has been testing television (as reported in issues of SPONSOR from 7 February through the present). It chose as its test market the Green Bay, Wis., region where it's sales had always been minimal because the people of the area were not conditioned to its type of bean—the high-cost, oven-baked variety. And it has been able to see a significant sales rise clearly attributable to television in the 23 weeks of testing reported to SPONSOR thus far.

There's nothing to confuse the picture in the B&M test. It used no advertising in Green Bay last year. This year it turned to a $12,500 26-week tv campaign. Meanwhile no other factor had changed in the market. Ergo it's television which has made sales jump.

In each issue of SPONSOR since 21 February a report has appeared on B&M sales compared with the same period last year without television. With some exceptions the pattern has been one of substantial increases for each period. In the period currently reported for example (see box at left). B&M sales for the second half of June this year were 2,710 dozen vs. 1,765 dozen last year.

These statistics do not tell the entire story, however. Last year B&M gave grocers a 50c per case promotion allowance during the latter half of June. And there's no allowance this year. It's apparent therefore that exceeding a previous sales level which had been swelled by a promotion allowance represents important progress. And moreover B&M sales for latter-June of 2,710 dozen were 1,000 dozen over the first half of the month, an unexpectedly big jump since 1,700 dozen had begun to look like a plateau point for the product.

The B&M test campaign is carried on WBAY-TV, Green Bay, and consists of six weekly announcements, mainly in afternoon and morning time. No merchandising or point-of-sale follow-through has been used.

Sales are reported to SPONSOR exclusively as soon as they are tabulated by B&M's broker in the territory, Otto L. Kuehn Co. of Milwaukee. The figures represent sales at the wholesale level in 12 communities in the area covered by the station. ★ ★ ★

For back copies of SPONSOR covering the entire test period, write to Sponsor Services Inc., 40 E. 49th St., New York 17, N. Y.

B&M SALES SECOND HALF OF JUNE 1954 vs. 1955

Sales by dozens of B&M beans and brown bread at wholesale level†	18 oz. 1954	18 oz. 1955	27 oz. 1954	27 oz. 1955	brown bread 1954	brown bread 1955
AREA A (50-mile radius of Green Bay)						
1. *MANITOWOC, WIS.*	0	**0**	25	**75**	0	**0**
2. *OSHKOSH, WIS.*	80	**40**	60	**50**	0	**0**
3. *APPLETON, WIS.*	80	**190**	75	**100**	0	**100**
4. *GILLETT, WIS.*	40	**20**	150	**50**	10	**0**
5. *GREEN BAY, WIS.*	280	**550**	485	**260**	0	**170**
6. *MENOMINEE, MICH.*	0	**0**	0	**0**	0	**0**
TOTALS A	480	**800**	795	**535**	10	**270**
AREA B (50-100 mile radius of Green Bay)						
7. *FOND DU LAC, WIS.*	50	**50**	0	**10**	0	**0**
8. *STEVENS POINT, WIS.*	70	**60**	90	**0**	0	**0**
9. *WAUSAU, WIS.*	100	**0**	30	**0**	0	**0**
10. *NORWAY, MICH.*	70	**350**	0	**375**	0	**60**
11. *SHEBOYGAN, WIS.*	20	**80**	10	**60**	0	**20**
12. *WISCONSIN RAPIDS, WIS.*	30	**30**	10	**10**	0	**0**
TOTALS B	340	**570**	140	**455**	0	**80**
TOTALS A & B	820	**1,370**	935	**990**	10	**350**

Grand total second half June 1954: 1,765 DOZEN CANS

Grand total second half June 1955: 2,710 DOZEN CANS

†Television campaign began 24 January 1955

TIMEBUYERS OF THE U.S.

listed by cities, agencies and accounts

During the past several years the number of men and women engaged in timebuying has vastly increased. At some ad agencies timebuying personnel has doubled and tripled overnight. Furthermore, timebuying personnel is known for frequent shifts from one account to another as well as frequent shifts to jobs outside the agency. The confusion in who handles what account, in who has moved, in who is new is one of the problems of a problem-beset industry. Some station representatives have worked hard to maintain thorough up-to-date lists of timebuyers. Recently one such list, prepared by John E. Pearson Co., was generously made available to SPONSOR's readers. This list contains breakdowns of agency account supervisors and timebuyers by cities and accounts. We publish this JEPCO list in two parts. On the pages that follow are most New York listings. Next issue (25 July) remaining New York and other city listings will appear.

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

NEW YORK

ANDERSON & CAIRNS
488 Madison Ave. (22), MI 8-5800

Rootes Motors, Martinson's Coffee & Tea — VIC SEYDEL

ATHERTON & CURRIER
420 Lexington Ave. (17), LE 2-8795

Brylcreem, Cuticura Soap, Scott's Emulsion — HUBERT SWEET

N. W. AYER & SON
30 Rockefeller Pl. (20), CI 6-0200

SUPERVISOR — CHARLES M. WILDS

Electric Companies Adv. Pgm., Atlantic Refining, Ohio Oil — BILL CROASDALE

B. C. Remedy, Johnson & Johnson — MRS. ELAINE OGLE

National Dairy Products, Insurance Co. of North America, Charles E. Hires, Yardley of London — JEANNE NOLAN

SUPERVISOR — RICHARD BUNBURY

Hills Bros. Coffee, Plymouth Div. — Chrysler, United Air Lines — RICHARD BUNBURY

Knouse Foods, Seabrook Farms, Tasty Baking, Zippo Manufacturing — PAUL KIZENBERGER

Chrysler, Plymouth Co-op — HELEN HARTWIG

Bell Telephone, Illinois Bell, Michigan Bell, Reuben H. Donnelly — MARGE FREEMAN

TED BATES & CO.
630 Fifth Ave. (20), JU 6-0600

SUPERVISOR — ED SMALL

Colgate-Palmolive (Dental Cream, Octagon Products, Palmolive Soap, Palmolive Shave Cream & Lotion) — CHRIS LYNCH, Paul Reardon*, Charlie Theiss*

*Assistant

Continental Baking — WIN KIRCHERT, Rob Graff*

SUPERVISOR — NED MIDGLEY

Brown & Williamson — BILL KENNEDY

(Kools) — JOHN SINNOTT

(Viceroy & Tube Rose Snuff) — NORMAN CHESTER

CBS Columbia, Inc. (tv sets & receivers), Standard Brands (Royal Desserts, Blue Bonnet Margarine) — TOM TILSON, Dan Monahan*

SUPERVISOR — MAC DUNBAR

American Chicle (Beeman's Pepsin, Chiclets, Rolaids) — DON CHAPMAN

Anahist (Anahist, Mist-o-plus, Super Anahist) — CHET SLAYBAUGH

Carter Products (Carter's Pills, Nair, Arrid Spray Deodorant) — CAMERON HIGGINS

Hawley & Hoops (M&M Candies) — FRANK THOMPSON

SUPERVISOR — JOHN HAIGHT

American Sugar Refining (Domino, Franklin & Sunny Cane Sugars), Cantrell & Cochrane (Super Soft Drinks), Grocery Store Products (Cream of Rice, Kitchen Bouquet), Minute Maid (frozen fruit juices), Morton Packing (frozen meats & pies), Dromedary (cake mixes) — BILL WARNER, Jack Dougherty*

LYNN BAKER, INC.
720 Fifth Ave. (19), JU 6-3900

Puss 'N Boots Cat Food — MARY A. RURAK

BBDO
383 Madison Ave. (17), EL 5-5800

GROUP HEAD — ELENORE SCANLAN

American Safety Razor, Bristol Myers (Ban), Electrolux, General Electric Lamp Div, General Baking — ELENORE SCANLAN

GROUP HEAD — HOPE MARTINEZ

American Tobacco, Nehi, Rexall Drug — CARRIE SENATORE

GROUP HEAD — ART BERLA

Bon Ami, Remington Arms, General Mills (Betty Crocker) — MISS JACKIE MOORE, ED FLERI

Lever Brothers (Surf, Breeze, Swan), DeSoto, Ethyl, Reader's Digest — MISS MICKEY McMICHAEL

GROUP HEAD — TROWBRIDGE ELLIMAN

Armstrong Cork, DuPont Cavalcade & General, U. S. Steel, Hamilton Watch, I. W. A. — TROWBRIDGE ELLIMAN

GROUP HEAD — TED WALLOWER

Campbell Soup, DuPont — Zerone-Zerex, Goodrich Rubber, Pepsi-Cola, N. Y. State Dept. of Commerce — MARY CONOVER

Revlon — MILDRED PADOVA

GROUP HEAD — FRED STOLTLAND

Maine Sardine Industry, United Fruit, U. S. Gypsum — MILDRED PADOVA

GROUP HEAD — MILDRED EBERHARD

Curtis Publishing (Saturday Evening Post, Ladies Home Journal, Holiday) — MARCIA DOWD

GROUP HEAD — GERTRUDE SCANLAN

Wildroot — KAY BREWER

AGENCY, ACCOUNTS, ADDRESS & PHONE TIMEBUYERS

VICTOR A. BENNETT
511 Fifth Ave. (17), MU 7-2186

Longines-Wittnauer — EDWARD KAHN

BENTON & BOWLES
444 Madison Ave. (22), MU 8-1100

General Foods

ASSOC. MEDIA DIRECTOR—M. DONOVAN
ASST. MEDIA DIR. (cereals) — T. MAHON
ASST. MEDIA DIR. (coffees) — B. BALDWIN

Diamond Crystal Salt, Gaines Dog Food — TOM MAHON

Post Toasties, Post Tens, Raisin Bran, Sugar Crisp, Bran Flakes, Corn Fetti, Grape Nuts, Grape Nut Flakes, Krinkles, Wheat Meal — BILL MURPHY

Instant Maxwell House Coffee, General Foods-Inst. & Misc. — GRACE PORTERFIELD

Whirl — BEN DAVIS

Diversified Products (1)

ASSOC. MEDIA DIR. — M. KIEBLER
ASST. MEDIA DIR. — S. HAVEN

Benson & Hedges, Florida Citrus, Johnson & Co. — FRANK CARVELL

Norwich Pharmacal (Pepto-Bismol, Unguentine), Buckeye Cellulose, Grove Labs, Mutual of N.Y., Pream, Pepperell Mfg. — HELEN KOWALSKY

Carling Brewing, Diamond Match, Gen. Electric — DICK TREA

Continental Oil — FRANK LIONETTE

Diversified Products (2)

ASSOC. MEDIA DIR. — E. BOWMAN
ASST. MEDIA DIR. — D. HARRIS

Benrus Watch — LEN TARCHER

SUPERVISOR — ETHEL WIEDER

Procter & Gamble (Fluffo), Spic & Span, Shasta — KENNETH KEARNS, Dorothy Houghey*

STATION RELATIONS MGR. — DON SEVERN

CAYTON
9 East 40th St. (16), LE 2-1711

Chesebrough Mfg. Co. — HY CRANDALL, DONNA QUIGLEY

CHRISTOPHER, ALLEN CO.
30 East 60th St. (22), MU 8-9445

Various Mail Order Accounts — LOUIS FIGENWALD, LUCILLE DREHER

CARL S. BROWN CO.
630 Fifth Ave (20), PL 7-4610

MEDIA DIRECTOR — HERB STOTT

Sterling Drug (Dr. Caldwell, Fletcher's Castoria, Z B T Baby Powder), Colonial Sugar, Hal O — ROSE MARIE VITANZA

THESE ARE AMONG PEARSON MEN WHO GATHERED TIMEBUYERS LIST



JOHN E. PEARSON
President



RUSS WALKER
Vice President, N.Y.



BILL WILSON
Vice President, N.Y.

Bliss Coffee, Regular Maxwell House Coffee, Yuban Coffee — BREN BALDWIN

Procter & Gamble

ASSOC. MEDIA DIR. — LEE RICH
ASST. MEDIA DIR. (case goods) — RAYMOND HEALY
ASST. MEDIA DIR. (drug brands) — LEE CURRLIN

Tide — BERN KANNER, Grant Jacks*, Joe Fannelli*

Ivory Snow — TONY LEE

Crest — DON FOOTE

Zest — JOE FANELI

Secret, Canada (All Products) — JAY WASSERMAN

Prell & Pin-It — TOM CARSON

*Assistant

American Express, Assn. of American Railroads, Cigar Inst. of America, French Govt. Tourist Office, Railway Express, Studebaker, IBM — BOWMAN & HARRIS (temporarily)

BERMINGHAM, CASTLEMAN & PIERCE
136 East 38th St. (16), LE 2-7550

Griffin Polishes — BOB ROWELL

BIOW-BEIRN-TOIGO
640 Fifth Ave. (19), PL 9-1717

V.P. & DIRECTOR RADIO/TV — JOHN KUCERA

Philip Morris Tobacco Co. Ltd., Armstrong Rubber — ISABELLE ZIEGLER, GERARD VAN HORSON, Sol Israel*

American Home Products, Bond Clothing Co., Knickerbocker Beer, Nat'l Shawmut Bank — AL SESSIONS

Pepsi-Cola, Hudson Pulp & Paper — SAM VITT

BUCHANAN & CO.
1501 Broadway (36), BR 9-7900

Eskimo Pies, Paramount Pictures — MILDRED INGVALL

CALKINS & HOLDEN
247 Park Ave. (17), PL 5-6900

MEDIA DIRECTOR — THOMAS YOUNG

Oakite, Stokely-Van Camp Food, Preen, Prudential — TIMOTHY O'LEARY

HARRY B. COHEN ADVERTISING CO.
41 East 42nd St., OX 7-0660

HEAD TIMEBUYER—BETH BLACK

Block Drug (Amm-i-dent, Green Mint, Py-co-pay, Nytol), Groves Labs (Four Way Cold Tablets, Fitch Shampoo, Fitch Ideal Hair Tonic) — BOB KELLY

Glim, Black Draught, Utica Club Beer, Lydia Pinkham — ARTHUR HARRISON, IRA GONSIER

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

COMPTON ADVERTISING INC.

261 Madison Ave., OX 7-2400

HEAD OF DEPT — HENRY CLOCHESSY

P&G COORDINATOR — RUTH JONES

Procter & Gamble

Crisco, Ivory Flakes — GRAHAM HAY

Dash, Drene — ROBERT LIDDELL

Duz, Gleem — BEIGT, MULLIGAN

Ivory Soap, Sterling Drug (Fizrin) — THELDA CORDANI

Standard Brands, Personal Products (Yes Tissues) — GENEVIEVE SCHUBERT

Chase & Sanborn Coffee, Instant Chase & Sanborn Coffee, Tenderleaf Tea, Instant Tenderleaf Tea — ED SEMEL, AL RITTER

M. K. Goetz Brewing — MARTIN HANSEN

GROUP MEDIA HEAD — JOHN LUCINATELLI

Super Coola — JERRY SPRAGUE

GROUP MEDIA HEAD — EDWARD BACZEWSKI

Sunshine Biscuit — JOE GAVIN

DANCER-FITZGERALD-SAMPLE

347 Madison Ave. (17), OR 9-0600

ASSOC. MEDIA DIRECTOR — KEN TORGERSON

American Chicle, Nestle's — FRANK HOWLETT, GERTRUDE DINEEN

General Mills, Guild Wine — BOB WELFHORST, LIONEL FIRST

ASSOC. MEDIA DIRECTOR — IRVING SLOAN

Procter & Gamble (Oxydol) — MISS PAT HAWLEY

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

D'ARCY ADVERTISING CO.

430 Park Ave. (22), PL 8-2600

Canada Dry, Bayuk Cigars, Gerber Products — IRENE MARSH

General Tire — JIM MARINO

HERSCHEL Z. DEUTSCH & CO.

575 Madison Ave. (22), PL 3-1788

E. T. Brown Co, Palmer's Skin Success, Palmer's Soap, Palmer's Ointment, Household Products (Sulfur 8), Lander Co. (Dixie Peach) — MADELEINE ALLISON, Dorothy Glasser*

DOHERTY, CLIFFORD, STEERS & SHENFIELD

350 Fifth Ave. (1), BR 9-0445

MEDIA DIRECTOR — DON QUINN

Ammen's Powder, Bristol-Myers (Ipana, Minit Rub, Vitalis, Mum), Dull Baking Mix, Pharmaco, Inc. (Feen-a-mint, Chooz, Medigum) — JERRY GIBSON



RAY HENZE
Account Executive, N.Y.



FRANK REED
Vice President, Chicago



JIM BOWDEN
Vice President, Minneapolis



BOB BAIRD
Vice President, Atlanta

ROBERT CONAHAY & ASSOCIATES

270 Park Ave., EL 5-6017

Chesapeake & Ohio — DOROTHY E. DELBASCO

CUNNINGHAM & WALSH

260 Madison Ave. (16), MI 3-4900

V.P. & MEDIA DIRECTOR — NEWMAN F. McEVOY

GROUP MEDIA HEAD — WILLIAM WHITE

Colgate-Palmolive, Eversharp — CHARLES HELFRICH

J. A. Folger — JIM DUCEY

E. R. Squibb, Universal Pictures — WILLIAM WHITE

Northwest Airlines — JACK GIEBEL

GROUP MEDIA HEAD — JEROME FENIGER

Liggett & Myers — HOWARD SPOKES, JOHN MORENA

*Assistant

Procter & Gamble (Dreft) — PETE SAMAN

Best Foods (Nucoa) — CLIFF BOTWAY

Hellman's Mayonnaise — GENE ALNWICK

Lewis-Howe (Tums), B. T. Babbitt, Peter Paul — JACK STACK, VAL RITTER

ASSOC. MEDIA DIRECTOR — ED SCHERICK

Falstaff Brewing — JIM NEVILLE

ASSOC. MEDIA DIRECTOR — LOUIS FISCHER

Sterling Drug (Bayer Aspirin) — FRANK MORIARTY, LOUIS DORKIN

Centaur Caldwell D.v. — STANLEY HAMER

Borden's Instant Coffee — LEE GAYNOR

DONAHUE & COE

1270 Sixth Ave. (20), CO 5-2772

Burlington Mills (Cameo Hosiery), Dr. Scholl's, Loew's M-G-M, Wash 'n Dry — CAROLYN DIEHM, BARBARA JONES, EVELYN JONES, FRED McLAFFERTY

DOWD, REDFIELD & JOHNSTONE

501 Madison Ave. (22), MI 8-1275

Block Drug (Omega Oil) — JEAN GILBON

Bristol-Myers (Mum Mist), Century Brewing (Champale) — SANDY LYNN

DOYLE, KITCHEN & McCORMICK

501 Fifth Ave. (17), MI 7-2090

Matheson Chemical — WARREN RODAT

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

ROY S. DURSTINE
655 Madison Ave. (21), TE 8-4600

Strong Heart Dog Food, Flako — D. ANNE MacMANUS

ELLINGTON & CO.
535 Fifth Ave. (17), MU 7-4300

DIR. RADIO/TV TIMEBUYING — DAN KANE

Celanese, Cities Service, McKesson & Robbins, Red Star Brand Yeast — JAYNE SMATHERS

WILLIAM ESTY CO.
100 East 42nd St. (17), OX 7-1600

HEAD TIMEBUYER — RICHARD GRAHL

Ballantine Beer — JACK HOUSE
Colgate-Palmolive (Fab, Vel, Rapid Shave) — LYNN WILSON, FRANK MAHON
General Mills (Sugar Jets, Soft-a-Silk) — JIM CLINTON, GENE MALONE
National Carbon (Eveready Batteries, Prestone Anti-Freeze) — TOM PINS, TOM HOLINGSHEAD
Pacquins Hand Cream — HAL SIMPSON
R. J. Reynolds

ERWIN, WASEY & CO.
420 Lexington Ave. (17), LE 2-8700

MEDIA DIRECTOR — KEITH SHAFFER

Admiral, Barbasol, Dufauey Frozen Foods, Musterole — HAL DAVIS

FOOTE, CONE & BELDING
247 Park Ave. (17), MU 8-5000

DIRECTOR OF MEDIA — ARTHUR PARDOLL

B.O.A.C., Lever Bros. (Spry, Shield), Rheingold Beer — PETE BARDACH

Paper-Mate Pen — PENNY SIMMONS

ALBERT FRANK-GUENTHER LAW
131 Cedar St., CO 7-5060

Kiplinger's Changing Times — BETTY NELSON

FULLER & SMITH & ROSS
230 Park Ave. (17), MU 6-5600

Aluminum Corp. of America, Commercial Solvents Corp., Hercules Powder Co., Sherwin-Williams Paint Co., Westinghouse — BERNIE RASMUSSEN

GEYER ADVERTISING
711 Fifth Ave. (22), PL 1-3300

American Home Products, American Motor — BETTY POWELL

Kelvinator, Kiwi Polish, Tetley Tea — CAROL SLEEPER

GREY ADVERTISING AGENCY
430 Park Ave. (22), PL 1-3500

SUPERVISOR — HELEN WILBUR

*Assistant

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

Block Drug (Polident, Sentrol) — PHIL BRANCH

Chock Full 'O Nuts, 5-Day Deodorant Pads — MARION JONES

Necchi Sewing Machines — JOAN RITMAN

M. H. HACKETT CO.
9 Rockefeller Pl. (20), CI 6-1950

American Tobacco, Herbert Tareytons, Hershey Chocolate Co. — AIDA STEARNS

HICKS & GREIST
420 Lexington Ave., MU 6-6800

Glamorene Rug Cleaner, Dixie Cup — EILEEN CUMMINGS

Lewyt Vacuum Cleaners, Broil-Quick Rotisseries, Servel Refrigerators, Servel Air Conditioners — VINCENT DARAIO

BRYAN HOUSTON
10 Rockefeller Pl. (20), PL 7-6490

MEDIA DIRECTOR — HAROLD DOBBERTEEN
SUPERVISOR ON NESTLE PROD. — JOHN ENNIS

Colgate-Palmolive (Halo, Chlorophyll Toothpaste, Ajax Cleanser, Cashmere Bouquet Cosmetic Line, Cashmere Bouquet Soap, Cashmere Bouquet Beauty Bar, Toothpowders-Regular, Ammoniated, Chlorophyll) — JOHN COLLINS

Nescafe, Nestle's Instant Coffee — FRANCES JOHN

Shave Creams, Veto, J. P. Stevens, Gunther Beer — BOB LILIEN

CHARLES W. HOYT CO.
380 Madison Ave. (17), MU 2-2000

American Home Products (G. Washington Coffee), Colgate-Palmolive (Kirkman Soaps), Mail Pouch Tobacco, Merck, Monticello Drug (666 Products) — DOUG HUMM

LAWRENCE KANE
171 Madison Ave., MU 5-7216

Waverly Fabrics — TOM NEEFUS

KASTOR, FARRELL, CHESLEY & CLIFFORD
100 Madison Ave. (16), PL 1-1400

Dr. Pierce's Proprietaries, Jeris Hair Tonic, Lite-Diet Bread — JACK PETERS

KENYON & ECKHARDT
247 Park Ave. (17), MU 8-5700

MEDIA DIRECTOR — JOSEPH P. BRAUN
ASST. MEDIA DIRECTOR — PHILIP KENNEY

American Maize (AMAIZO) — MARY DWYER

Ford Motor, Lincoln-Mercury (Network Spot) — TOM VISCARDI
Hudnut Cosmetics — MARY DWYER

Mennen (Men's Line) — LOU KENNEDY

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

National Biscuit — LARRY DONINO

RCA, Schick — LUCY KERWIN

KELLY, NASON
247 Park Ave. (17), MU 8-3300

American Express, Henry Heide, Rumford Co. — ARTHUR DERMODY

EDWARD KLETTER ASSOCIATES
515 Madison Ave. (22), PL 1-1990

RADIO/TV BUS. MGR. — HERBERT GRUBER

Pharmaceuticals, Inc., Serutan, Journal of Living — RUTH BAYER

KUDNER AGENCY
575 Madison Ave. (22), MU 8-6700

General Motors (Buick) — JOHN MARSICH

Texaco Products — Ann Gardiner*

Collier's — JOHN MURPHY

LAMBERT & FEASLEY
430 Park Ave. (22), MU 8-6464

MEDIA DIRECTOR — JOE BURLAND

Lambert Pharmacal Co., Philgas, Phillips "66" Gas and Oil — WILLIAM HINMAN

C. J. LaROCHE AND CO.
247 Park Ave. (17), PL 5-7711

RADIO & TV MGR. — STUART D. LUDLUM

U. S. Tobacco — BOBBI BERGH

LENNEN & NEWELL
380 Madison Ave. (17), MU 2-5400

MEDIA SUPERVISOR — GEORGE KERN

Colgate-Palmolive (Lustre-Creme, Pruf), Dorothy Gray Ltd., Lehn & Fink Products (Lysol) — JEAN JAFFEE

MEDIA SUPERVISOR — C. A. BROCKER

Emerson Drug (Bromo-Seltzer), Schlitz Brewing — RICHARD H. EYMAN

MEDIA SUPERVISOR — WILLIAM D. SMITH

P. Lorillard Co. Inc. — J. ROBERT WIDHOLM

DAVID J. MAHONEY
261 Madison Ave. (16), OX 7-0480

Garrett & Co. (Virginia Dare Wines, Garrett Wines), Sparks-Withington (Sparton radio & tv sets) — ROGER BUMSTEAD

CONKLIN MANN & SON
342 Madison Ave. (17), VA 6-5577

American Cyanamid-Fine Chemicals Div., Lederle Laboratories Div. — DICK MANN

George W. Helm Co. (Viking Snuff) — BOB PALMER

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

MARSCHALK & PRATT CO.
A Div. of McCann-Erickson
535 5th Ave. (17), PL 6-2022

MEDIA DIRECTOR—EUGENE J. COGAN

Esso — DON, LEONARD, HENRY, CLEEFF

J. M. MATHES
260 Madison Ave. (16), LE 2-7450

Canada Dry, Linden's, Carbola Chemical, Northam Warren, Pure Food, Wagner Baking — MRS. EDNA S. CATHEART

MAXON
12 East 53rd St. (22), PL 9-7676

DIRECTOR OF RADIO & TV—ED WILHELM

Clinton Foods, General Electric (tv receivers & replacement tubes) — GEORGE HUELSER

Gillette — RAY STONE

H. J. Heinz — TOM
Hot Point — MAGUIRE

McCANN-ERICKSON
50 Rockefeller Pl. (20), JU 6-3100

RADIO/TV SUPERVISOR—AL PETCAVAGE

Crowell-Collier, Holmes & Edwards Silver Co., Lehn & Fink, Norwegian Canners Assn., Seeck & Kade (Pertussin) — FRANCES VELTHUYS

RADIO/TV SUPERVISOR—TED KELLY

Barrett Division (Allied Chemical), Congoleum-Nairn, Esso, Standard Oil of N. J., National Biscuit — JANE PODESTER, PAUL CLARK

RADIO/TV SUPERVISOR—WILLIAM PELLENZ

Chesebrough — ROBERT
Owens-Corning — ANDERSON

Mennen, Pacific Coast Borax, Nestle's — CHARLES WILLARD

RADIO/TV SUPERVISOR—MURRAY ROFFIS

American Safety Razor, B. F. Goodrich, Hood Rubber, Junket Brand Foods, Westinghouse, Columbia Records — MURRAY ROFFIS

C. L. MILLER CO.
521 Fifth Ave. (17), MU 2-1010

Corn Products (Karo Syrup, Linit, Starch, Mazola, Niagara Starch) — MRS. RITA DRISCOLL

EMIL MOGUL CO.
250 West 57th St. (19), JU 2-5200

BUS. MGR. RADIO & TV—LESLIE DUNIER

Ravco Seat Covers, Block Drug (Alkaid, Minnipoo Shampoo, Poslam) — LYNN DIAMOND

Esquire Boot Polish — ELAINE
Manischewitz Wine — SCHACHNE

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

MOREY HUMM & JOHNSTONE
350 Fifth Ave. (1), LO 4-2240

Sinclair Refining — KATHRYN SHANAHAN

MORSE INTERNATIONAL
122 East 42nd St. (17), OX 7-2100

MEDIA MANAGER—ORRIN CHRISTY

Vick Chemical (Vapoumb, Va-tra-nol, Cough Drops, Cough Syrup, Sofskin, Seaforth) — RAY McARDLE

JOHN F. MURRAY ADV. AGENCY
22 East 40th St. (17), LE 2-8000

Whitehall Pharmacal — ALICE CARLL

NOBLE, ALBERT, SIDNEY ADVERTISING
52 Vanderbilt Ave. (17), MU 6-0700

Allied Chemical & Dye, Nitrogen Division — TROY FERGUSON

OGILVY, BENSON & MATHER, INC.
589 Fifth Ave. (17), MU 8-6100

MANAGER—MARTIN KANE

Helena Rubenstein, Lever Brothers (Rinso) — FRANK GIANNATASIO

Lever Brothers (Good Luck), Pepsi-Cola (Schweppes) — ANN JANOWICZ

Melville Shoe Corp. (Thom McAn) — MARTIN KANE

Philip Morris Co. Ltd. (Dunhills) — RITA BERSEILING

PARIS & PEART
370 Lexington Ave. (17), MU 9-2121

MEDIA MANAGER—WEYMOUTH SIMMS

Great A & P Tea, Joe Lowe Corp. (Popsicle, Fudgicle), Rockwood & Company (chocolate), Spratt's (dog food)

PARKER ADVERTISING
11 West 42nd St. (36), OX 5-3565

Better Living — DAVE RATKE

White House Co. (18 top hits) — CHARLENE HIRST

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

Scott Mission (Scotch Soap) — ROB DENT

PRODUCT SERVICES GROUP
17 East 45th St. (17), MU 7-4601

Bond Bread, Continental Baking Co., Ebco, Bond Stores — MARTHA ROSE

REACH, BATES & MATTOON
720 Fifth Ave. (19), PL 7-7676

MEDIA DIRECTOR—RICHARD E. COLLINS

N. J. Bell, Red Top Brewing, Red Top Beer—Wholesalers — ROSE ITALIA

FLETCHER D. RICHARDS
10 Rockefeller Pl. (20), JU 6-5400

Electric Wringer, U. S. Rubber Company, Footwear Division, Keds, Naugatuck Chemical Division — JIM KELLY

RUTHRAUFF & RYAN
405 Lexington Ave. (17), MU 6-6100

Sun Oil, Arthur Murray, American Airlines — ED TONTE

Lustee, Triton, Lanco (Cleanser) — VINCE DeLUCA

Bosco — CHARLOTTE CORBETT

BEN SACKHEIM AGENCY
2 West 57th St. (19), PL 1-2200

Flex-Let Corp. — RITA O'SULLIVAN

SCHEIDELER, BECK & WERNER
187 Park Ave., MU 8-8866

SUPERVISOR—VERA BRENNEN

Huebleim, Manhattan Soap (Sweetheart, Protex), McIlhenny Co. (Tobasco Sauce) — ANNE SMALL

International Salt, Macfarlan Macaroni — SALLY REYNOLDS

REGGIE SCHUEBEL, INC.
7 East 17th St., EL 5-7785

PRESIDENT—REGGIE SCHUEBEL

Scala Tea, United Automobile Workers — JEAN SULLIVAN

To be continued next issue (25 July). Listing will include ► Remainder of New York agencies. ► Boston ► Philadelphia ► Baltimore ► Washington, D. C. ► Richmond ► Chicago ► Cincinnati ► Cleveland ► Detroit ► Milwaukee ► St. Louis ► Minneapolis ► Atlanta ► Dallas ► Los Angeles ► San Francisco

each one is ***different***



Fingerprints are different for no apparent reason — but the finest TV stations acquire *their* personalities from the needs and interests of the areas they serve.

It stands to reason that quality TV stations want individualized representation. For them, the unique facilities of Harrington, Righter and Parsons have meant *quality* representation. If their league is yours too, then you'll want to find out what quality representation really offers.

Harrington, Righter and Parsons, Inc.

New York
Chicago
San Francisco

television—the *only* medium we serve

WAAM	*Baltimore*
WBEN-TV	*Buffalo*
WFMY-TV	*Greensboro*
WTPA	*Harrisburg*
WDAF-TV	*Kansas City*
WHAS-TV	*Louisville*
WTMJ-TV	*Milwaukee*
WMTW	*Mt. Washington*
WSYR-TV	*Syracuse*



TELEVISION

SPOT

Rivalry for choice nighttime availabilities is at all-time high in fall buying. Film commercial business booms in multi millions; spot film programs, features may top $60 million. Due this fall: more "film networks" in spot field. Spot coverage starts **page 64**

NETWORK

Clearances are improving as more stations go into major markets. Network costs are still soaring merrily upward; this fall's "super spectaculars" will break all money records. There are more alternate week shows than ever. Network coverage starts **page 86**

SPONSOR

TRENDS and PREDICTIONS

SPOT TV

● **Spot television will get the research tools it needs to build solidly as a major medium within one year. NARTB will push its television set count and circulation study, filling tv's greatest research gap. And publication of dollar spending by spot advertisers is in offing. (For first list of spot spending by major clients as compiled by SPONSOR see page 49)**

● **Watch early evening. The 5:00 to 7:00 p.m. period will be eagerly sought after this fall, probably second only to nighttime Class "A" block**

● **Spot tv campaigns will last longer. Clients will strive for greater continuity, compensating for costs by sharing spot-placed show sponsorships and by buying announcements in more available and less expensive periods**

● **You can't assume for foreseeable future that nighttime will become easy to clear. But major clients with plans for extended campaigns will find it possible to clear time they want even where smaller clients fail**

Availabilities

Q. Is spot tv time still tight at night?

A. Tighter than ever, is the conclusion from a group of over 70 timebuyers and representatives surveyed.

Reasons:

(1) Addition of new stations hasn't progressed on a large enough scale in the major markets to mean much. And (2) meanwhile the rush of new clients into spot tv has accelerated. One factor in keeping demand for nighttime spot at fever pitch is network programing competition. The better the shows, the greater the demand for adjacencies.

As things stand now, best bets are I.D.'s during prime evening time, although they too are becoming increasingly hard to get. Also, it is somewhat easier to place 20-second announcements and I.D.'s in fringe evening time, an hour before and after network programing. During those periods, timebuyers can get minutes in most markets.

There has been a trend toward heavier late night buying around such network programing as NBC TV's *Tonight*, and within late movies. Time within those periods is still obtainable, however, in most markets.

The radio-tv business manager of one of the top five agencies comments that the toughest job in tv today is the problem of clearing a good evening half hour for syndicated films. "We still recommend half-hour film programs to be placed market by market on a spot basis, but with the understanding that there may be a long wait (from 13 to 26 weeks) to get the time."

Generally, timebuyers feel that nighttime tv is easier to buy into for the heavy-spending 52-weeks-a-year advertiser, than for the seasonal or small-budget client. Says the head buyer of one of the top three radio-tv agencies: "Nighttime tv tends to be SRO for the small advertiser particularly. The big ones with enough money to buy for year-'round, can eventually get in."

Q. What's the daytime picture?

A. Timebuyers can virtually write their own ticket.

This is the consensus among buyers surveyed: (1) Morning and afternoon is wide open. (2) Early evening is becoming more popular, though there's still the rush into prime nighttime. The 5-7:00 p.m. period may be considered the big bargain of fall 1955, and may tighten up considerably by September. (3) There's considerable interest in Saturday afternoon football and special sporting events by advertisers with male-appeal products, and orders are being placed early. (4) Cereal, soft drink and candy advertisers have a stronghold on the kid programing blocks, late weekday afternoons and Saturday mornings. Since these times are becoming increasingly popular, they're also tighter than last year. (5) There's little rush to buy Sundays. (6) The ABC affiliates are emerging as real contenders in the daytime picture because of the late-afternoon Disney Mickey Mouse show.

Daytime tv is still a different medium from nighttime tv. For one thing, there's a far greater turnover of advertisers. Some clients go into the fringe times in the hope of moving into nighttime eventually. Other advertisers go

into daytime in order to tell a complete copy story and get the benefit of full minute demonstrations, which are out of the question during Class "A" time.

There are certain buys during weekdays that are snapped up first. For example: daytime minutes next to high-rated afternoon films. Audience studies have shown that many women tend to regulate their housework in such a way as to free a couple of hours of the afternoon for tv viewing (particularly 2-4:00 p.m. before the kids come home and it's time to start cooking).

A "family-viewing" period that is being encouraged by network programing, but which is still building slowly where advertiser demand is concerned is the 7-9:00 a.m. time slot. NBC TV's *Today* show and the currently revamped CBS TV *Morning Show* have managed to raise this period out of oblivion. Advertiser response to it is still slow, but demand for minutes and 20's during early morning is certainly up over last fall. Availabilities, however, are varied and good.

Buyers are keeping an eye on fall daytime plans, particularly at NBC where soap opera is being deemphasized in favor of participation shows. (For a chart of the fall television lineup, day and night, see pages 90-95.)

Q. Is there any significant change in the unit of time that advertisers are seeking for their fall tv campaigns?

A. Several trends are beginning to emerge.

1. I.D.'s, although considered a challenging form of commercial to do right by many agency copy departments, continue to increase in popularity, particularly for established products and as reminder copy: this is a reflection of the tight nighttime situation. And more agencies are learning to pack a lot of sell into those few seconds, as in the case of notable I.D. campaigns like Maxwell House, Kools, Schaefer Beer and Bulova. (A proposal for an I.D. campaign was an important factor in winning an account for an agency recently. Benton & Bowles suggested Florida Citrus Commission spend about $2 million for I.D.'s in a presentation in competition

HOW BUYERS VIEW SPOT TV FOR FALL



BILL KENNEDY

Ted Bates, New York

"Despite new stations, nighttime tv is still tough to clear, because new stations have gone on in one- and two-station markets mainly. But clients, foods especially, buy more daytime."



JEREMY D. SPRAGUE

Cunningham & Walsh, New York

"If you've been noticing the big trend toward I.D.'s, don't think of it in terms of availabilities only. I.D.'s are far cheaper, about 60% of 20's, besides being more available."



JOAN RUTMAN

Grey Advertising, New York

"Clients and agencies have found that junior is far more brand-conscious than adults. Therefore, late-afternoon tv programing, e.g. Mickey Mouse, Roy Rogers adjacencies are among daytime tv's best buys."



ORRIN CHRISTY

Morse International, New York

"Currently clients are reevalnating the lower-rated, lower-priced Class "B" adjacencies because they're finding ratings need not mean sales effectiveness. The big trend is to daytime."

with five other agencies—and got the business.)

Up to a year ago the advertiser who used I.D.'s had to imprint the station's call letters on his film commercial. As more tv stations went on the air, the expense became considerable. Advertisers complained about this added expense to the 4A's, and then in June 1954 Station Representatives Association stepped into the breach with a new proposal: the full-screen I.D. This allowed advertisers the full screen without station call letters for eight seconds, followed by two seconds of video for the station's identification. Since the end of June 1954, acceptance of the SRA standard I.D. has reached virtually 100% among tv stations.

2. As local daytime programing has improved, timebuyers have become more interested in women's participation shows, local sporting events, local quiz and tips programs. There's still a lot of skepticism to be overcome, because few local tv personalities have been on the air long enough to make as much of a name for themselves with the agencymen as the more established radio personalities. However, daytime minutes within participation shows are in greater demand certainly this season than last.

Buying tips

Q. When's the right time to start shopping for a fall spot tv campaign?

A. Right now, if not sooner. In radio, traditionally the heaviest buying month was August. In tv, buying started later because the fall campaigns generally went on the air later. But the trend has been to earlier and earlier placing of orders. Now fall tv buying is in full swing during July; availabilities are looked over as early as June.

This trend toward requesting availabilities earlier is found at large agencies and small. It seems to be the result of two self-contradictory conditions: (1) the continued scarcity of Class "A" nighttime availabilities; (2) the fact that many new stations are eager for sales to amortize the expenditure of building the station and therefore have extended the customary 30-day period during which avails are held to 60 and even 90 days in some instances. This means that a timebuyer can place an order in June on some stations to go on the air during September.

BBDO's Gertrude Scanlan, who buys for Wildroot, buys evening tv only. Says she, "I try to place orders as early as possible in July to go on the air in the fall. That's one way of getting good schedules."

Kenyon & Eckhardt timebuyer Tom Viscardi says that availabilities for fall were being requested early in June at K&E: "It's been done a little earlier each year. Today a buyer really has to get on line a couple of months ahead at least, if he's trying to get a new account into nighttime."

Walter Bowe, SSCB timebuyer, believes a nighttime tv advertiser today has to buy on a 52-week basis: "If he relinquishes a nighttime franchise, there'll be five advertisers behind him waiting to get on the air, and willing to buy longer schedules."

Q. What are buyers doing in order to get good nighttime tv slots?

A. There's no one answer, but a good relationship with reps and station men is always important. Says D-F-S' Cliff Botway: "It's a question of negotiating with reps and knowing station managers."

"If you decide to build to a certain quota of frequency as times open up over the space of several months, you can generally work up to the desired schedule," says Ogilvy, Benson & Mather buyer Ann Janowicz. "Late fall, the peak season, is the toughest to buy. It's best to start in July or August to build a nighttime schedule. But for advertisers with short-term aims, this is an expensive investment."

Cunningham & Walsh buyer Jerry Sprague says that, though stations generally seem to favor large clients with prime nighttime avails, they do like to get in new accounts. Adds he: "Priority lists are important in getting into nighttime tv. Generally, one has to take what one can get and then wait to improve one's schedule as time goes on. Of course, while you're waiting, you're frequently in touch with the rep and station."

Opinion differs about the priority lists. Some buyers feel that buying Class "B" in the hope of getting Class "A" is the soundest way of building franchises. Others maintain that once an account's on the station, the rep has little reason to improve their schedule and is more likely to sell the good times to new clients.

Rates

Q. How much of a rate increase can advertisers anticipate for fall?

A. Among 157 stations responding to a SPONSOR survey of the 420-plus U.S. tv stations, 80 stations plan to maintain their rates at the present level. The 44 stations that are putting through rate increases for fall, plan to raise rates by an average 20%. One station anticipates an increase of 50%, six are planning increases of 25%. Only two stations mentioned that they were planning to lower their rates (daytime). Both of these stations are in former one-station markets.

Reps state that generally, tv rates will be "a little higher" this fall. They feel the increases will be spread equally over morning, afternoon and evening, a survey indicated. The increases will occur mainly in markets where number of tv homes is growing and for stations which are increasing their power.

Q. Are there any volume-purchase plans in spot tv?

A. There's a substantial increase in the number of "plans," which offer discounts to clients for buying a certain minimum frequency quota per week. These station "12 Plans" and "5 Plans" and other forms of incentives are designed mainly to encourage advertisers to go into daytime tv. Discount offers range up to 45% off the one-time rate.

Business outlook

Q. What is the business outlook for tv stations in fall 1955?

A. There was a 30% increase in 1954 spot tv billings ($189 million) over 1953 (145.4 million). All but three of the 157 respondents to SPONSOR's station survey expected to see substantital increases in local, national spot and network business. Ninety-five stations are expecting a 10-25% increase in national spot business on the basis of orders placed so far for fall and apparent trends. Eighty-four

WORKING PARTNERS



RADIO **H-R** TELEVISION

TELEVISION, INC.

REPRESENTATIVES, INC.

Orders are "sweet music" to radio and TV station owners and they rightly expect their representatives to produce them. But to do this takes skill and the selling "know-how" that comes only with long experience. We feel that H-R is unusual in this respect because this organization was founded by a group of *working partners* all with long and successful backgrounds in this field. And—as we have grown—only those with similar backgrounds and ability have been added to our staff. Thus today, as when we started, "We Always Send a Man to Do a Man's Job."

FRANK HEADLEY, President
DWIGHT REED, Vice President
FRANK PELLEGRIN, Vice President
CARLIN FRENCH, Vice President
PAUL WEEKS, Vice President

380 Madison Ave.
New York 17, N. Y.
OXford 7-3120

35 E. Wacker Drive
Chicago 1, Illinois
RAndolph 6-6431

Harold Lindley, Vice Pres.
6253 Hollywood Boulevard
Hollywood 28, Calif.
HOllywood 7-1480

James Alspaugh, Mgr.
155 Montgomery Street
San Francisco, Calif.
YUkon 2-5701

Clarke R. Brown, Mgr.
452 Rio Grande National Bldg.
Dallas, Texas
Randolph 5149

Bill McRae, Mgr.
101 Marietta Street Building
Atlanta, Georgia
Cypress 7797

Jack Lee, Mgr.
520 Lovett Boulevard
Room No. 1D
Houston, Texas
Justin 1601

In Portland, Maine . . .
and in northern New England . . .
They Watch
WCSH-TV . . . MOST

per ARB study for Cumberland County
May 25-31, 1955

Number quarter-hour periods when station leads

	WCSH-TV	Station "B"	Station "C"
Mon. thru Fri. 7.00 AM-12 Noon	98	2 (during 20 hrs. wkly. station on air)	(Station not on air)
Mon. thru Fri. 12 Noon-6.00 PM	67	52	0 (during 70 hrs. wkly station on air)
Sun. thru Sat. 6.00 PM-11 PM	100	37½*	2½*

(*two-way ties count as one-half)



100,000 watts

Represented by **WEED Television**

stations anticipate increases from 5 to 20% in local business. The stations generally consider local advertising their bread and butter for daytime.

Tv set count

Q. What's being done to provide advertisers with an updated national tv set "census"?

A. Present figures showing the number of tv sets and tv homes in the nation are, at best, projections based on estimates that are a couple of years old by this point.

New figures, however, are on the way.

The Advertising Research Foundation has worked out an arrangement with the U.S. Census officials to compile facts on tv ownership as the Census goes about its periodic task of updating its "total U.S. families" figures. The studies will be underwritten by three of the leading tv networks—ABC, CBS and NBC — and the TvB and NARTB.

This ARF-Census study will show: the total number of U.S. homes equipped with tv, the percentage of multi-set tv homes, and the relationship of certain income and geographic factors to tv ownership.

Q. What's being done to provide admen with market-by-market or county-by-county television set totals?

A. The ARF-Census study mentioned above won't provide local-level information; the sample is too small, researchers feel, to show figures for individual markets. The best the ARF-Census job will do in this respect is to show how tv sets are distributed by major geographic regions (East, Midwest, Rockies, Pacific, etc.).

The NARTB, however, has plans afoot to fill the local-level research gap.

At the recent NARTB board meeting in Hot Springs, Clair McCollough, chairman of the association's tv board, placed a market-by-market set count at the top of the priority list of board activities. McCollough now hopes to see an NARTB set count go into the works for next spring. Just what method will be used to count the number of tv sets in the thousands of U.S. counties is still not finalized by NARTB's research committee.

NEW NAME **WTVW** *SAME FAME*

WILL BECOME

WISN-TV

MILWAUKEE

WTVW, Hearst's top tower, top power station in Milwaukee, will shortly become WISN-TV, as authorized by the FCC.

For 33 years Hearst-operated WISN radio has been recognized as a leader in the broadcast industry.

Now WTVW joins its sister stations to provide advertisers with the best radio-tv combination in the great Milwaukee market.

By any name, WISN-TV is Milwaukee's top television buy.

top tower
1105 ft.

ABC & DuMONT NETWORKS
Owned and operated by the Hearst Corp.
Edward Petry Co.-National Representatives

top power
316,000 watts

CHANNEL 12 **WISN-TV** *MILWAUKEE*

Q. Do tv broadcasters feel that an industry set count and/or circulation study is an important project?

A. Yes indeed. A survey by SPONSOR in June 1955 of all U.S. tv stations shows the following breakdown of replies: 44% consider such a project "urgent"; 45% consider it "important"; and only 11% consider it "unnecessary."

Q. Would stations be willing to support such a project financially?

A. Opinion gathered in the same checkup is more equally divided. Of the stations who cited answers on their questionnaires concerning station support of a set-count and circulation study, 37% said "yes" they would support it; 31% said "no" they wouldn't; and the remaining 32% said "maybe" they would help pay for it.

Outlook in general: Nearly 90% of stations feel that a set count and circulation checkup is a vital set of tv research data. But only about a third of the outlets are willing, at this point, to help defray the costs. As advertiser and agency pressure for such a study increases, however, this picture may change.

BASIC TV MARKETS

HUNTINGTON • ASHLAND • CHARLESTON
IRONTON • PORTSMOUTH

Now Have

new

WHTN-TV HUNTINGTON, W. VA.

BASIC ABC AFFILIATE

on Channel 13

Not Claiming... 1st Audience Originally Nor Admitting 3rd listening position

But for the... 1st time WHTN... Brings a 3rd T.V. Service

With RCA's Biggest... 1st—Slotted (254) foot Antenna... AND Delivering Maximum... 316,000 Watts Power

Newest program Service for 1,300,000 people in the Ohio Valley Industrial Market Of 3 States—West Virginia Kentucky Ohio

MAXIMUM POWER • LOWEST RATES • DESIGNED COVERAGE

ABC-DuMont Ed Petry Company | S. J. Hyman Fred Weber

Color status

Q. What is the status of color tv set penetration?

A. Industry estimates are that 150,000 to 160,000 color tv sets will be produced this year, and that well over one million sets will be in use by the end of 1956. From then on, manufacturers predict a rapid upsurge in production and a sharp decrease in prices. RCA's prices, for one, have already taken a downward dip since last year, from $1,000 for a 15-inch set then to $795 and $895 for a 21-inch set now.

Q. What is the status of color equipment at the tv stations?

A. SPONSOR surveyed all the nation's tv stations to get the answer. Close to 15% of the stations, representing every type of market and area replied.

Here's a breakdown on color equipment among the respondents:

1. *Network color*: Right now 62% of the stations are equipped to receive and transmit color shows, another 13% will be by the end of 1955, 6% more by 1956.

2. *Color slides:* 17% of the stations are equipped to handle color slides now; 11% more will be able to by the end of the year and 21% by the end of 1956. Most of them don't expect to make additional charges for color.

3. *Color film:* Some 17% of the tv stations replying are equipped today to handle color film, and another 10% expect to be able to by the end of this year. There'll be another 21% with color film projectors in 1956. Again, most of the stations don't expect to make additional charges, but some will ask for 10% more.

4. *Live local color shows:* Only 5% of the stations replying can originate color shows today; another 2% will be able to by end of 1955; 15% more by end of 1956.

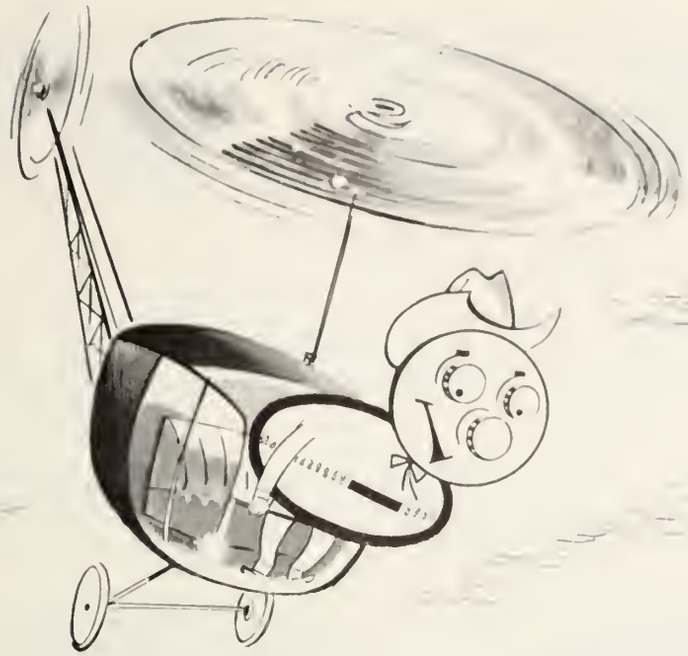
Film syndication

Q. What's the status of the tv film program business today?

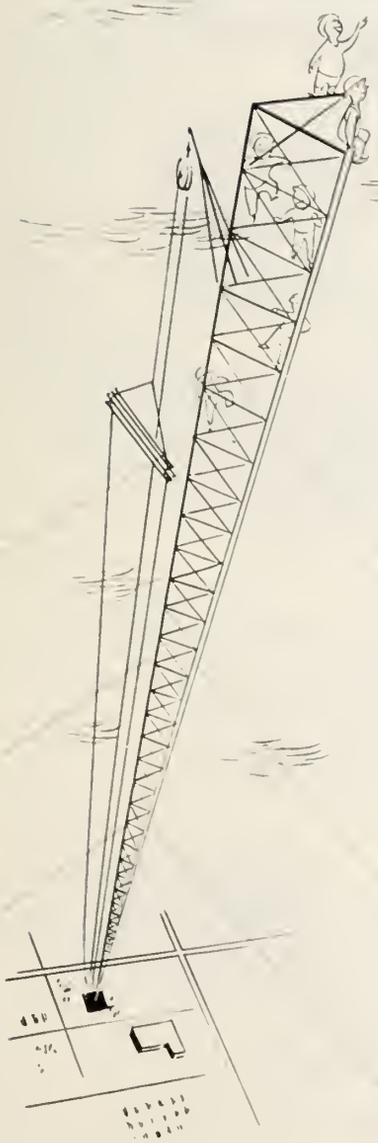
A. Here are highlights which show where the film business (syndicated shows and features) stands now:

1. *Dollar volume*: The conservative estimates of several leading film distributors put the combined total of film program and feature gross business this year at the $60 million mark.

2. *Financial stability:* The tv film field is a bonanza for some, a financial



BUSINESS LOOKS GREAT FROM UP HERE!



And it's no wonder! From 1685′ above average terrain, Egbert, the Channel 8 Electron, gets a clear shot at THREE recognized metropolitan areas and their surrounding trade territories. So what? So 1685′ will be the effective height of WFAA-TV's antenna when those steel jockeys complete their Texas-sized construction project.

What does this mean to you?

1. Inside the new Class "A" cantaur will be Dallas and Fart Worth — Narth Texas neighbors wha accaunt far mare retail dallars than the natian's 12th ranking metrapalitan area.* Add Waca's business (it's within Class "B" range) and that af the smaller cammunities in the WFAA-TV picture — and yau have one af the mast impartant markets in these United States!

2. Already the tower is taller than any ather structure in the state. By October, WFAA-TV's 316,000-watt signal will blanket this majar cancentratian af populatian and wealth.

To Egbert, the Channel 8 Electron, business looks great — for sponsors who use WFAA-TV to cover this lush market in one easy operation.

Channel 8
WFAA-TV
DALLAS
NBC - ABC - DUMONT

RALPH NIMMONS, Station Manager
EDWARD PETRY & CO., National Representative
Television Service of The Dallas Morning News

* Dallas - Fort Worth — $1,643,940,000
Minneapolis - St. Paul — $1,551,460,000
Source: SM's Survey of Buying Power, May 10, 1955

loss to others. The big firms who have survived the earliest, blue-sky days now control the lion's share of the business. But many firms in the field are hanging on by the skin of their teeth, or else are concentrating on some specialized field of programing (sports, news, do-it-yourself).

3. *Program time share:* At the local level, film programs (syndicated series and feature packages) account for no less than 30% of all the program hours, network and local, telecast by the average tv outlet, according to the annual study by NARTB of tv film programing (see "Film Basics," page 133).

4. *Film pricing:* With the market flooded with film properties, the price range of different film shows in the same market, or for the same film show in different markets, can be fantastic. At the network level, a really good film show can command its production costs plus a profit to the producer (the half-hour average is around $35,000) on the first run. In the largest markets, the price may run from $2,500 up to $5,000 weekly for the top first-run film shows. But prices are often arrived at between distributors and advertisers, or distributors and stations, by sheer bargaining and more often fall in the $250-$500 category.

Q. Are there any notable trends concerning time clearances for syndicated tv film shows?

A. The general situation regarding spot tv availabilities has been discussed earlier in this section (see page 64.) But there are some other angles that apply particularly to tv film shows:

1. *Scarcity of nighttime slots:* The networks are virtually sold out on most nights between 7:30 and 11:00 p.m., Eastern time so there aren't many half-hour slots left on network affiliates for syndicated film shows at the local level in the East, Rockies and Pacific areas. In addition, a number of network shows (*Today*, *Tonight*, *Morning Show*, etc.) operate in marginal time periods, cutting further into "film time." (See chart in "Film Basics" section.) The late-night "film time" situation is somewhat better in the Midwest, where network show lineups generally finish off at 10:00 p.m., an hour earlier than the Eastern ones.

Distributors, however, are fairly optimistic about the chances of clearing good time slots for tv film programs this fall. There are several reasons for this optimism. For one thing, stations make more money (up to 70% of the advertiser's dollar) from a multi-market spot film deal, as compared to the station's "take" from a network show (30-40% of the card rate dollar).

For another, stations in large two-station markets still bargain freely with the networks, relinquishing a time clearance only if they can get something in return. Occasionally this "something" will be a station's refusal to carry a network show so that it can air a film show locally. Pure Oil, for instance, cleared a spot film lineup earlier this year in which all of the 32 stations carrying its *Badge 714* (*Dragnet* rerun) scheduled it between 7:00 p.m. and 10:30 p.m. in the peak viewing hours.

Film basics gives vital statistics of $60 million film industry

See page 133.

THE ANSWER IS ALWAYS THE SAME

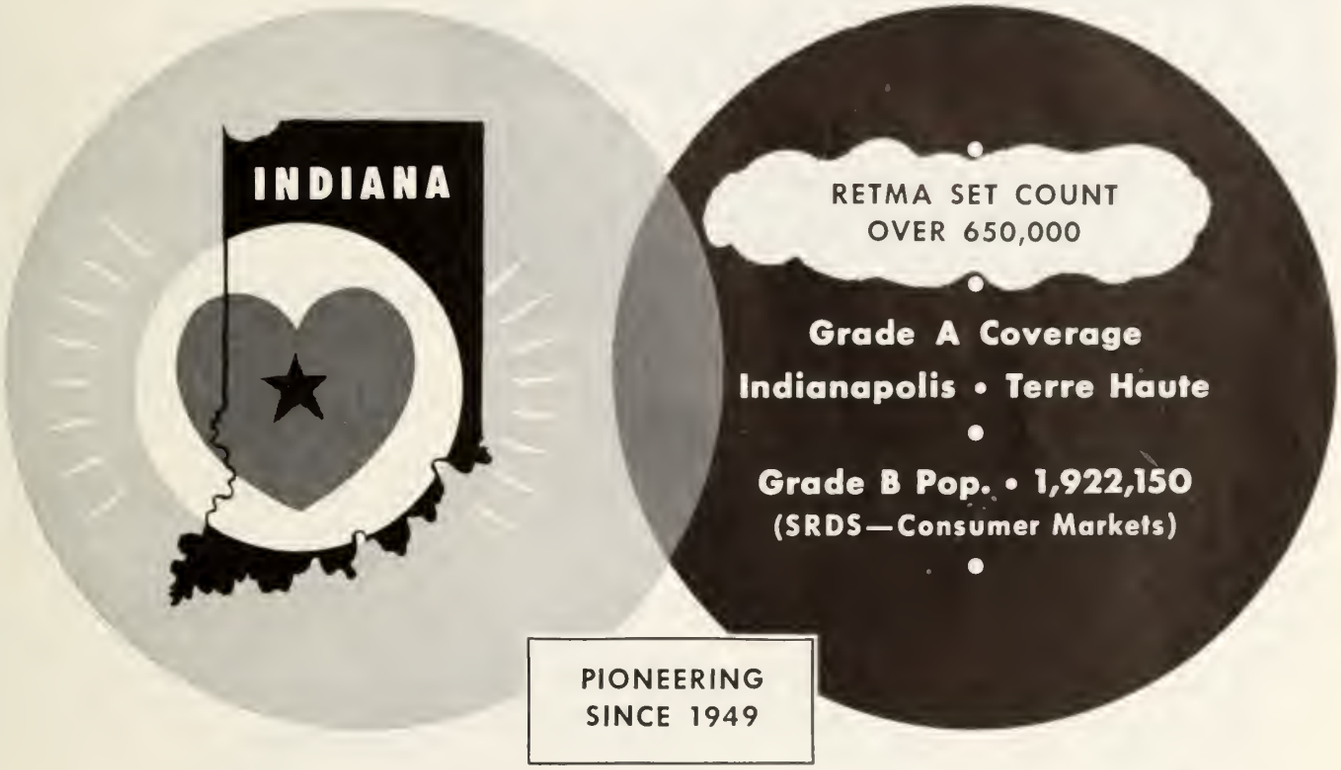


CBS-TV in the Mountain West

WTTV

Reaching and Serving

The GREAT HOOSIER HEARTLAND



PIONEERING
SINCE 1949

In INDIANAPOLIS · TERRE HAUTE · BLOOMINGTON

Low Channel 4 — 1000 Ft. Tower — Maximum 100,000 Watts
Offering Most Complete Merchandising Service in Indiana

WTTV Channel **4** Owned and Operated by Sarkes Tarzian

Represented Nationally by MEEKER TV, Inc.
New York · Chicago · Los Angeles · San Francisco

2. *Film "networks":* The idea of offering film programs for sale with cleared-in-advance time slots has long appealed to film distributors. Only one firm, so far, has been able to make it work: Guild Films, which has a tie-up with the 60 or so stations who share ownership of Vitapix Corp.

Late last month, the Guild-Vitapix combine made its first "film network" sale. The show, *Confidential File*, will be aired this fall on the Vitapix member stations, and about 50 more non-affiliates. One of the alternate-week sponsors is Bardahl, long a big user of spot tv campaigns for its motor additive.

As SPONSOR went to press, time clearances for *Confidential File* were very good, thanks to the Vitapix contracts which call for some five hours weekly of "option time" on member stations. All time clearances for the half-hour show so far are between 7:00 and 10:00 p.m. in such choice markets as Boston, Atlanta, Syracuse and Denver.

Although the Guild-Vitapix arrangement is competitive with the major networks, it works closely with the station reps, who receive their usual 15% commission on multi-market Vitapix deals. Vitapix takes 5% of the gross as a service charge. Stations wind up with at leas 65% of the gross dollar.

Another potential film network is currently in the works. National Affiliated Television Stations, Inc.—a tie-up of film distributor National Telefilm Associates, General Electric and some 45 vhf and uhf outlets—has just opened a Los Angeles office, and is surveying available tv films. NATS states it expects to have some 75 "affiliates" within a month or two.

NATS has all the ingredients with which to build a film network *a la* Guild and Vitapix. NTA is a big film distributor (*Police Call, China Smith*, features, etc.); General Electric has a big stake in the future of uhf (60% of the NATS group are high channel stations); and many of the NATS stations have hankered after more national business, either spot or network. One large contract would probably start a "film network" in a hurry.

At the moment, however, NATS' executive director, Berman Swarttz is concentrating on surveying the problems of member stations and checking on what type of film properties (from NTA and elsewhere) would be available for multi-market deals.

Q. What program trends are developing in new first-run fall syndicated tv film shows?

A. Although most syndicators and distributors will tell you privately that the huge supply of rerun shows from both network and syndication sources is making the job of selling new shows doubly difficult, about three out of four syndicators are launching brand-new shows this fall.

In general, the level of production that distributors have been shooting for is that of top network calibre. "There's no such thing as 'network-type' and 'syndication-type' shows any more," said TPA v.p. Michael Sillerman. "With network programs going into syndicated reruns and shows from major film distributors winding up on the networks, there are only good, fair and bad film shows."

As to type, the great majority of new shows from film companies are in the "outdoor adventure" category, or at least utilize ingredients of such programs.

Here are some of the highlights:

Screen Gems: A new SG western,

Coming this FALL

316,000 WATTS

LOUISIANA'S TALLEST TOWER

1,200 FT.

YES, SHREVEPORT'S FIRST TV STATION, KSLA will soon bring FULL-POWER coverage to the billion dollar Ark-La-Tex market! With 19 months telecasting experience to its credit . . . Pulse-proven audience acceptance, and affiliations with CBS and ABC . . . KSLA on FULL-POWER is your BEST TV BUY in SHREVEPORT this fall!

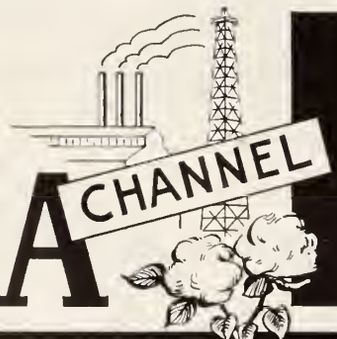
LOOK AT THIS EXPANDED KSLA MARKET!

	Present Power	Full Power
Population†	472,700	1,178,450
Sets In Use*	86,500	134,473
Spendable Income†	$562,596,000	$1,275,069,000
Retail Sales†	$394,237,000	$ 876,193,000

Established Clients will receive six months low rate protection.

SEE YOUR RAYMER MAN NOW FOR FULL DETAILS!

†SRDS
*RETMA



KSLA CHANNEL 12

SHREVEPORT, LOUISIANA

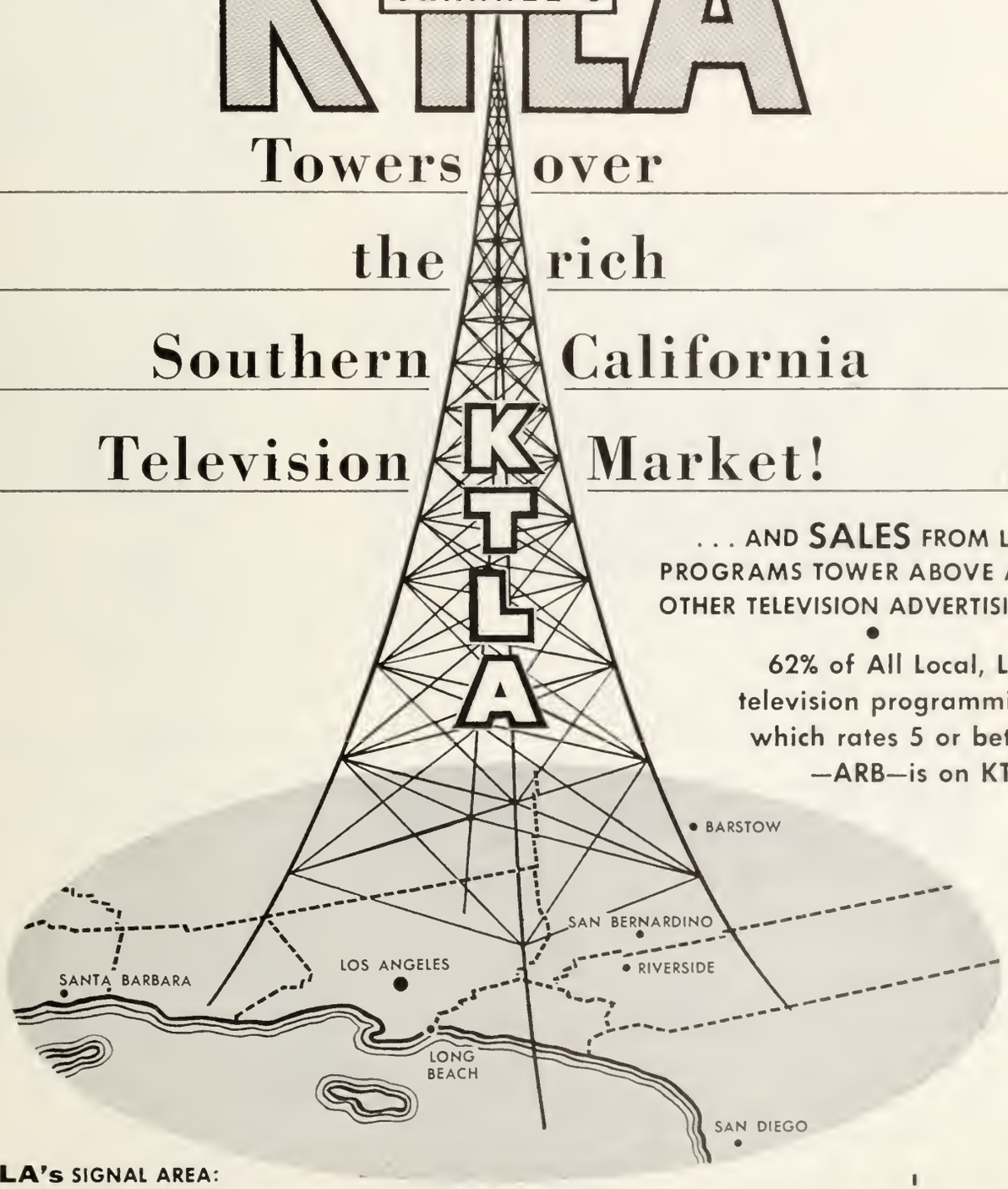
PAUL H. RAYMER CO., INC. NATIONAL REPRESENTATIVES

In Live Programming

KTLA

CHANNEL 5

Towers over the rich Southern California Television Market!



. . . AND **SALES** FROM LIVE PROGRAMS TOWER ABOVE ALL OTHER TELEVISION ADVERTISING

•

62% of All Local, Live television programming which rates 5 or better —ARB—is on KTLA

IN **KTLA's** SIGNAL AREA:

POPULATION 7,004,800 • RETAIL SALES $8,244,000,000 • TV SETS 2,200,000

7% of the nation's television homes can be reached by KTLA

Represented Nationally by PAUL H. RAYMER COMPANY

Tales of the Texas Rangers, will run in a network-level campaign for General Mills. Also upcoming: *Patti Page Show* for Oldsmobile in a big multi-market lineup.

Ziv: The next Ziv release, probably in straight non-network syndication, will be an action adventure series, *Underground*.

TPA: Three new shows are in the works: *Count of Monte Cristo*, *Thunder* (adapted from "Black Beauty" and likely to be retitled), and *Tugboat Annie*.

MCA TV: Possibly with its eye on the current success of filmed medical dramas, from *Medic* to *Not As A Stranger*, MCA will put *Dr. Hudson's Secret Journal* into syndicated sales this fall.

NBC: With *Western Marshal* recently released, NBC Film Division will soon be showing the prints of a film series based on Philip Wylie's *Crunch and Des* fishing stories. The series is being shot in Bermuda.

Official: One of the first to see a tv film gold mine in adventure shows, Official has already sold *Robin Hood* to Wildroot and Johnson & Johnson for networking in the U. S. and Canada, and has also lined up an English sale. Also in production: *Scarlet Pimpernel* and *Sir Henry Morgan*, both costumed adventure series.

CBS: Upcoming fall deals include: *Navy Log* on the CBS TV web for Sheaffer Pen and Maytag; *Long John Silver*, shot in Australia; *Straight Arrow; Red Ryder; Champion* (Gene Autry's horse); *Tales of the Foreign Legion*, with Errol Flynn.

NTA: Fast-growing NTA will put its heaviest syndication push behind the internationally located *Police Call* and *New Adventures of China Smith*.

Guild Films: Three of Guild's newest properties (one sold in the Vitapix tieup) are of an adventure nature: *Confidential File*, *Brother Mark* and *I Spy*. The latter two will probably be in straight syndication.

UM&M: This fall, the newest adventure property of UM&M, *New Orleans Police Department*, will be featured in the firm's sales activities.

ABC: The network subsidiary expects to close a major film sale for *Sheena, Queen of the Jungle* for a fall start.

HTS: Hollywood Tv Service — an offshoot of Republic Pictures—expects to have *Dr. Fu Manchu* and possibly one other series in syndication by the start of the fall season.



Auctioning the first baskets of tobacco at the opening of the annual tobacco market in Winston-Salem, N. C., the world's largest tobacco center . . . in the heart of WSJS-TV coverage . . . where tobacco growing, marketing, and manufacturing contribute to the big buying power of WSJS-TV's Golden Triangle.

THIS GETS BIG COVERAGE EVERY DAY

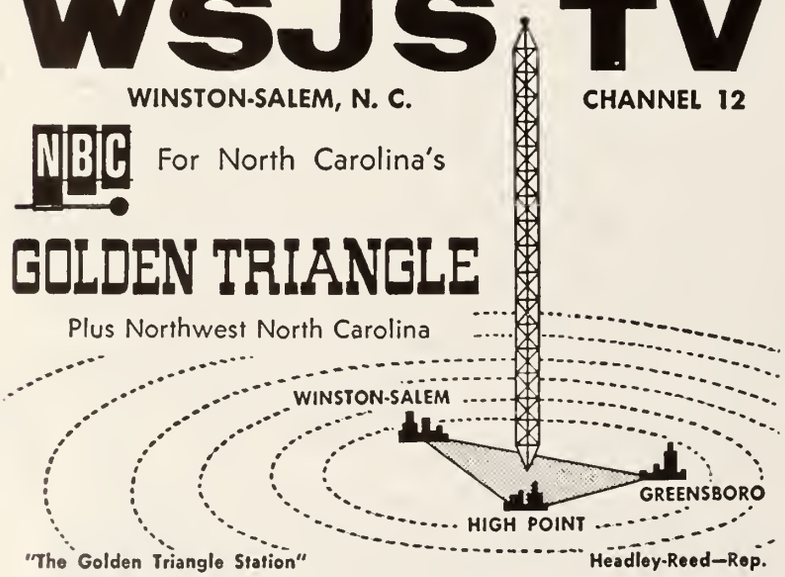
WSJS TV

WINSTON-SALEM, N. C. CHANNEL 12

NBC For North Carolina's

GOLDEN TRIANGLE

Plus Northwest North Carolina



Q. What program trends are developing among rerun shows available for syndication?

A. The largest single trend in reruns concerns the type of shows that have been moving from network first runs into syndicated repeats.

For the most part, these shows are situation comedies which have completed a season on a major network. They include:

My Little Margie and *Trouble With Father*, which are being syndicated by Official Films. Official, which recently acquired rerun rights to *Margie*, has already sold close to $750,000 worth of contracts in major tv markets.

Ray Milland, formerly on the air as *Meet Mr. McNutley* for General Electric, is going into syndicated rerun through MCA TV. Same firm handles *Pride of the Family* reruns.

Life With Father is being handled in the rerun field by CBS Film, now



"You Get Me, Dah-ling!"

A ravishing dame, even on TV, doesn't get a second look—if you can't see her because she's got *shadows* under her eyes... Our darling is 1480 feet above sea level, and the important thing is that she's in direct line of sight of 1,382,000 families, who get *shadow-free* reception in the Bay Area's greatest concentration of population... they can see Miss KRON-TV clear as a silver belle!... She comes in *natural,* just like September Morn!... Give your sales message *shadow-free* reception, for maximum sales impact, with KRON-TV.

FIREMAN FRANK
is doing a great job on Saturday—
Ask Free & Peters
for details

San Francisco
KRON TV
AFFILIATED WITH THE S. F. CHRONICLE
AND THE NBC-TV NETWORK ON CHANNEL **4**

Represented Nationally by Free & Peters, Inc.

No. 4 in the series, "What Every Time Buyer Should Know About KRON-TV"

lining up local and regional advertisers for fall starts.

Ray Bolger reruns, relatively fresh from last season's network runs, are being handled by ABC Film Syndication.

The crop of situation comedies in syndicated rerun is growing each week. More than a dozen film shows of this type were axed recently at the network level by clients like Campbell's Soup and Chrysler. Most are now making the rounds of syndicators as their producers seek a rerun outlet.

As far as straight syndicated shows are concerned, the only real "trend" that's evident at the moment concerns the durability of shows.

Most syndicators anticipated a first run, rerun and perhaps a subsequent run for the average show. A few shows follow this pattern, and then drop out of sight.

But the constantly growing tv audience, coupled with the lower prices of rerun properties, has kept many a tv film series alive through run after run. Some, like *Gene Autry*, have gone around as often as 17 times in one market. Some feature film packages, like TPA's group of Edward Small productions, have played as often as 26 times in the same market.

Result: Syndicators expect the most competitive fall season to date as reruns battle with new shows for the tv advertising dollar.

Q. What is being done to develop new sales outlets for syndicated tv film programs?

A. Syndicators and producers are moving in strongly on two important targets:

1. *Network sales:* Through experience, the top film distributors have learned that taking a financial loss on the first run and hoping to make up a profit in rerun sales can be a risky business indeed. Therefore, virtually all of the big tv film program firms try first today for a network tv sale before they eye the syndication market.

Many are succeeding. Screen Gems, this fall, will have six shows on the networks (*Ford Theatre, Father Knows Best, Rin Tin Tin, Captain Midnight, Damon Runyon, Tales of the Texas Rangers*). TPA will have four (*Halls of Ivy, Captain Gallant, Lassie, Thunder*). Official Films will have two (*Robin Hood, Four Star Playhouse*); so will CBS TV Film Sales (*Straight Arrow, Navy Log*). Guild Films will have its *Confidential File* on a network-like deal through its Vitapix tieup. ABC Film Syndication is discussing a network sale of its recently acquired series, *Sheena*, and has opened a National Sales Dept.

Meanwhile, a number of syndicators, notably MCA TV and ABC Film Syndication, have been boosting their warm-weather sales by selling film shows (some new, some rerun) to network sponsors like Kodak, Campbell Soup, American Tobacco and Maytag as network summer replacements.

2. *Foreign sales:* With network time at a premium, syndicators are turning to foreign markets as well. NBC Film Division is currently discussing the sale of film shows to the commercial tv firms in England, as are Official, NTA, Ziv, CBS TV, and TPA. One hitch so far: nobody knows exactly how many of Britain's several million tv sets have been converted to receive the commercial channels. Therefore, it's very difficult, syndicators report, to establish a British tv film pricing

MEMO:
To Advertising Managers
To Advertising Agencies

We have PROGRAMS for your Giveaway PRIZES!

Being a "Sponsor fan" you know the tremendous popularity of the quiz-giveaway type of program.

All over the nation radio and TV stations need merchandise prizes for their own giveaway shows.

Hundreds of stations depend upon Ray and Berger for these prizes.

In the time it would take you to arrange participation on *one* of these stations, Ray and Berger can arrange participation for you on *all* their stations—nationally—or in selected marketing territories.

Your only cost is your merchandise—*no fees of any kind!*—and you receive business-like agreed-upon commercial "plugs" that do credit to your company and your products.

Add low-cost giveaway publicity to your advertising campaigns. ("Sampling" and broadcast advertising combined.) All the details on request.

Write, phone or wire collect.

RAY AND BERGER

(Established—1949)

1471 N. Tamarind Avenue
Hollywood 28, California
HOllywood 24202

DON'T BE FOOLED! This is the same Ray and Berger mentioned in the column to the right!

MEMO:
To Radio Stations and
To Television Stations

We have PRIZES for your Giveaway PROGRAMS

Ever since the apple episode in the Garden of Eden people have enjoyed winning prizes!

A rollicking giveaway show is easy to produce—the cost is small—and the popularity is great.

We subscribe to Mae West's philosophy. You can create more interest with a thousand $1 prizes than you can with one $1000 prize.

The reason is simple: You have one thousand happy winners instead of one!

Our prizes range from $1 up to $350. They are supplied by the finest, most discerning manufacturers in the U. S. (Top names).

And our fee for regular monthly service is less than it would cost you to do it yourself—time and salaries considered.

Want complete information?

Reach for the phone and call us or grab your secretary and start dictating!

We'll answer you fully in almost no time at all.

RAY AND BERGER

(Established—1949)

1471 N. Tamarind Avenue
Hollywood 28, California
HOllywood 38648

WATCH YOUR STEP! These are the same two fellows mentioned in the column at the left!



portrait of a market . . .

. . . where summertime is big business

Runners and tratters draw thausands af the vacatianing tourists in WRGB's 30-caunty coverage area to historic Saratoga, N. Y. These summer-lang vacationers find dozens af attractians in the WRGB area ta bring them back year after year, swelling the WRGB television audience well past the narmal af 435,600 families.

Represented Nationally by NBC SPOT SALES

WRGB

A General Electric Television Stotion—Albany—Troy—Schenectady, N.Y.



Another winner!

from the portfolio of **TPA** *Sales Builders*

No mystery about the success of this one. Here's a brand new series, that boasts an unbroken record of success in every major medium. Ellery Queen is a fictional detective who is very real to tens of millions of fans. And Hugh Marlowe, star of stage ("Voice of the Turtle") and screen ("Twelve O'Clock High" and many others) brings him to vivid life in each episode.

With scripts (which avoid sadism and brutality) supervised by Ellery Queen, with production on the level of the highest quality dramatic offerings, the show has won instantaneous acceptance by local and regional advertisers throughout the country, as well as by stations which bought the property to make sure it was on their air. All of them are profiting from the audience-building tie-in with the American Weekly.

If you're interested in a series where you *know* how you're going to come out, ELLERY QUEEN is your dish.

For availabilities on this proved winner, contact your nearest TPA office.

tpa

Television Programs of America, Inc.

New York: 477 Madison Avenue
Chicago: 203 N. Wabash Avenue
Hollywood: 5746 Sunset Boulevard

structure. This situation, however, will probably clear by fall.

Foreign-language markets — Cuba, South America, Mexico and parts of Europe — are still relatively a drop in tv films' financial bucket. But they are becoming more and more important as a source of additional syndicated revenue. Leader in this field of "dubbing" American tv films for foreign scanning is Ziv, which has most of its present tv series available in Spanish, and many in French, German, and Italian. MCA TV is also becoming very active in this field. Screen Gems recently opened a European office, and also has its eye on foreign markets.

One of the best of the "foreign" markets is right next door to the U. S. —Canada. There, with tv booming, syndicators have been active in network-level sales, multi-market film deals, and single-station sales.

Film commercials

Q. What's the cost range for film commercials?

A. It's difficult to pin down costs by length of commercials. Most producers sell clients packages, consisting of a certain number of minutes, some 20's, perhaps I.D.'s. Costs, of course, depend upon the number of actors used, the sets, production techniques, degree of animation, and so forth. However, it is possible to establish certain minimums and maximums.

A live-action I.D., for example, might cost anywhere from $300 to $1,000, although several producers mentioned minimums under $200. Animated I.D.'s pretty well have to cost over $500, and might go as high as $2,000, although that's above average. Live-action minute films can be made for as little as $750, but generally the cost is in the thousands. Animated minute commercials range from $1,500 to $10,000, with $5,000 being a fair average for full animation. Twenty-second commercials of the same type as the minute commercials cited above are generally some 40% cheaper than one-minutes.

Q. How have union requirements affected film commercial costs this year?

A. Very little indeed. Although the

SAG contract, for one, was renegotiated in early spring of this year, the basic principal of reuse payments for actors remained unchanged, and the minimum scale was raised less than 5%.

Many small producers, particularly those with smaller agencies and advertisers as clients, have had to raise prices of their animated film commercials in order to cover their overhead and compensate for the loss of business resulting from the SAG contract. "Those of our clients who're on very tight budgets have turned to slides, still photos or live commercials when possible," the head of one film production house told SPONSOR.

Property men, IATSE Local 52, negotiated for a new contract late in 1954 and got increases of approximately $5 weekly in each category. However, the producers themselves were able to absorb those costs. Also through IATSE, film cameramen have gotten up to a 50% increase in pay. That has not affected over-all costs since most producers pay way above scale because of the demand. Compared with 1950, cameramen are getting about 100% more: $65 a day five years ago, from $100 to $150 a day in 1955.

Color commercials

Q. What percent of commercials is being shot in color now?

A. Between 15 and 25%, say industry sources. Proportionately, there are somewhat more commercials being done in color than there are color shows, because many clients and agencies feel that they can amortize the cost of the commercial by having black-and-white prints struck from the negative for current use, and by having the color film ready as soon as the time is ripe.

The days of frantic experimentation in color seem to be over. Clients are no longer rushing into it merely out of fear of being left behind. Few major tv advertisers can say that they haven't experimented with package color, and various camera and production color techniques. If they're shooting their commercials in color today, it's because they feel that they'll need a color commercial within the next two years, and they find it economical to strike a b&w print and be prepared.



UP 1953

UP 1954

UP 1955

113%*

MORE VIEWERS

WVEC-TV
220,000 watts
500 foot tower

Serving NORFOLK, Hampton, Newport News, Portsmouth, Warwick, Virginia Beach

* Source: Telepulse May 1954 May 1955

NBC basic affiliate

represented by AVERY-KNODEL

Film commercial tips

Q. What tips can producers give to the advertisers and agencies in order to improve their film commercials?

A. Producers generally agree that the agency-producer relationship has improved particularly over the past two years because the agencies have become more experienced in film work and the producers more knowledgeable about advertising problems and tv. However, here are some of the areas where improvement could still be forthcoming:

1. *Be better prepared before production starts.* You don't save time by going to work on a half-finished or not yet approved script. Agencies would do well to consult the producer before submitting the final storyboard to the client, because the producer may be able to suggest a cost-cutting or particularly effective technique that the writer couldn't envision.

2. *Discuss your budget frankly with the producer.* He'll help you match storyboard to cost. It's better to do an unpretentious job well, rather than ask for fancy settings and skimp on actors.

3. *Keep your commercial simple and free of tricks.* No one's suggesting a monotonous sales pitch, but too often special effects such as an excessive number of opticals or camera tricks will detract from the product you're trying to sell. You don't have to be arty to be original.

4. *Give the producer enough time.* True, you may have gotten a commercial for one of your products within three weeks, and now the producer's asking for 10 weeks. But certain jobs require more work. Animation, for example, requires more man-hours than any other type of commercial. Stop-motion is time consuming.

5. *Take advantage of the screen writer's services on producers' staffs* to improve the visual conception.

6. *Accept the recommendations of experienced film-makers* regarding the use of optical effects and composition.

7. *When the product is of a type that can be demonstrated,* take advantage of tv's ability to dramatize the demonstration.

8. *Let the video tell the story.* Use copy to augment what can't be told in pictures, but remember that too much talk can kill your commercial.

9. *Keep the setting authentic and believable.*

10. *Don't put too many elements in one commercial.* Try to decide on a central theme and develop it. A minute or less is too short a time to tell more than one story.

11. *Encourage more frequent consultation with producers for agency personnel.* Agencymen, necessarily, have less technical knowledge about film commercial production since they're not involved in it day-in and day-out. Have them consult the producer during the planning stages to avoid making commercials too expensive, too complex or impossible to produce within your time limits.

Film commercial trends

Q. What are the outstanding trends in film commercial production in 1955?

A. This is the year of economy, or at any rate, costs are a bigger factor today than they have been since tele-

Marks the Spot!

KTXL-TV
SAN ANGELO — TEXAS

DOES A BIG SELLING JOB!

★ One Station Market
★ Unduplicated Coverage
★ Top Promotions

PLUS THIS

In the GREAT San Angelo trade area these are facts:

Families	76,800
Average Buying Income	$5,052.00
Retail Sales	$295,970,000.00
Total Buying Income	$387,993,600.00

It's BIGGER than ever before!*

NOW WITH 41,243 SETS *(and growing too)

KTXL-TV
SAN ANGELO, TEXAS
with over 2 years of service to RICH WEST TEXAS!

*Facts and figures officially based on compilation of material from, Sales Management Magazine, RETMA Monthly Report, Community Tower Service, Public Utilities Report, County Agents Weekly Mail Report, State Reference Material (1954-55 Issue), and Regional Market Survey through May 1955.

Interconnected with
CBS TELEVISION NETWORK
PROGRAMS FROM NBC-ABC DU MONT

things look good on channel
8

J. H. Hubbard
General Manager

Representatives:
Venard, Rintoul & McConnell, New York
Clyde Melville Co., Dallas

vision was born. More film commercials than ever are being produced, but agencies and clients are keeping a closer eye on the bills. Storyboards seem to be written with costs a prime motivation. Simpler techniques are being used, and few producers go overboard on fancy opticals.

"Film commercials have grown up," say most producers.

The storyboards generally call for softer sell, more emphasis on low-pressure, entertaining and sometimes even subtle pitches. They're more straightforward in technique, since agency copywriters are no longer as impressed with the fancy tricks the camera can play.

There's something of a move back to live-action film commercials this year, compared with 1953 and 1954. Originally, when the SAG contract put reuse payments for actors into effect, clients rushed into animated commercials. Today there are still far more animated, partially animated and puppet-type commercials than two years ago. But the growth of animated commercials has slowed down.

"Real people sell more," as the copy chief of one of the top radio-tv agencies put it. "Animation is wonderful for some products. It's attention-getting and entertaining. But you can't identify with cartoon figures as you do with real people."

Live talent, however, is being used somewhat differently in many commercials this year. For one thing, there are more straight forward demonstrations and fewer testimonials than in previous years. Just because someone is a personality doesn't mean that he or she will be starred in a commercial in 1955. Today, agencies are looking for some logical tie-in between the product and the personality.

Also, there's more voice-over than ever before.



TV time buyers like you prefer WBEN-TV because of the production quality they've learned to expect from this pioneer station. On the air since 1948, WBEN-TV is — by far — Buffalo's oldest TV outlet. This means seven long years of experience in giving commercials meticulous handling by a crew of production experts who have been with WBEN-TV since it's beginning.

These skilled crews take each commercial smoothly over the rough spots — from sound to lighting, from camera to CONSTANT control room shading. The result is a quality treatment that only experienced conscientious — specialists can produce.

So when you buy TV time in Buffalo, buy QUALITY ! Buy WBEN-TV !

in Buffalo-TV dollars count for more on channel 4

WBEN-TV DELIVERS

Western New York is the second richest market in America's richest State. And — WBEN-TV delivers this market as does no other television station.

CBS NETWORK

WBEN-TV

BUFFALO, N. Y.

WBEN-TV Representative

Harrington, Righter and Parsons, Inc., New York, Chicago, San Francisco

1st in Power and Coverage

1,000,000 WATTS

WILK-TV

Wilkes-Barre
Scranton

Call Avery-Knodel, Inc.



Another winner!

from the portfolio of **TPA** *Sales Builders*

Here's a series that offers local and regional advertisers 52 different, top quality, network calibre programs with a proved, impressive audience record. In every type of market . . . against every type of competition, it comes up with solid, pay-off ratings.

YOUR* STAR SHOWCASE is a lavish, star-studded production. It's a weekly parade of such audience-pulling names as Celeste Holm, Broderick Crawford, Ruth Hussey, Preston Foster, Peter Lawford, Laraine Day, MacDonald Carey, Diana Lynn and Jack Carson, etc., etc., etc.

Right now, this TPA show is doing a great job for advertisers throughout the country selling everything from automobiles to ready-to-wear.

For availabilities on this proved winner, contact your nearest TPA office.

**Advertiser or brand name*

Television Programs of America, Inc.

New York: 477 Madison Avenue
Chicago: 203 N. Wabash Avenue
Hollywood: 5746 Sunset Boulevard

Farm tv

Q. How big is the farm tv market?

A. Rural areas (counties with less than 100,000 population) account for most of the tv set penetration growth in the U.S. the past year. This is due in large part to the launching of operations by tv stations in rural areas which have not had tv before—each new station creating thousands of new tv homes. Where a year ago (June 1954) tv set saturation in farm homes was 41.2%, according to a Daniel Starch study for NBC Research Department, the current estimate is that about 50% of farm households are now tv-equipped—and the number is growing fast. (National tv set penetration is estimated at about 72%.)

That tv stations consider the farm audience an important one is evidenced by the fact that 56% of the respondents to SPONSOR's 1955 *Buyers' Guide to Station Programing* reported regularly scheduled farm programing—devoting from a quarter-hour to five hours a week to market news, weather and crop reports, other farm-interest features. Of the 205 stations airing farm programs, 24 have farm directors who are members of the NARFTD.

Farmers furnish a healthy, nicely-heeled market for tv advertisers of all kinds of products—largely, of course, feeds, implements, seeds, other agricultural necessities. Their farms are bigger than ever (because they are fewer) and their standard of living, which rose 54% in the decade between 1940 and 1950, is still rising.

Top clients

Q. Who are spot tv's biggest clients?

A. *Rorabaugh Report on Spot Tv Advertising* lists the biggest spot tv clients by the number of schedules and stations they buy. The list does not necessarily rank clients in order of dollar spending. It's possible for one company to use fewer stations than another, but to be a bigger spender, since frequency is not reflected.

Here then is N. C. Rorabaugh's list of the 25 biggest spot tv clients during the first quarter of 1955: 1. Procter & Gamble; 2. Brown & Williamson; 3. Sterling Drug; 4. Standard Brands; 5. Block Drug; 6. Colgate-Palmolive;

In Green Bay Packerland

YOUR DOLLAR BUYS MORE ON 11

More Viewers Per Dollar
Over 10% more unduplicated tv homes per dollar in primary coverage area.

The ideal complement to your Milwaukee-Chicago TV coverage.

More Merchandising Follow-Through
Dealers *stock up* when WMBV's merchandising gives advance notice of up-coming campaigns on Channel 11.

WMBV makes your TV dollar move more merchandise all the way along the line.

More Program Power
Unusually high percentage of top NBC shows gives you well-rated adjacencies.

Studios in both Green Bay and Marinette are finest in Packerland, make possible unprecedented live shows of regional interest.

Phone VENARD, RINTOUL & McCONNELL
New York, Chicago, Los Angeles, San Francisco

WMBV-TV

NBC AFFILIATE

Studios in
Green Bay & Marinette
Wisconsin

7. Ratner Promotions; 8. Carter Products; 9. General Foods; 10. National Biscuit; 11. Bulova Watch; 12. Miles Labs; 13. Carnation; 14. Grove Labs; 15. Anahist; 16. Vick Chemical; 17. R. J. Reynolds; 18. Chesebrough; 19. Ford; 20. P. Lorillard; 21. General Mills; 22. Peter Paul; 23. Kellogg; 24. Toni; 25. General Motors.

Tv homemaking shows

Q. How many tv stations have local homemaking shows?

A. Homemaking programs on tv are practically universal. They're offered by 96% of the tv stations reporting to SPONSOR's 1955 *Buyers' Guide to Station Programing*. This type of programing falls into six main categories: kitchen, home decoration, child care, do-it-yourself, fashion and beauty. Kitchen shows, the traditional type of women's programing, still retain their popularity; they're carried by 90% of the stations. Home decoration and fashion come next—70% of the stations schedule such shows. Beauty care and do-it-yourself topics follow, with 55 and 54% frequency respectively. Child care programs or portions of programs were reported by 27% of the stations.

Studio facilities

Q. What are television stations equipped to do for advertisers in the way of live commercials?

A. You'll find today that most television stations have the makings of effective live commercials.

Basic, of course, is the living room set as a backdrop for the look'em-in-the-eye homey commercial. *Buyers' Guide* shows 97% of stations responding have permanent living room sets.

When it comes to more informal surroundings, 75% of stations reporting had permanent outdoor or patio sets.

The advertiser who wants an automobile used as a "prop" can ask 61% of stations to drive one right into the studio via a convenient ramp.

Some 47% of reporting stations have rear-screen projection equipment available for the adman who wants the local personality to be poised in front of rolling waves or other effects.

★ ★ ★

UP 1953

UP 1954

UP 1955

113%*

MORE VIEWERS

WVEC-TV
220,000 watts
500 foot tower

Serving NORFOLK, Hampton, Newport News, Portsmouth, Warwick, Virginia Beach

* Source: Telepulse May 1954 May 1955

NBC basic affiliate

represented by AVERY-KNODEL

SPONSOR

TRENDS and PREDICTIONS

NETWORK TV

- **Single-show sponsorships are a declining breed, may soon be confined to handful of blue-chip corporations. Alternate-week sponsors increasing**

- **Soap operas will become less important and, while they won't die out, won't be as important to network tv as they were in network radio's heyday**

- **With Du Mont out of simultaneous networking picture, ABC will be strengthened and network battle will become a more even three-way affair Full competition awaits substantial uhf-vhf re-allocation program by FCC**

- **Trend to film, slowed down temporarily by spectaculars and hour dramas, will be given fillip by growing importance of movie-produced shows**

- **Network costs will continue to rise as set saturation, competition for stars grows but costs-per-1,000 will compare well with other media**

Programing

Q. What are the network tv programing trends for the fall?

A. There are five distinct programing developments, four of them at night. Two of the nighttime trends are accelerated from last season, two are completely new. Here's the over-all picture:

1. *A decline in the situation comedy.* The voracious demands of tv seem to have drained dry the creative abilities of situation comedy writers. As a result, these shows died like flies last season. The extent to which this happened can be seen by perusing a list of situation comedies on last October and checking off those which will not be back next season. The casualties totaled 16, eight of them on CBS TV. Of the 35 or so new shows on next season, only three situation comedies are set so far, with a fourth a definite possibility.

2. *A rise in the outdoor adventure format.* So far eight of the new shows scheduled for next season fall in this category. Four of them are on CBS TV during the 7:30-8:00 p.m. weekday slots and spearhead the web's efforts to capture the kid-plus-adult audiences that ABC TV has been successfully coralling in that time period with *Disneyland, The Lone Ranger* and *Rin Tin Tin.*

3. *The long, non-weekly show,* exemplified by NBC's spectaculars, got its start last season but this kind of programing will pull network tv up to new heights of excitement next season. The networks seem driven by a let's-get-top-stars-money-is-no-object policy and appear to be looking over their shoulders at the Federal Communications Commission and what the Commission might do in regard to fee tv. While the spectaculars were not originally brought in to head off fee tv, there is a growing feeling, outside the networks, at least, that top showmanship by the networks could cut the ground from under box-office video.

4. *Hollywood-video tieups are increasing.* This, too, is a continuation of a trend. It was kicked off with a bang last season by ABC TV with *Disneyland,* although there had been various indirect movie-tv links going back before last year, such as the movie promotion found in *Toast of the Town* and the production of tv films by Columbia Pictures' subsidiary, Screen Gems. In addition to the two studios mentioned, others now in tv include Warner Bros., Paramount, MGM, Twentieth-Century Fox, Universal-International.

5. *Possible decline of the soap opera* is the outstanding programing development on daytime network tv. This is most noticeable on NBC TV, but CBS TV has been affected, too, by the growing question of whether the daytime serial has a long-term future on tv. NBC TV starts next season with only one serial, *First Love.* Recently dropped were *Greatest Gift* and *Concerning Miss Marlowe* and it looks like *Hawkins Falls* is headed the same way. NBC TV expects to have *Way of the World* and *Modern Romances* on next fall but these are self-contained dramas, not serials in the classic sense. CBS TV goes into the fall with a strong block of four soapers in the noon-to-1:00 p.m. slot and two more late in the afternoon but *The Inner Flame* and *Road of Life* have already been can-

celled. So far as can be learned, there are no new daytime dramas of any kind being planned by any of the networks.

(For details on the fall tv lineup, see chart in this issue on page 90 plus stories in 13 and 27 June issues of SPONSOR.)

Q. What are the implications of the growing romance between Hollywood and television?

A. Most important is the availability of a great program source for tv. If the movie studios continue turning out shows that get ratings like *Disneyland* there is little question but that movies and movie-produced shows will continue to multiply on tv. What this might mean in terms of program control vis-a-vis the networks only time will tell.

Also important is the fact that ABC TV is in the vanguard of the trend and, in a limited way, is fighting its way to equality with CBS TV and NBC TV by way of Hollywood. The web has signed with three studios—Disney, Warner Bros. and MGM—in addition to planning a 90-minute feature film show every Sunday.

Of particular interest is the fact that the three studios which signed with ABC did so with one eye on their prime customers — movie exhibitors. All three shows involve promotion of motion pictures which will not be shown on tv and which, therefore, are in competition with tv.

To what extent this will hurt the networks through possible loss of audience, as well as paid movie advertising, is a question that has been raised. ABC feels that "behind-the-scenes" promotion and movie trailers have a positive interest to tv viewers. And many broadcasters feel that the excitement of movie programing and stars more than compensates for the audience that may be lost through motion picture promotion on the networks.









Increase in outdoor adventure shows (there are eight new ones this fall) is typified by ABC's "Wyatt Earp" new cowboy series.

P&G policy of buying circulation through part purchases of shows like CBS' "Lineup" is tipoff to scattered shots trend.

Du Mont's pro football offering is exception to web policy of turning itself into film network via film and live Electronicam.

NBC's Ted Mack show illustrates web's interest in daytime personalities rather than daytime serials as means of building daytime.


OPEN

CIRCUIT

a public preview of NBC Television, 1955-56

by Sylvester L. Weaver, Jr., President, and Robert W. Sarnoff, Executive Vice President

In August of last year, an advertisement to the trade proclaimed: "NBC opens the year of excitement on television!"

The season is passing and many who were honestly skeptical have admitted that the year's performance is measuring up to the prophecy.

It has been the year of 90-minute Color Spectaculars, of Gobel and Medic and Caesar's Hour, of Today-Home-Tonight, of unprecedented special programs like "Peter Pan." But such an enumeration, as proudly as we make it, is only a small part of the story. This was the season when television programming shed the shackles of tradition: ceased to be the child of radio and became a medium of its own — the greatest medium of entertainment and enlightenment that the world has ever seen.

The growth of the medium was a tribute to the entire industry. At NBC we are proud that we took a bold and adventurous course, and we will quicken the pace in the year to come. Here is a portion of what you may expect:

COLOR SPREAD — The success of this season's Color Spectaculars is now history. But next season NBC Spectaculars will move still farther forward. Appropriately, the first show in the new "Color Spread" Spectacular series will be a special 2-hour telecast of Thornton Wilder's theatrical masterpiece "Skin of Our Teeth"—starring Mary Martin and Helen Hayes. "Color Spread" will also open up an affordable new selling opportunity of major importance for most advertisers.

ONE-TIME "SPECIALS" — Already scheduled are a repeat of "Peter Pan," and a musical version of the Pulitzer Prize play "Our Town" featuring Frank Sinatra. In addition, NBC will pioneer in a new direction. First-run full-length A-films will be seen *for the first time anywhere*, on NBC Television. The first of these film features will be Alexander Korda's color production of "The Constant Husband" starring Rex Harrison.

MAURICE EVANS PRESENTS — the finest theatre of *all* time, presented Sunday afternoons by the distinguished producer-director-actor. Included in Mr. Evans' schedule of hour-and-a-half color programs will be several Shakespearean productions in which he himself will star.

SPORTS — NBC will continue to be the leading sports network, with a year-round calendar of key events in every area of sports, including the full schedule of NCAA football.

ORIGINAL DRAMA AND MUSICALS — Included in the Producers' Showcase schedule of 90-minute plays will be original works by outstanding contemporary playwrights. These dramas will be mounted with all the expertness that marked Producers' Showcase *this* season. Robert Montgomery Presents, The Kraft Theatre, The Philco-Goodyear Television Playhouse will continue to present weekly full-hour dramatic productions, and will be joined this year by the new 60-minute Pontiac-Armstrong Theatre scheduled on Tuesday nights.

VARIETY — Berle, Raye and Hope will appear in the Tuesday night hour that has become a television tradition. In addition, Perry Como will be star and host of a big new Saturday night hour of unmatched variety entertainment. The Colgate Hour on Sunday will be decked out in fresh, resplendent entertainment dress. And NBC will showcase its newest candidates for Gobel-type laurels as "the most exciting discovery of the year." Keep your eye on personalities like Jonathan Winters and Sue Carson!

SPECIAL PROGRAM EVENTS — Throughout the year NBC will use prime time periods to present special television events, such as "1976, Your World of Tomorrow" on October 9th; "Nightmare in Red," an hour-long history in film of Russian communism from 1905 to the death of Stalin, featuring a great deal of secret footage seen now for the first time; "The Jazz Age," a highlight report of America's boisterous, "bubble" years; and "Young India," a probing film commentary on the people and the problems of a country vitally important to Americans.

This is a sketch in brief of some of the things next season holds for NBC's audiences and advertisers. It is our goal to present whatever the vast and variegated American public enjoys, wants, hopes for and should have from television. And for sponsors, NBC will continue to devise flexible buying patterns which make TV available to advertising budgets of *every* size.

This year our slogan has been "Exciting Things are Happening on NBC Television." It holds good for 1955-1956 . . .

S. L. Weaver Jr. *Robert Sarnoff*

---

exciting things are happening on

NBC TELEVISION

a service of RCA

Q. Will the total show changes be numerous next season?
A. They sure will. As mentioned above, there will be 35 shows new to tv networks at night alone, including new shows put on late this season that will continue in the fall. In addition there will be at least 20 other nighttime changes of one kind or another, including changes in time slots and switches from one network to another. ABC TV for example, has picked up shows from both Du Mont and CBS. And there are more changes to come.

Q. Where will most of the program changes take place at night?
A. Although CBS TV is the leader in time billings among all the networks, there will be more program changes taking place on that network than on NBC TV and ABC TV put together. Part of the reason is the web's revamping of its 7:30-8:00 p.m. slots during the week, the motive for which has been explained above. The slew of situation comedies being replaced on CBS TV is another factor.

Drastic revisions have taken place in the CBS TV nighttime lineup on Tuesday and Saturday. In the total network picture, Tuesday night takes the prize for the biggest programing face-lifting with at least a dozen changes already set.

Q. What nighttime periods have not yet been programed?
A. Saturday night is still wide open on ABC TV. The web has an hour dramatic show in mind for that evening

FALL NIGHTTIME TV LINEUP

For daytime lineup see pages 92-95

HEAVY TYPE INDICATES NEW SHOW IN SLOT. SEE FOOTNOTE. BLANK MEANS SHOW IS NOT YET SET.

SUNDAY

	ABC	CBS	NBC
7 pm	You Asked For It Skippy Peanut Btr. Div., Best Foods Guild, Bascom & Bonfigli Hy-L&F	Lassie Campbell Soup Hy-F BBDO	**It's a Great Life*** **Chrysler-Plymouth Dealers** **McCann-Erickson** **Hy-F**
7:15			
7:30			
7:45	**Feature Film*** **7:30-9** **(Package not set)**	Jack Benny alt. with Private Sec'y Amer. Tobacco NY-F BBDO	**Frontiers*** **(3 weeks in 4)** **Reynolds Metals** **NY-F Seeds**
8			
8:15			Colgate Sunday Hr. (3 weeks in 4) Colg.-Palmolive HY-L&F Esty
8:30	**Feature Film*** **7:30-9** **(cont'd)**	The Ed Sullivan Show Lincoln-Mercury Dealers NY-L K&E	Spectaculars IN COLOR 7:30-9 (1 week in 4) Sunbeam, Perrin-Paus Maybelline, Gordon Best Louis Howe, D-F-S NY-L
8:45			
9			
9:15	**Chance of a Lifetime*** **Emerson Drug** **L & N** **Lentheric, C&W** **NY-L**	GE Theatre General Electric NY-L&F BBDO	Tv Playhouse Goodyear, Y&R Philco, Hutchins (alt. sponsors) NY-L
9:30			
9:45	Stork Club co-op NY-L	**Alfred Hitchcock Presents*** **Bristol-Myers** **Hy-F Y&R**	
10			
10:15	Break the Bank Dodge NY-L Grant	**Appointment with Adventure (tentative)** **P. Lorillard Y&R**	Loretta Young Show Procter & Gamble NY-F B&B
10:30			
10:45	No network programing	What's My Line? Remington-Rand Y&R Jules Montenier Earle Ludgin NY-L	TBA
11			

MONDAY

	ABC	CBS	NBC
7 pm	Kukla, Fran & Ollie co-op Ch-L	No network programing	
7:15	John Daly, News Miles Labs NY-L Wade	**Doug Edwards News*** **Amer Home Prods** **NY-L BB&T**	No network programing
7:30			Tony Martin Assoc. Prods., Grey; Webster-Chicago J. W. Shaw Hy-L 7:30-45
7:45	**Kid film show*** **(tentatively Jungle Jim or Sheena, Queen of the Jungle)**	**Robin Hood*** **Johnson & Johnson, Y&R** **Wildroot, BBDO**	News Caravan R. J. Reynolds NY-L Esty
8			
8:15	Tv Reader's Digest Studebaker-Packard NY-L R&R	Burns & Allen Carnation, Erwin Wasey Goodrich, BBDO Hy-F	Sid Caesar (8-9; 3 wks in 4) Amer. Chicle, D-F-S Remington Rand Y&R Speidel, SSCB NY-L
8:30			
8:45	Voice of Firestone Firestone Tire NY-L Sweeney (simul) & James	Talent Scouts CBS-Columbia, Ted Bates Lipton, Y&R NY-L	Producer's Showcase (Spectaculars) IN COLOR 8-9:30 (1 week in 4) Ford; RCA NY-L K&E
9			
9:15	TBA	I Love Lucy Procter & Gamble, BB&T General Foods Y&R Hy-F	Medic 9-9:30 (3 weeks in 4) Dow Chemical Hy-L MacManus John & Adams
9:30			
9:45	**Title TBA*** **Ciba Pharm.** **J W Thompson** **NY-L&F**	December Bride General Foods NY-L B&B	Robert Montgomery Presents 9:30-10:30 S. C. Johnson, NL&B Schick, K&E NY-L
10			
10:15	TBA	Studio One Westinghouse McCann-Erickson NY-L	Robert Montgomery Presents 9:30-10:30 (cont'd)
10:30			
10:45	No network programing		No network programing
11			

TUESDAY

	ABC	CBS	NBC
7 pm	Kukla, Fran & Ollie co-op Ch-L	No network programing	
7:15	John Daly News Tide Water Oil NY-L Buchanan	**Doug Edwards News*** **Amer. Tobacco** **NY-L SSCB**	No network programing
7:30			
7:45	**Warner Brothers Presents*** **(7:30-8:30)** **Liggett & Myers, Cunham & Walsh** **GE, Maxon, Y&R** **Monsanto,** **NL&B, Gardner** **Hy-F**	**Name That Tune*** **Whitehall Div.,** **Amer. Home Prods.** **BB&T**	Dinah Shore Chevrolet Dlrs Campbell- Hy-L Ewald
8			
8:15			News Caravan R. J. Reynolds NY-L Esty
8:30	**Warner Brothers Presents*** **7:30-8:30** **(cont'd)**	**Navy Log*** **Sheaffer Pen,** **Russel Seeds** **Maytag** **McCann-Erickson** **NY-F**	Milton Berle (13 shows) Martha Raye (13 shows) 8-9 Sunbeam, Perrin-Paus RCA; Whirlpool Hy-L K&E
8:45			
9			
9:15	**Wyatt Earp*** **Parker Pen,** **Tatham-Laird** **General Mills** **NY-F D-F-S**	**You'll Never Get Rich*** **(Phil Silvers*)** **R. J. Reynolds;** **Esty** **Amana Refrig.** **Maury,** **Lee & Marshall**	Bob Hope (8-8 shows)
9:30			
9:45			Dinah Shore (2 shows) Chevrolet Campbell- NY-L Ewald
10			
10:15	Make Room for Daddy Amer. Tobacco, SSCB Dodge, Grant NY-F	**Show not decided*** **Pharmaceuticals** **Kletter** **Carter, SSCB**	Fireside Theatre Procter & Gamble NY-F Compton
10:30			
10:45	**DuPont Theatre*** **DuPont** **BBDO**	Red Skelton Pet Milk, Gardner; S. C. Johnson Hy-L NL&B	**Armstrong Circle Theatre; alt. with Pontiac Hour*** **9:30-10:30** **Armstrong Cork;** **BBDO** **Pontiac** **MacM. J&A** **NY-L**
11			

WED

	ABC
7 pm	Kukla, Fran Ollie co-op Ch-L
7:15	John Daly, Miles Lal NY-L
7:30	Disneylan 7:30-8:3 Amer Mot Geyer Amer. Dai Campbell Mithun Derby Foo McCann- Erickson SSCB
7:45	
8	
8:15	Disneylan 7:30-8:3 (cont'd)
8:30	**Show n decided*** **Amer. Tob SSCB; Delco Pro Cam E**
8:45	
9	
9:15	Masquera Party Knomark Emil Mos Pharmaceut Kletter NY-L
9:30	
9:45	**Penny ta Million*** **Shaeffer P Russel Se Brown & W Ted Bat NY-L**
10	
10:15	**Wednesday Fights*** **Pabst Brew Warwi L Mennes 10 pm to McE, K Var-L**
10:30	
10:45	Henny & R (following till 11 co-op
11	

*Refers to new shows, also shows which change time slots or network, including new shows and changes starting late this season. Where shows have multiple sponsors, agencies are listed in same order as clients. Originations: NY means New York, Hy means Hollywood, Ch means Chicago. L means live, F means film. All times EST.

but no sale as yet. ABC TV in addition, has four nighttime half hours still open to programing in network time during the week, two on Monday and two on Thursday. There are also two half-hour periods on NBC TV and one on CBS TV not yet programmed in the 10:30-11:00 p.m. periods. While these periods are station time, both networks have programed them in the past and intend to continue doing so.

Q. Are the networks expanding their programing in station time?

A. On the balance, no. CBS TV has moved its Doug Edwards news strip into the 7:15-7:30 p.m. slot, which is station time, but on the other hand it has returned the 11:00-11:15 p.m. period on Monday, Wednesday and Friday (formerly occupied by the Longines *Chronoscope*) back to the stations. The most actively programed periods in station time are the 10:30 to 11:00 p.m. slots. CBS TV moved into that period during the week about two years ago to be followed a year later by NBC TV, which has been programing every weekday except Monday. During the day, CBS TV will program from 10:00 a.m. straight through to 5:00 p.m. but this doesn't represent any expansion in the current schedule. NBC TV which has been having daytime programing trouble, is

DuMONT fall evening lineup at present comprises two sponsored shows only

In the midst of a revamping of its network operation Du Mont is seeking to sell sponsors on converting their shows to film via the video-film camera, the Electronicam. If successful, Du Mont shows would tend to be placed on a spot basis and its network character would be changed.

Professional Boxing, Mondays, 9:00 to conclusion
Co-op, origination: NY, live

At Ringside, Mondays, following boxing
Co-op, origination: NY, live

Studio 57, Tuesdays, 8:30-9:00
Sponsor, Heinz; Agency, Maxon
Origination: NY, live

Professional Football, Saturday evenings
Origination: various, live
Sponsor, Atlantic Refining Agency, N. W. Ayer

TUESDAY

CBS	NBC
network programing	No network programing
Edwards News* va Mfg. Ludgin	
va Eagle* ponsorship ba sel)	Coka Time Coca-Cola NY-L D'Arcy
	News Caravan Plymouth NY-L Ayer
ray & His Friends 8-9 oni Co.; ss & Geller eral Motors; B Pillsbury Burnett L	Screen Directors' Playhouse* Eastman-Kodak NY-F JWT
	Father Knows Best* Scott Paper NY-F JWT
Millionaire Colgate F Esty	
	Kraft Tv Theatre Kraft Foods NY-L JWT
Got a Secret J. Reynolds L Esty	
GE Show* alt. with . Steel Hr.* n. Electric; J.S. Steel NY-L BBDO	This Is Your Life Hazel Bishop, Spector Procter & Gamble Compton Hy-L
	TBA

THURSDAY

ABC	CBS	NBC
Kukla, Fran & Ollie co-op Ch-L	No network programing	No network programing
John Daly, News Tide Water Oil NY-L Buchanan	Doug Edwards News* Amer. Tobacco NY-L SSCB	
Lone Ranger General Mills (alt. sponsorship to be set) NY-F D-F-S	Sgt. Preston of the Yukon* Quaker Oats Wheary, Baker NY-F & Tilden	Dinah Shore Chevrolet Dlr. Campbell-Ewald Hy-L
		News Caravan R. J. Reynolds NY-L Esty
Bishop Sheen* Admiral Erwin, Wasey NY-L	Bob Cummings Show* R. J. Reynolds NY-F Esty	You Bet Your Life DeSoto Motor Div., Chrysler NY-F BBDO
Stop the Music* Quality Jewlrs Neechi NY-L Grey	Climax (3 weeks in 4) Shower of Stars IN COLOR (1 week in 4) 8:30-9:30 Chrysler McCann-Erickson Hy-L	The People's Choice* (Jackie Cooper) Bordan Co. NY-F Y&R
Star Tonight Brillo Mfg. NY-L JWT	Climax; Shower of Stars 8:30-9:30 (cont'd)	Dragnet Liggett & Myers NY-F C&W
TBA	Four-Star Playhouse Singer Sewing; Bristol-Myers NY-F Y&R	Ford Theatre Ford Motor NY-F JWT
TBA	Johnny Carson Show* (10-10:30 or 10-11) Revlon, Weiatraub General Foods Y&R	Lux Video Theatre 10-11 Lever Bros. Hy-L JWT
No network programing		

FRIDAY

ABC	CBS	NBC
Kukla, Fran & Ollie co-op Ch-L	No network programing	No network programing
John Daly, News Miles Labs NY-L Wade	Doug Edwards News* Pharmaceuticals NY-L Klatter	
Rin Tin Tin National Biscuit Hy-F K&E	My Friend Flicka* (sponsorship to be set)	Coke Time Coca Cola NY-L D'Arcy
		News Caravan Plymouth NY-L Ayer
Ozzie & Harriet Hotpoint, Maxon Quaker Oats NY-F JWT	Mama General Foods NY-L B&B	Truth or Consequences* P. Lorillard Hy-L L&N
Treasury Men in Action* Chevrolet Cambell-Ewald NY-F	Our Miss Brooks* General Foods Hy-F Y&R	Life of Riley Gulf Oil NY-L Y&R
Dollar a Second Mogen David Wine Weiss & Geller NY-L	Crusaders* R. J. Reynolds NY-F Esty	Big Story Amer. Tobacco; Simoniz NY-L&F SSCB
The Vice Sterling Drug NY-F D-F-S	Schlitz Playhouse* Schlitz Brewing NY-F L&N	New program* Campbell Soup BBDO
Dowa You Go* Western Union (alt. sponsor) NY-L Albert-Frank-Guenther-Law	The Lineup Brown & Wmsn, Ted Bates Procter & Gamble Hy-F Y&R	Cavalcade of Sports 10 pm to concl Gillette NY-L Maxon
No network programing	Person to Person Amoco, Katz Hamm Br, C-M Elgin, Y&R NY-L	Red Barber's Corner* (10:45 or at concl of fight) State Farm Ins. NY-L NL&B

SATURDAY

ABC	CBS	NBC
No network programing	Gene Autry Wm Wrigley Jr NY-F B&B	No network programing
TBA	Beat the Clock Sylvania NY-L JWT	New program* Swift JWT
TBA	Stage Show* Nestle, Bryan Houston P&G, Compton NY-L	Perry Como* 8-9 Dormeyer, J. W. Shaw Int'l Cellucotton, FC&B Gold Seal Wax Campbell-Mithun Nemzema Chem. NY-L SSCB
	The Honeymooners* Buick NY-F Kudner	
TBA	Two for the Money P. Lorillard NY-L L&N	People Are Funny* 9-9:30; 3 wks in 4 Toni; Paper-Mate Hy-F FC&B
	It's Always Jan* 13 wks in 4) 9:30-10 Procter & Gamble Compton	Texaco Star Thr (Jimmy Durante) 9:30-10; 3 wks in 4 Texas Co. Hy L&F Kudner
	Ford Star Jubilee* 10 shows, most IN COLOR (1 wk in 4) 9:30-11 Ford JWT	Spectacular IN COLOR 9-10:30 (1 wk in 4) Oldsmobile NY-L Brother
	Gunsmoke* 10-10:30 (3 weeks in 4) Liggett & Myers C&W	George Gobel 13 weeks in 4) Armour; FC&B; Pet Milk Hy-L Gardner
No network programing	Damon Runyon Theatre (3 weeks in 4) Anheuser-Busch NY-F D'Arcy	Your Hit Parade Amer. Tobacco, BBDO Warner-Hudnut BBDO; NY-L

too busy with its current show slots to do anything about the 1:00-3:00 p.m. period, which will remain in station time. This past season's programing expansion took place primarily on CBS TV in the morning (*The Morning Show*) and on NBC TV at night (*Tonight*) and these shows will continue. Saturday and Sunday daytime have a lot of wide open programing spaces but aside from football on Saturday afternoons on NBC TV and CBS TV, there are no new programing plans.

Q. What's the film-vs.-live picture on the networks?

A. While all shows are not set yet, there appears a small decline in the number of live sponsored shows at night. A comparison of the coming fall schedule (119 shows) with last October's schedule (133 shows) discloses the following:

So far, there are 62 live sponsored shows scheduled for the fall; last October the number was 74. There are 49 film shows set for the fall, while last year the figure was 53. There are eight live-plus-film shows planned for next season, while last year there were six. It is probable that, by the time the fall schedule is firm, there will be a slight increase in the number of film shows over last year.

All in all it appears that live and film shows may have found a balance for the moment. The previous trend to film has been offset by spectaculars and the one-hour dramatic shows.

FALL DAYTIME TV LINEUP

10 a.m. to 2 p.m.

For 2 p.m. to 6 p.m. programs turn page

HEAVY TYPE INDICATES NEW SHOW IN SLOT. SEE FOOTNOTE. BLANK MEANS SHOW IS NOT YET SET.

SUNDAY

	ABC	CBS	NBC
10 am			
10:15			
10:30	No network programing	No network programing	No network programing
10:45			
11			
11:15		No network programing	
11:30	No network programing		No network programing
11:45		Wild Bill Hickok Kellogg Co. NY-F Burnett	
12			
12:15	No network programing	**Winky Dink and You Ideal Toy Corp. NY-L Grey**	Capt. Hartz & His Pets Hartz Mtn Prods Hartman Ch-L
12:30		Contest Carnival Quaker Oats Co.: Wherry, Baker & Tilden Atlantic City, NJ L	No network programing
12:45	Faith for Today Faith for Today, NY-L Rockhill		**Youth Wants to Know Gen Dynamics Morey, Humm & Johnstone Wash-L**
1			
1:15			
1:30	No network programing	No network programing	
1:45			Frontiers of Faith NY-L&F
2			

MONDAY

	ABC	CBS	NBC
10 am			
10:15		Garry Moore Bristol-Myers DCSS 10-10:15	Ding Dong School 10-10:45
10:30	No network programing m-f	Prudential Ins. Calkins & Holden Staley Mfg: R&R NY-L Alt m	P&G: B-B-T alt m 10:15-30 Ch-L
10:45		Arthur Godfrey Bauer & Black Leo Burnett m 10:30-45	**People at Home (Arlene Francis) participations NY-L&F**
11		Bristl-Myrs.Y&R m,w 10:45-11 Var-L	
11:15		Godfrey (cont'd) Lever: pepsodent m,w 11:11:15 FC&B	
11:30	No network programing m-f	Pillsbury Mills m-th 11:15-30 Burnett	Home m-f 11-12 (participations; eight 1-min commercials an hour available) NY-L&F
11:45		Strike It Rich Colgate-Palmolive NY-Y Esty	
12			
12:15		Valiant Lady General Mills NY-L D-F-S	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 seg Hy-L B&B
12:30	No network programing m-f	Love of Life Amer Home Pr NY-L B-B-T	
12:45		Search for Tom'w Procter & Gamble NY-L B-B-T	Feather Your Nest (quiz, Bud Collyer) Colgate-Palmolive alt d 12:30-45 NY-L Esty
1		Guiding Light Procter & Gamble NY-L Compton	
1:15		**Jack Paar Show (Sponsors not set) NY-L**	
1:30	No network programing m-f		No network programing m-f
1:45		Welcome Travelers Procter & Gamble Ch-L D-F-S	
2			

TUESDAY

	ABC	CBS	NBC
10 am			
10:15		Garry Moore Miles Labs Wade Adv tu 10-10:15	Ding Dong Schl 10-10:45 Manhattan Soap Scheidelei, Beck & Werner t,th 10-10:15
10:30	No network programing m-f	Kellogg: Burnett tu 10:15-30 NY-L	Colgate: Bates P&G: B-B-T Ch-L
10:45		Arthur Godfrey General Motors FC&B	**People at Home (Arlene Francis) Partic sponsors NY-L&F**
11		Kellogg, Burnett tu,th 10:45-11 Var-L	
11:15		Godfrey (cont'd) Toni Co Weiss & Geller	
11:30	No network programing m-f	Pillsbury Mills m-th 11:15-30 Leo Burnett Var-L	Home m-f 11-12 partic sponsors NY-L&F
11:45		Strike It Rich Colgate NY-L Esty	
12			
12:15		Valiant Lady NY-L	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 seg Hy-L B&B
12:30	No network programing m-f	Love of Life Amer Home Pr NY-L B-B-T	
12:45		Search for Tom'w Procter & Gamble NY-L B-B-T	Feather Your Nest Colgate-Palmolive alt d 12:30-45 NY-L Esty
1		Guiding Light Procter & Gamble NY-L Compton	
1:15		**Jack Paar Show (Sponsors not set) NY-L**	
1:30	No network programing m-f		No network programing
1:45		Welcome Travelers Procter & Gamble Ch-L D-F-S	
2			

W

	ABC
10 am	
10:15	
10:30	No network programing m-f
10:45	
11	
11:15	
11:30	No network programing m-f
11:45	
12	
12:15	
12:30	No network programing m-f
12:45	
1	
1:15	
1:30	No network programing m-f
1:45	
2	

*Shows in bold type designate new programs, also those with changes in time slots or network. Before 10 a.m., NBC TV offers "Today" and CBS TV "The Morning Show," both 7-9 a.m. Abbreviations: NY means New York, Hy means Hollywood, Ch means Chicago, L means live, F means film. All times are Eastern Standard Time.

Q. Are network shows getting longer?

A. It would be more accurate to say that there are more long shows. There will be more periodic hour-and-a-half shows next season what with NBC TV's *Wide Wide World* plus its eight Maurice Evans productions and CBS TV's 10 *Jubilee* shows plus its four planned midweek extravaganzas. However, so far as every-week programing goes, the number of hour shows next season will be no greater than during the past season. The only major alteration in program lengths is on CBS TV where half-hour shows replace 15-minute shows in the 7:30-8:00 p.m. weekday periods. A minor alteration is ABC TV's planned program of feature films for an hour-and-a-half every Sunday.

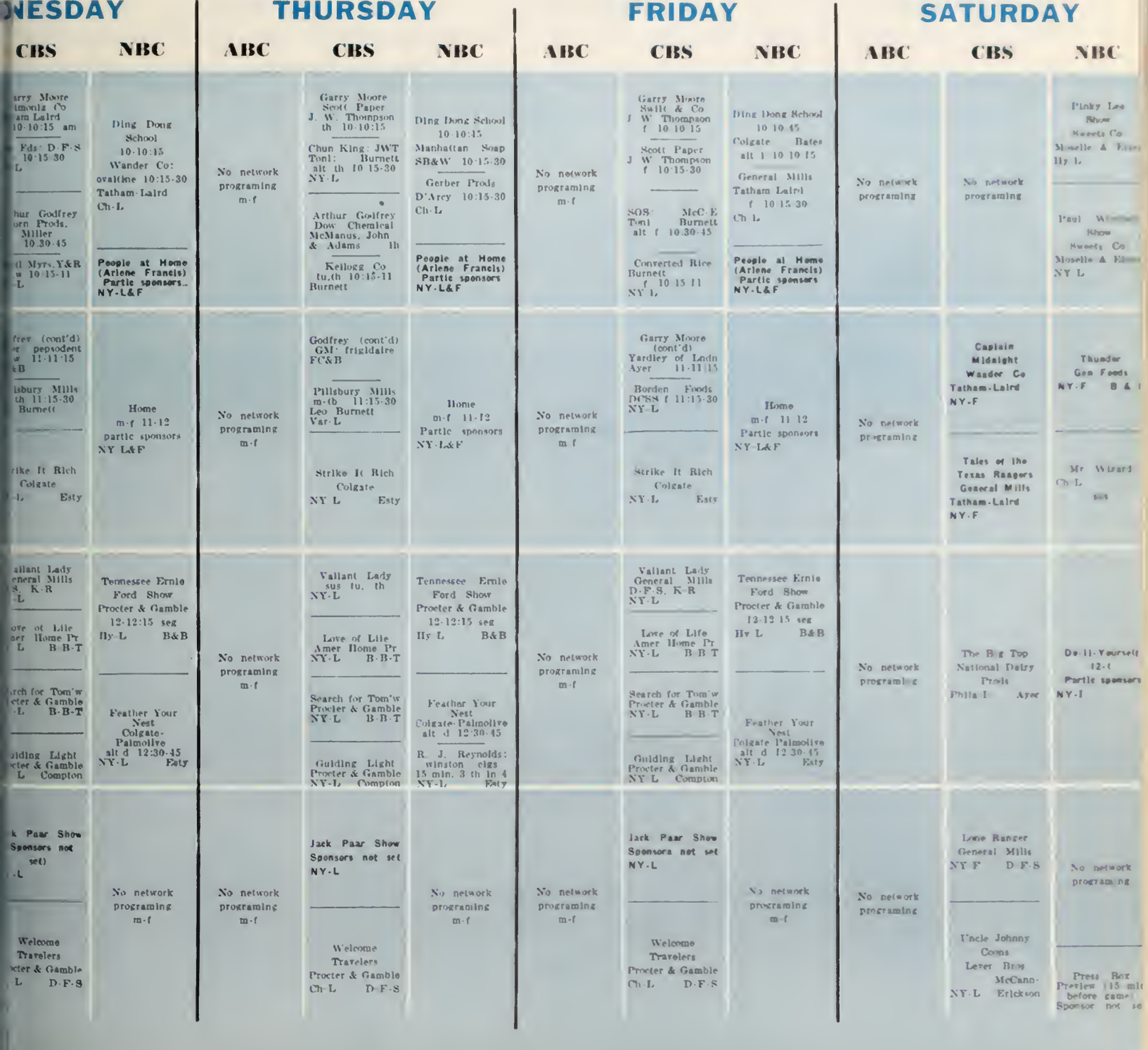
This will be the first regular program of feature films on network tv.

The ratings of this show will be watched carefully by program men as well as the ratings on the two Alexander Korda movies — "Constant Husband" and "Richard III"—which will premiere on NBC TV next season before release to U.S. movie houses. The latter movie is almost three hours long and while the popularity of Shakespeare may be debatable, it is fairly certain that those who want to watch the film will not be available to the competitive networks for a full evening. The point is not that viewers will not be able to tear themselves away from Sir Laurence Olivier (who plays Richard). The point is that the long show keeps the viewer glued to one channel for a substantial period of time. So that if movies go over on the networks, advertisers can certainly look for longer network shows —or more long shows, whichever way you want to put it.

Clearances

Q. In how many markets will network clearances be easier this fall compared with last?

A. Network clearances are expected



NESDAY		THURSDAY			FRIDAY			SATURDAY		
CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
arry Moore timonz Co am Laird 10-10:15 am Fds: D-F-S 10:15-30 L hur Godfrey orn Prods. Miller 10:30-45 (l Myrs. Y&R w 10:45-11 L	Ding Dong School 10-10:15 Wander Co: ovaltine 10:15-30 Tatham-Laird Ch-L **People at Home (Arlene Francis) Partic sponsors.. NY-L&F**	No network programing m-f	Garry Moore Scott Paper J. W. Thompson th 10-10:15 Chun King: JWT Toni: Burnett alt th 10 15-30 NY-L Arthur Godfrey Dow Chemical McManus, John & Adams th Kellogg Co tu,th 10:15-11 Burnett **People at Home (Arlene Francis) Partic sponsors NY-L&F**	Ding Dong School 10-10:45 Manhattan Soap SB&W 10:15-30 Gerber Prods D'Arcy 10:15-30 Ch-L **People at Home (Arlene Francis) Partic sponsors NY-L&F**	No network programing m-f	Garry Moore Swift & Co J W Thompson f 10-10:15 Scott Paper J W Thompson f 10:15-30 SOS: McC-E Toni Burnett alt f 10:30-45 Converted Rice Burnett f 10 15 11 NY-L	Ding Dong School 10-10:45 Colgate Bates alt t 10 10 15 General Mills Tatham Laird f 10 15 30 Ch L **People at Home (Arlene Francis) Partic sponsors NY-L&F**	No network programing	No network programing	Pinky Lee Show Sweets Co Moselle & Ehrer Hy L Paul Winchell Show Sweets Co Moselle & Ehrer NY L
frey (cont'd) er pepsodent w 11-11:15 &B isbury Mills th 11:15-30 Burnett rike It Rich Colgate L Esty	Home m-f 11-12 partic sponsors NY L&F	No network programing m-f	Godfrey (cont'd) GM: frigidaire FC&B Pillsbury Mills m-(b 11:15-30 Leo Burnett Var-L Strike It Rich Colgate NY L Esty	Home m-f 11-12 Partic sponsors NY-L&F	No network programing m f	Garry Moore (cont'd) Yardley of Lndn Ayer 11-11:15 Borden Foods DCSS f 11:15-30 NY-L Strike It Rich Colgate NY-L Esty	Home m-f 11-12 Partic sponsors NY-L&F	No network programing	Captain Midnight Wander Co Tatham-Laird NY-F Tales of the Texas Rangers General Mills Tatham-Laird NY-F	Thunder Gen Foods NY-F B & Mr Wizard Ch-L
aliant Lady eneral Mills S, K-R L ove of Life ner Home Pr L B-B-T rch for Tom'w cter & Gamble L B-B-T iding Light cter & Gamble L Compton	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 seg Hy-L B&B Feather Your Nest Colgate- Palmolive alt d 12:30-45 NY-L Esty	No network programing m-f	Valiant Lady sus tu, th NY-L Love of Life Amer Home Pr NY-L B-B-T Search for Tom'w Procter & Gamble NY-L B-B-T Guiding Light Procter & Gamble NY-L Compton	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 seg Hy L B&B Feather Your Nest Colgate-Palmolive alt d 12:30-45 R. J. Reynolds: winston cigs 15 min. 3 th in 4 NY-L Esty	No network programing m-f	Valiant Lady General Mills D-F-S, K-R NY-L Love of Life Amer Home Pr NY-L B-B-T Search for Tom'w Procter & Gamble NY-L B-B-T Guiding Light Procter & Gamble NY-L Compton	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 seg Hy L B&B Feather Your Nest Colgate Palmolive alt d 12:30-45 NY-L Esty	No network programing	The Big Top National Dairy Prods Phila-L Ayer	Do-It-Yourself 12-(Partic sponsors NY-I
k Paar Show Sponsors not set) -L Welcome Travelers cter & Gamble L D-F-S	No network programing m-f	No network programing m-f	Jack Paar Show Sponsors not set NY-L Welcome Travelers Procter & Gamble Ch-L D-F-S	No network programing m-f	No network programing m-f	Jack Paar Show Sponsors not set NY-L Welcome Travelers Procter & Gamble Ch-L D-F-S	No network programing m-f	No network programing	Lone Ranger General Mills NY-F D-F-S Uncle Johnny Coons Lever Bros McCann- NY-L Erickson	No network programing Press Box Preview (15 mi before game) Sponsor not se

to be easier in 25 of the top 100 markets. This was brought out in a station study of the top 100 by the NBC Research & Planning staff. The NBC group compared September 1954 with the picture for this coming September. Actually 29 markets gained either new vhf or uhf stations, but four of these also lost a station, leaving them the same number of stations as last year.

Q. What are the markets among the top 100 which have more stations than last year?

A. These are the markets which gain one vhf. These are listed in order of 1955 population along with the station total for September 1955.

Minneapolis (four vhf as of September); Houston (two vhf); Portland, Ore. (two vhf, one uhf); Providence (two vhf, one uhf); Fort Worth (two vhf); Phoenix (four vhf); San Jose (one vhf); Salt Lake City (three vhf); Wichita (one vhf, one uhf); Mobile (two vhf); Huntington (two vhf); El Paso (three vhf); Spokane (three vhf); Shreveport (two vhf); Beaumont (one vhf, one uhf); Little Rock (two vhf).

The following markets gain two vhf stations:

Tampa (two vhf, one uhf as of September); Sacramento (two vhf, one uhf).

The following markets gain one uhf station:

Boston (two vhf, two uhf as of September); Miami (one vhf, one uhf); San Antonio (two vhf, one uhf); Jacksonville (one vhf, two uhf);

FALL DAYTIME TV LINEUP

2 p.m. to 6 p.m.

For 10 a.m. to 2 p.m. see previous page

HEAVY TYPE INDICATES NEW SHOW IN SLOT. SEE FOOTNOTE. BLANK MEANS SHOW IS NOT YET SET

SUNDAY

	ABC	CBS	NBC
2			
2:15			Amer Inventory Wash-L
2:30	No network programing	No network programfng	
2:45			Amer Forum Wash-L
3			
3:15		No network programfng	**NBC TV Opera (2:30-4) Six perf in '55-'56 season** **NY-L**
3:30	No network programing		
3:45		Let's Take A Trip Var-L sus	**Zoo Parade** **Quaker Oats** **NL&B alt-sun** **Amer Chicle** **Ch-L D-F-S** **alt wk sponsors**
4			
4:15		Now & Then NY-L sus	**Maurice Evans Presents Hallmark Hall of Fame (4-5:30 once a month) Some IN COLOR** **Hall Bros.** **NY-L FC&B**
4:30	No network programing		
4:45		Face the Nation NY-L sus	**Wide Wide World (4-5:30 twice a month) sponsors not set** **Var-L**
5			
5:15	Super Circus 5-6 Kellogg Co Leo Burnett ½ hr alt wk	Omnibus 5-6:30 Aluminium Co JWT	**Maurice Evans Presents (see above) Wide Wide World (see above)**
5:30	Chunky Chocolate Hilton & Riggle ½ hr alt wk	Scott Paper JWT (Two add'l sponsors not set)	
5:45	Dixie Cup Co Hicks & Greist ½ hr alt wk NY-L	NY-L&F	Capt. Gallant of Foreign Legion Heinz Foods Maxon NY,Hy-F
6			

MONDAY

	ABC	CBS	NBC
2			
2:15		Robert Q. Lewis NY-L	
2:30	No network programfng m-f		No network programing m-f
2:45		Art Linkletter Lever Bros. BBDO Pillsbury Mills: Burnett Hy-L	
3			
3:15		Big Payoff Colgate-Palmolive NY-L Esty	Ted Mack's Matinee NY-L m-f
3:30	No network programing m-f		
3:45		Bob Crosby General Mills Knox-Reeves 3:45-4 seg Hy-L	**It Pays to Be Married** **Procter & Gamble** **3:45-4 seg** **NY-L B&B**
4			
4:15		Brighter Day P&G NY-L Y&R	**Way of the World** **Borden Co** **NY-L Y&R**
4:30	No network programfng m-f	The Secret Storm Am Home Prods NY-L B-B-T	Ffrst Love Jergens Co Phila-L Orr
4:45		On Your Account (Win Elliott) Procter & Gamble NY-L B&B	World of Mr Sweeney Procter & Gamble NY-L B&B Modern Romances Colgate-Palmolive NY-L Houston
5			
5:15	**Mickey Mouse Club 5-6** **Armour** **HH & MeD** **Bristol-Myers** **DCSS**	No network programing m-f	Pinky Lee Shew Partic sponsers Hy-L
5:30	**Campbell Soup** **Leo Burnett** **Carnation Co** **Erwin, Wasey** **Mars: Burnett** **Welch Grape Je** **K&E**		
5:45	**General Mills** **Knox-Reeves** **Hy-F**		Howdy Doody IN COLOR Standard Brands NY-L Bates
6			

TUESDAY

	ABC	CBS	NBC
2			
2:15		Robert Q. Lewis Miles Labs Wade 2-2:15 Helene Curtis t 2:15-30 Earle Ludgin NY-L	
2:30	No network programing m-f		No network programing m-f
2:45		Art Linkletter Kellogg Co Leo Burnett Pillsbury Mills Leo Burnett Hy-L	
3			
3:15		Big Payoff Sponsor not set tu, th NY-L	Ted Mack's Matinee NY-L m-f
3:30	No network programing m-f		
3:45		Bob Crosby Toni Co Weiss & Geller Hy-L	**It Pays to Be Married** **Procter & Gamble** **3:45-4 seg** **NY-L B&B**
4			
4:15		Brighter Day P&G NY-L Y&R	**Way of the World (sponsor to be set tu, th)**
4:30	No network programing m-f	The Secret Storm Amer Home Prs NY-L B-B-T	First Love Jergens Co Phila-L Orr
4:45		On Your Account (Win Elliott) Procter & Gamble NY-L B&B	World of Mr Sweency Procter & Gamble NY-L B&B Modern Romances Colgate-Palmolive sp alt days Bryan Houston NY-L
5			
5:15	**Mickey Mouse Club** **5-6** **(see men)** **Hy-F**	No network programing m-f	Pinky Lee Show Partic sponsor: General Foods Y&R Hy-L
5:30			
5:45			Howdy Doody IN COLOR Kellogg Co Leo Burnett Colgate-Palmolive Ted Bates NY-L
6			

W

	ABC
2	
2:15	
2:30	No netwo programin m-f
2:45	
3	
3:15	
3:30	No netwo programi m-f
3:45	
4	
4:15	
4:30	No netw programi m-f
4:45	
5	
5:15	
5:30	**Mickey M Club 5-6 (see me Hy-F**
5:45	
6	

Shows in bold type designate new programs, also those with changes in time slots or network. From 6-7 p.m. (not charted), the netwerks have no programing except on Sunday. On CBS TV "Omnibus" runs till 6:30 p.m.; "You Are There," sponsored by Electric Cos. and Prudential Ins. is slotted from 6:30-7 p.m. NBC TV has "Meet

Harrisburg (three uhf); South Bend (two uhf).

The following markets gain one vhf, but lose one uhf as well:

Milwaukee (two vhf, one uhf as of September); Tulsa (two vhf); Des Moines (two vhf); Stockton (one vhf).

Q. Are any of the top 100 markets any worse off than last year in the number of stations?

A. Yes, three of them, all of which lose one uhf station, gain none. They are:

Albany, N.Y. (one vhf, one uhf); Oklahoma City (two vhf, one uhf); Charleston, W. Va. (one vhf).

Q. In how many of the top 100 markets will full competition between the three major networks be possible this fall?

A. Only 34 of the top 100 markets will have three or more operating stations, either vhf or uhf, compared with 25 markets last September, according to NBC calculations. This figure is subject to a certain amount of interpretation, according to one's view of how well a certain station serves a particular market. That is, NBC may feel that station "A" serves such-and-such a market, while CBS may feel it doesn't.

While it is apparent that there will be more internetwork competition this fall compared with last, the figures above do not necessarily reflect "full" competition since some of the markets are intermixed. In such cases, uhf affiliates may suffer from lack of signal coverage or lack of uhf set conversion. A truer picture of "full" competition can be gotten by totaling up the number of top 100 markets with three or more vhf and three or more uhf stations.

On this basis, there will be full competition in 23 of the top 100 markets this fall, of which 20 have three or more vhf stations and three have three or more uhf stations. Last September the comparable figures were: full competition in 19 markets,

ESDAY		THURSDAY			FRIDAY			SATURDAY		
CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
rt Q. Lewis Prods Re(r w 2-2:15 en Mills 2:15-30 BBDO Linkletter ver Bros. .1 2:30-45 O bury Mills th 2:45-3 Burnett	No network programing m-f	No network programing m-l	Robert Q. Lewis 2-2:15 sus S C Johnson th 2:15-30 NY-L NL&B Art Linkletter Kellogg Co Leo Burnett tu, th 2:30-45 Pillsbury Mills m-th 2:45-3 Leo Burnett	No network programing m-f	No network programing m-f	Robert Q Lewis Brown & Wmsn alt wk 2-2 15 Bates Gen Mills w,l 2 15 30 NY L BBDO Art Linkletter Lever Bros. BBDO m,w,l Dolo Pineapple 2:45 3 Hy L Ayer	No network programing m-l	No network programing	College Football 2 pm to concl five regional games (sponsors not set) Var L	NCAA Footb'l 2 or 2:30 to concl Schlitz K&E, Aren Ludgin, General Cigar Y&R Var L
g Payoff Colgate L Esty b Crosby monia Co B 3:30-45 eral Mills w,f 3:45-4 -Reeves	Ted Mack's Matinee NY-L m-f It Pays to Be Married Procter & Gamble 3:45-4 seg NY-L B&B	No network programing m-f	Big Payoff sus tu, th NY-L Bob Crosby C A Swanson Tatham-Laird th 3:30-45 Scott Paper J W Thompson Hy-L	Ted Mack's Matinee NY-L m-f It Pays to Be Married Procter & Gamble 3:45-4 seg NY-L B&B	No network programing m-l	Big Payoff Colgate NY L Esty Bob Crosby SOS McCann-E Gerber D'Arcy alt f 3:30-45 General Mills Knox Reeves Hy L	Ted Mack's Matinee NY L m-f It Pays to Be Married Procter & Gamble 3:45-4 seg NY-L B&B	No network programing	College Football (see above)	NCAA Football (see above)
ighter Day P&G L Y&R Secret Storm Home Prods L B-B-T Your Account lr. Elliott) ter & Gamble L B&B	Way of the World Borden Co NY-L Y&R First Love Jergens Co Phila-L Orr Mr. Sweeney Procter & Gamble NY-L B&B Modern Romances Colgate-Palmolive sp alt days Bryan Houston	No network programing m-f	Brighter Day P&G NY-L Y&R The Secret Storm Amer Home Prs NY-L B-B-T On Your Account (Win Elliott) Procter & Gamble NY-L B&B	Way of the World (sponsor to be set tu, th) First Love Jergens Co Phila-L Orr World of Mr. Sweeney Procter & Gamble NY-L B&B Modern Romances Colgate-Palmolive sp alt days Bryan Houston	No network programing m-f	Brighter Day P&G NY L Y&R The Secret Storm Am Home Prods NY L B B T On Your Account (Win Elliott) Procter & Gamble NY L B&B	Way of the World Borden NY-L Y&R First Love Jergens Co Phila L Orr World of Mr. Sweeney Procter & Gamble NY L B&B Modern Romances Colgate Palmolive sp alt days Bryan Houston	No network programing	College Football (see above)	NCAA Football (see above) Scoreboard (15 min post-game) Dow Chemical MacManus John & Adams Var L
rker Bill's oons 5-5:15 neral Mills F Esty o network rograming m-f	Pinky Lee Partic sponsors General Foods Y&R Johnsn & Johnsn Hy-L Y&R Howdy Doody IN COLOR Continental Bkg NY-L Bates	Mickey Mouse Club 5-6 (see mon) Hy-F	No network programing	Pinky Lee Partic: Intl Shoe H.H&McD Hy-L Howdy Doody IN COLOR Kellogg Co Leo Burnett Standard Brands NY-L Bates	Mickey Mouse Club 5-6 (see mon) Hy-F	Barker Bill's Cartoons 5-5:15 Gen Mills NY-F Esty The New Revue IN COLOR NY L	Pinky Lee Partic Gen Fds Y&R tu,w,f Hy L Howdy Doody IN COLOR Luden's Mathes 5:30-45 Intl Sh. H.H&Mc alt f 5:45-6 Welch Grp Juice alt f 5:45-6 NY L DCSS	No network programing	No network programing	No network programing

the Press" (Pan-American and Johns-Manville) from 6-6:30 p.m., and "Roy Rogers" (General Foods) from 6:30-7 p.m. Abbreviations: NY means New York. Hy Hollywood. Ch. Chicago. L means live. F means film. All times listed are Eastern Standard Time.



MOVIELAB FILM LABORATORIES, INC.
619 West 54th Street, New York 19, N. Y. JUdson 6-0360

of which 17 had three or more vhf and two had three or more uhf.

In other words, there has been a net gain for full network competition of only four markets.

Q. What kind of clearances has the "third" network been getting?

A. As of the end of May, ABC TV has been clearing 24% more stations than it did a year ago—67 stations for the average nighttime show in May 1954 and 83 stations in May 1955. In terms of increased coverage of tv homes, the greater clearances work out this way: 21% of ABC's programs covered more than 90% of U.S. tv homes in May 1955, compared with 5% covering that many homes last year. In terms of 70% coverage, 79% of ABC's nighttime programs achieved that coverage in May this year compared with 68% of the programs a year before.

As for affiliations, ABC TV has 43 more affiliates than a year ago, has 218 at latest count. There are now 201 markets in which ABC has an affiliate.

Q. What are the important markets without full competition between the three major networks?

A. Among the top 25 markets in terms of population, the following do not have at least three vhf or three uhf stations: Boston, Pittsburgh, St. Louis, Buffalo, Houston, Milwaukee, New Orleans, Seattle, Portland, Ore.; Dallas, San Diego and Miami.

Q. Are network interconnections keping pace with the increased number of stations?

A. Yes. As of 26 June there were 364 stations in 238 cities interconnected via coaxial cable or micro-wave relay. This figure, which includes private links, compares with 298 stations in 190 cities last June and 137 stations in 91 cities during June of 1953. Of the 26 June 1955 interconnected stations and cities, there are 162 stations in 119 cities linked to carry network color shows.

Advertisers

Q. Who are the leading network tv advertisers?

A. The top 10 spenders in 1954,

acording to PIB, were, in order of spending: P&G, Colgate, R. J. Reynolds, Gillette, General Motors, General Foods, American Tobacco, Chrysler, General Mills, Lever Bros.

Q. Has there been much turnover in leading network spenders?

A. Of the top 10 network tv spenders in 1950, PIB figures show, only four—R. J. Reynolds, General Foods, General Motors and American Tobacco—were among the 1954 top 10. Ford, the leading network client in 1950, was not even among the top 10 last year.

PIB figures show there is more turnover among the leading spenders in network tv than in network radio. For example, of the top 10 network radio clients in 1948 only three were not among the 1954 top 10.

Q. What industries spend most money in network tv?

A. By and large the same ones who spend the most money in all PIB categories, though the rank of spending is not quite the same. Industry leaders were, in the order of network tv spending last year, as follows: food, toiletries, tobacco, soap, auto, household equipment and supplies, drugs. On the average each one just about doubled its network tv investment since 1952. The group registering the greatest percentage advance in network tv spending since 1952 was the drug industry. However, it still does not rank as high relatively as it does in network radio, in which medium it was the third largest spender last year.

Q. What industry is most active in daytime network tv?

A. As might be expected, food. In the spring of this year the number of advertisers by product groups was as follows: food, 18; household products, 12, drug, nine; appliances, four; soap, four; tobacco, three.

Q. Do most daytime sponsors advertise only during the day on network tv?

A. No. Eleven of the food accounts also advertise at night. So do eight of the household product sponsors, seven



Another winner!

from the portfolio of TPA *Sales Builders*

This is the only show of its kind in all television. And its unique program content is matched by the audience and sales marks it keeps chalking up every day.

Scheduled in the "children's hour," it comes up as one of the top-rated juvenile shows on the screen; in other periods, it does just as well! In market after market, RAMAR'S pay-off audiences provide sales material for the station carrying this TPA feature.

With Jon Hall available for commercials, RAMAR sells as divers a list of products as we've even seen: from candy bars (juvenile appeal) to gas and oil (juvenile appeal?).

While this TPA property is smashing all distribution records (it was recently bought for over 35 markets in the South-East—one of the largest deals ever made in that area), good availabilities still remain. If you'd like to tie up with an amazing sales builder, get in touch with TPA —fast.

Television Programs of America, Inc.

New York: 477 Madison Avenue
Chicago: 203 N. Wabash Avenue
Hollywood: 5746 Sunset Boulevard

of the drug sponsors, three of the appliance sponsors, three of the soap sponsors and two of the tobacco sponsors.

Fee tv

Q. What is the status of fee tv?
A. Recent moves point to a delay in FCC action on the question. While 11 July was the deadline for rebuttal arguments and comments to the FCC, most of the important interests involved in the fee tv issue had asked for a delay in the deadline until 11 September. This delay was granted by the commission on 30 June, and public hearings are expected to be held at that time.

Q. Have there been any recent developments that may affect FCC decision-making on the fee tv issue?
A. Spurred into action by the sudden popular interest in the question and the vote-getting possibilities inherent in this interest, members of Congress have started legislative moves which would circumscribe FCC action or take the issue out of the FCC's hands entirely.

Representative Emanuel Celler of Brooklyn, chairman of the powerful House Judiciary Committee, has introduced a bill which would bar tv stations from charging for programs. This move, however, was offset by a proposed measure which would forbid the FCC to make a decision on fee tv against the "expressed will and desire of the people."

There is still strong sentiment in Congress against hobbling the FCC. Chairmen of both Senate and House Interstate Commerce Committees have expressed the opinion that the FCC should carry the ball—at least for now.

Q. What action has the advertising profession taken on the fee tv question?
A. Broadcasters aside, advertisers and agencies, with rare exceptions, have steered clear of this hot issue so far as public pronouncements go. One reason is that admen feel any expressed opposition to fee tv might be regarded by the public as self-serving. In other words, the public might feel that all the advertisers are interested in are their commercials rather than the question of whether or not fee tv is good for the country. Another reason for the ad fraternity's silence is the common attitude that fee tv would never catch on, anyhow. This attitude was brought out in a SPONSOR survey on the subject (see "Would fee tv hurt the sponsor?" 16 May 1955).

Q. What do admen think would happen if fee tv were approved?
A. SPONSOR's survey of opinion on this subject brought out a widespread attitude that the public will not pay for tv programing as long as they can see it for nothing. Implicit in this was the feeling that commercial tv programing will hold its own against anything the toll tv forces have to offer. This view is not shared by those closest to the battle lines—the broadcasters themselves—most of whom feel fee tv could damage free tv seriously by outbidding it for programing. CBS, for example, has stated that if fee tv were approved it would have no recourse but to go into the business itself even though the network made clear

ALL THIS AND MICKEY MOUSE TOO



Good shows make good adjacencies. KTRK-TV has changed the Houston television picture by giving top entertainment for all the family. Call us or Blair TV.

CHILDREN
Bedelia Land
Kitirick Comics
Little Rascals
Mickey Mouse
Playschool
Romper Room
The Phantom Sheriff

SPORTS
Championship Bowling
Gillette Fights
Houston Buff Baseball
Pabst Fights
Pro Football
Texas Outdoors
Wrestling

FAMILY
Disneyland
Make Room for Daddy
Masquerade Party
Ozzie and Harriett
Patti Paige
Rin Tin Tin
Warner Bros. Presents

ABC BASIC KTRK-TV
HOUSTON CONSOLIDATED TELEVISION CO.
General Mgr., Willard E. Walbridge
Commercial Mgr., Bill Bennett
NATIONAL REPRESENTATIVES:
BLAIR-TV, 150 E. 43rd St.,
New York 17, N. Y.
THE CHRONICLE STATION, CHANNEL 13, P. O. BOX 12, HOUSTON 1, TEXAS

it was whole-heartedly opposed to such approval.

The following arguments have been cited for the belief that toll tv would drive commercial tv off the air:

The most popular tv shows on commercial tv would naturally gravitate to fee tv because it would be more profitable for producers and performers to do so. It is an economic improbabilitiy that a program producer or owner would stay on free tv if he can make more money on fee tv. The fee tv operators would naturally seek the most popular shows so they can make as much money as possible as well as recoup the cost of setting up and servicing the various devices to unscramble tv images. Fee tv forces would be able to outbid commercial tv for special attractions such as movie premieres, Broadway shows, special sports events and the like.

It is also pointed out that if commercial tv were able to hold on against the fee tv onslaught, it would be a poor copy of the original. With audiences cut, the networks and stations would not be able to put on shows of high production quality. Commercial tv, in other words, cannot exist at half steam.

Q. Would there be any commercials on fee tv?

A. While the subscription tv forces cite the absence of commercials as one of their arguments, it is by no means certain that fee tv, if approved, would wind up as a non-commercial entertainment medium. Certainly advertisers would have no reason to stay out of fee tv unless they were kept out. There has been some talk of using ad investments as a means of cutting the price of certain shows which would be too expensive for mass audiences. There has also been talk of tying in product sales to fee tv by enclosing a coin or slug in a package which would enable the buyer to tune in on a fee tv show for nothing.

One adman told SPONSOR: "You still can't lose the sponsor. If fee tv does go over with a bang, you can rest assured that it will be one of the biggest operations in the world because every ad agency man will be in it—with a box top deal."

Dominated by ONE Television Station!

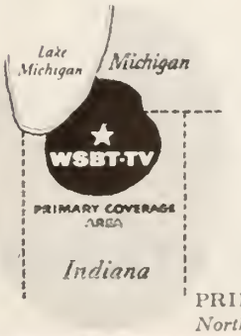
AMERICA'S 5th RICHEST MARKET

INDIANA'S 2nd CITY CORPORATE AREA



Let's take a close look at the South Bend market. The Metropolitan Area of South Bend (population 232,000) is the Nation's 5th richest in family income. The South Bend-Mishawaka City Corporate Area is Indiana's 2nd largest in income and sales. The 9-county primary coverage area of South Bend's television station WSBT-TV has an Effective Buying Income of $1,165,630,000.00.

WSBT-TV DOMINATES THIS GREAT MARKET!



Hooper and Pulse show that no other station even comes close to WSBT-TV in share-of-audience. Therefore, there's only one effective way to reach the television audience of the great South Bend market—that's with WSBT-TV!

PRIMARY COVERAGE AREA: *9 Rich Counties in Northern Indiana and Southern Michigan.*

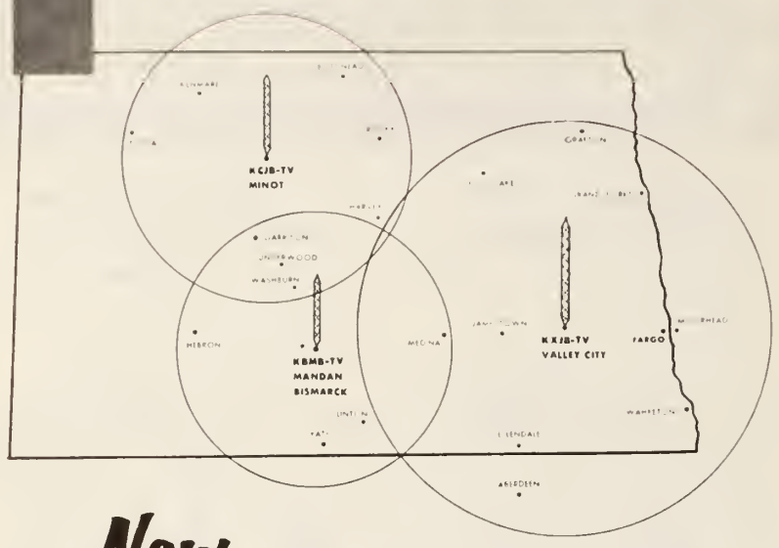
WSBT-TV SOUTH BEND, IND. CBS DuMont

CHANNEL 34

A CBS BASIC OPTIONAL STATION

ASK PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVES

The "MARKET MAKERS" made 1 market out of North Dakota!



Now...ONE CALL BUYS THE NORTH DAKOTA MARKET

They're spread out in booming North Dakota, but they've got Cadillac buying power from oil, wheat, farming and distribution jobs—a population equal to Seattle, Providence, Minneapolis, or New Orleans (and more buying power than most of them.)

What's the easiest, most impressive, most economical way to reach this boom baby? Buy television on the "Market Maker Stations." One call, one contact, one contract with the "Market Makers" buys you over 80% of North Dakota, plus plenty of gravy in Minnesota and South Dakota. Here's the perfect case of *one* television operation taking over 700,000 people scattered over 75,000 sq. miles and making a single market of them.

Here's how economically you can cover North Dakota with the "Market Maker Stations." The open rates below include a 15% discount for using all 3 "Market Makers." (Use two, and get a 10% discount):

	10 sec.	1 min.
AA (7:30-9:30 PM)	$64.00	$127.50
A TIME	48.00	96.00
B TIME	35.00	70.00
C TIME	23.00	47.00

Additional frequency discounts to 25%.

ONE CALL . . . ONE CONTACT . . . ONE CONTRACT

Delivers 80% of North Dakota and
plenty of gravy in Minnesota and South Dakota, too!

ONLY POSSIBLE BY BUYING THE...

MARKET MAKER STATIONS

CBS Primary • N. D. Broadcasting Co. • 4000 Front St. • Fargo 4461

Call **WEED TELEVISION**

KCJB-tV	KXJB-tV	KBMB-tV
CHANNEL 13	CHANNEL 4	CHANNEL 12
30,000 WATTS	100,000 WATTS	30,000 WATTS
MINOT	VALLEY CITY	BISMARCK

Color

Q. What color programing are the networks planning for the fall?

A. Of the major networks, CBS and NBC will have color programing. ABC is sticking to its all-black and white schedule. NBC will continue programing its Saturday, Sunday and Monday spectaculars in color and will present about four hours weekly in addition. Most of these four color hours will be shown during the day, including *Howdy Doody*, a half-hour weekday strip, which will be telecast in multi-chrome every day; *Home*, parts of which will be shown in color, and the NCAA football games, three or four of which are scheduled for color. On CBS the 90-minute *Ford Star Jubilee* shows will be seen in color and at least two other shows every week will be colorcast.

Q. How many stations will be able to carry network color shows?

A. Quite a number. SPONSOR's semi-annual poll of tv stations on color equipment discloses that about 62% of all stations can telecast network color. The figure was 54% six months ago and 33% a year ago. The latest poll (to which 45% of stations replied) also shows that another 13% will add the necessary equipment to telecast network color by the end of this year. Previous SPONSOR surveys indicate that about half of those who say they will add network color in the following six months do so. While it appears that the number of stations adding equipment for transmitting network color is slowing down it should be remembered that the latest percentage figures are based on a higher total of stations.

Q. How many sets will there be around in homes during the fall to receive network color shows?

A. Accurate figures are hard to pin down since many of the sets produced are not sold to consumers but remain in dealers' showrooms for display and demonstration. Less than 20,000 color receivers were produced last year. Industry estimates this year range up to 150,000 color receivers produced, though some industry sources put the figure at between 75,000 and 100,000 produced with about 50,000 ending up in homes.

While it is no secret that color tv

has not moved ahead as fast as predicted there is a lot of talk about a big push this fall. It is significant that RCA's David Sarnoff, whose predictions are widely respected, told stockholders in May that RCA earnings from color set sales from 1956 onward will "substantially exceed" its earnings from black and white sales. This does not mean that General Sarnoff expects to sell as many color sets in 1956 as b&w sets, since color sets have a higher unit price and higher unit profit. For example, it has been pointed out that sales of 30,000 color sets this year would be equal in dollar (retail) volume to 180,000 b&w 17-inch sets.

Q. What are advertisers doing about color?

A. Experimenting and learning. Their interests naturally are focused on how their products come over on color, which means that package color is getting a lot of attention. While there is no evidence that any major advertiser has or will redesign his package just for color tv, where redesign is done color tv must be kept in mind.

One of the questions in package design vis-a-vis tv is what to do during the transitional period when color tv is growing and when there will be substantial audiences viewing commercials in both color and b&w. The consensus is that a good color design will look good on black and white but not everyone is sure.

The growing awareness of impulse purchases has affected package design so that the emphasis nowadays is on how good a package will look on a supermarket shelf. However, in the light of tv's proven ability to put over certain products practically single-handed, it is considered probable that as color tv becomes more important it may be the primary factor in many package designs.

Costs

Q. What will network tv costs be compared with last season?

A. They will be higher, though the amount of increase will vary considerably, ranging from slight to considerable.

"The service with the most subscribers"

LARGEST SAMPLING OUTSIDE U. S. CENSUS

More millions of dollars for time, talent, and programming are being bought from Pulse data than in any previous year since 1941. This superior, realistic method uses minimums larger than others' maximums

1,800,000 families personally interviewed in the home this year; 127 TV markets this year. A superior, fast, accurate reporting service—direct, raw-data facts!

B *Basic information.* Pulse facts you need to protect your TV investment dollars are provided from scientific, controlled sampling — probability-type, over which interviewer has no control. Highly trained and supervised personnel—executing the *one* method most widely approved in government, industry, and the communications industry.

A *Accuracy guaranteed.* Pulse vouches for its reports *in toto!* Maximum statistical variation possible, 3/10 of 1% for 25,000 daytime program sample; 6/10 of 1% for nighttime program sample.

S *Scientific control.* Survey planning and execution by highest standards for reliability and accuracy every step of the way. *Every 10th interview is verified.* Proof of performance!

I *Interviewing that yields both qualitative and quantitative data.* Accurate audience composition for each and every program on the networks! And in every report, for every hour in every city, from sign-on to sign-off.

C *Complete proof.* There is no "confusion about ratings"—not for subscribers who use Pulse! Let us give you the complete story. Pulse subscribers know that Pulse provides more pluses than any other service. Pulse is basic for your needs. Let us prove it.

• *Write, or better still,* • *telephone.*

This month throughout the U.S., 150,000 homes are being interviewed for next month's "U.S. Pulse TV"



RURAL AND URBAN COVERAGE

PULSE, *Inc., 15 West 46th St., New York 36*
Telephone: Judson 6-3316



Sterling Brewer
Star of
Club 13
8:30 to 9 a.m Monday-Friday

Stars **Sell** on
Alabama's
greatest TV station
WABT

Sterling gets this merry morning show off with a bang. . . literally. He pops balloons! Club 13 does a fine selling job. Young housewives dote on Sterling. He shows movie film . . . cartoons and loony tunes . . . keeping the kids amused, and mother, too, as she goes about her morning tasks.

You can **SELL**
Your Products
to Alabama folks

If you **TELL**
them on programs
they enjoy seeing

Represented by
BLAIR-TV

Q. What are the factors tending to push up prices?

A. There are a number of them. They are, not necessarily in the order of importance, as follows:

1. The demand among advertisers for prime network slots. The queue of clients wanting in is as long as ever.

2. The competition among the networks for big names, especially that between CBS TV and NBC TV for stars for their periodic extravaganzas.

3. The heightened bargaining power—partly a result of the above two factors—of talent agents, particularly the William Morris Agency and MCA. During the past season these two agents represented talent on most of the star-name shows being presented on nighttime network tv.

4. The increasing number of television homes, which puts an increasing value on programs and performers who, on the average, reach a greater number of homes as time goes on. Greater tv circulation also increases time costs, of course.

5. Since last September all three major networks have come out with new production rate cards. These are expected to increase costs moderately, though, in some cases, a new flexibility in the way the cards are set up permits a limited amount of cost control. In general, however, advertisers prefer production quality high rather than risk plummeting ratings and a consequent rise on cost-per-1,000.

6. Escalation clauses in talent contracts. Most talent contracts provide for automatic increases each season, on the theory that their services are worth more as a show becomes more familiar to tv audiences.

7. Recent increases in union minimums. Tv writers recently received increases in certain categories. Negotiations, which were going on at SPONSOR's presstime between the Screen Actors Guild and the Alliance of Television Film producers, will probably result in increased talent costs for tv films. SAG is seeking increased minimums and hikes in rerun pay.

Q. Will increased costs result in increased costs-per-1,000 to network clients?

A. No one can say until the ratings are in, but ad agencies have detected evidence of increasing costs-per-1,000 this past season. To a certain extent, however, this apparent upward trend



Another good investment when you want to keep three markets under control (for the price of one) is WJAC-TV. Hooper consistently shows WJAC-TV:

FIRST in Johnstown
(a 2-station market)

SECOND in Pittsburgh
(a 3-station market)

FIRST in Altoona
(a 2-station market)

Play for keeps in Southwestern Pennsylvania. Buy the 1 that covers 3.

SERVING MILLIONS FROM ATOP THE ALLEGHENIES
WJAC-TV
JOHNSTOWN · CHANNEL 6

Get full details from your KATZ man!

is due to longer network lineups, with an increasing number of small-market stations. While adding stations to network lineups brings program costs-per-1,000 down as the show price is spread over a greater number of homes, time costs-per-1,000 are almost invariably higher in smaller markets.

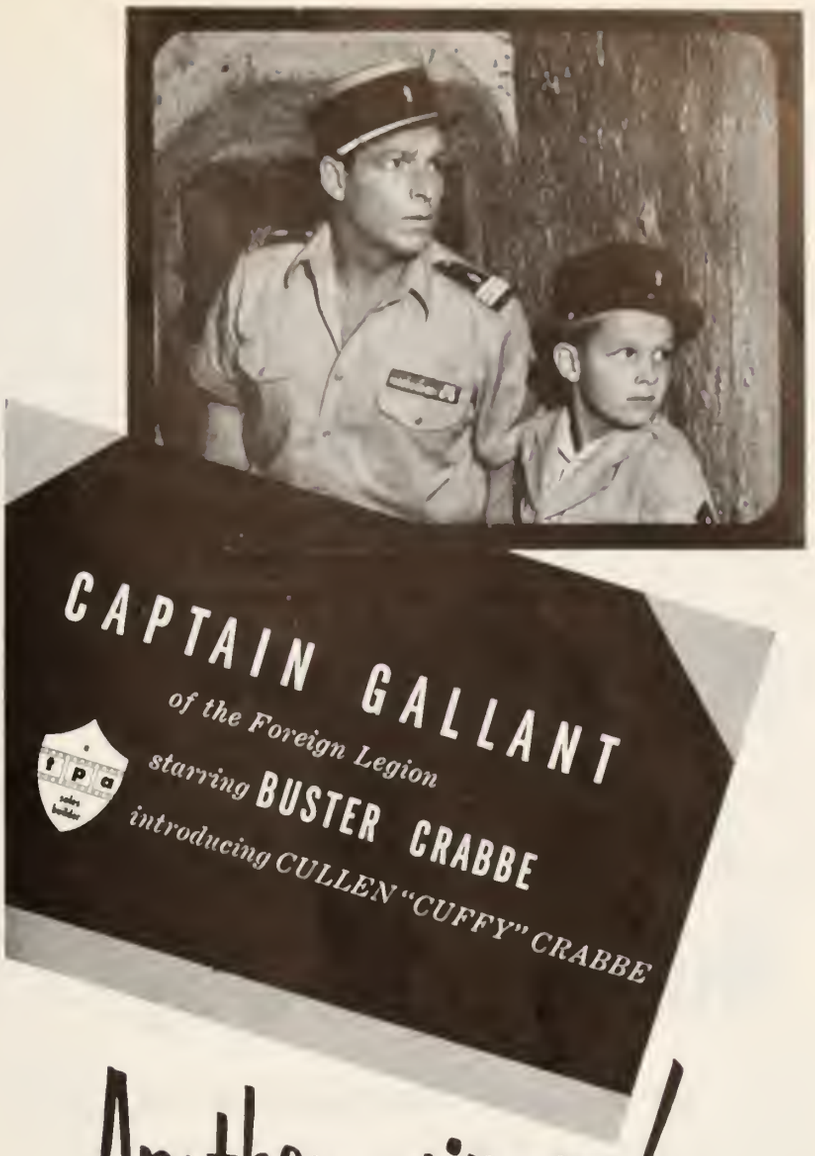
Q. Is there anything going on to push prices down?

A. To a certain extent the increasing competition among film programming sources has kept a rein on prices. However, there will be no real check to price rises so long as clients feel they are getting value from what they pay for. And if tv network sales are any indication, there are no doubts in sponsors' minds that tv is paying off for them. Most ad agency executives, while voicing conventional complaints about rising tv costs, view the price situation in the light of supply and demand and in terms of competition with other media.

When rising tv costs push hard against the outer limits of ad budgets, advertisers have been doing one of two things: (a) taking money from other media (network radio has sometimes felt the brunt of this policy) or (b) buying smaller segments of time, such as participations and alternate-week sponsorships.

Participation opportunities are more common during the day than at night. Both CBS TV and NBC TV offer 15-minute segments of personality strips. NBC TV also offers smaller participations in *Today* and *Home*, while CBS TV has the *Morning Show*. ABC TV's new *Mickey Mouse Club* provides for four 15-minute segments five times a week.

At night segments of less than a half hour have been sold on NBC TV via *Caesar's Hour*, the new Perry Como show, *Tonight* and the 15-minute programs before 8:00 p.m. However, NBC TV's only nighttime half-hour show offering segments—*The Imogene Coca Show*—has been dropped. At night CBS TV's less-than-30-minute-buys are confined to the Doug Edwards news strip. ABC TV has been increasing its participation opportunities with its movie programs. The hour-long *Disneyland* is split three ways, as is *Warner Bros. Presents*. In addition, it is expected that ABC TV will offer 10-minute segments in its 90-minute feature film show which appears to be



Another winner!

from the portfolio of TPA *Sales Builders*

This unique property has everything any sponsor wants. It's as authentic as the unstinted cooperation of the French Government and the Legion could make it. It reflects (through brilliant, quality production) all the magical audience appeal contained in the words, "The Foreign Legion" and "The Sahara"—a combination that has incubated one of the highest percentages of smash box-office hits in show business.

It stars Buster Crabbe who's been in the public eye (and always favorably) since he was 16. And for extra audience impact, it introduces his son "Cuffy" in one of the most appealing roles ever created. Both are available for commercials.

And on top of all this, it comes complete with a built-in, powerful merchandising package for each market that's absolutely free.

This is one that will go fast. Check any TPA office for availabilities on a sure winner.

Television Programs of America, Inc.

New York: 477 Madison Avenue
Chicago: 203 N. Wabash Avenue
Hollywood: 5746 Sunset Boulevard

set for Sunday night.

There is a growing use of alternate-week sponsorships. This season, for the first time, it looks like there will be more alternate-week sponsorships at night than full-show sponsorships. When you compare the coming schedule with last October's, SPONSOR's Comparagraph discloses the following:

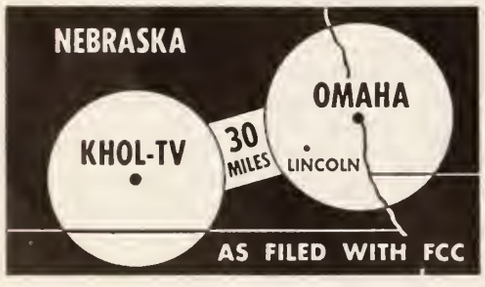
Last year there were 29 shows with alternate sponsorships or 58 sponsors altogether. The number of full-show, every-week sponsorships came to 83. For the coming fall, so far, there will be 60 full sponsorships and 33 shows with alternate sponsorships or 66 sponsors with alternate-week buys. Although there will be more buying, it doesn't look like the ratio will change. If anything, the proportion of alternate-week sponsors will probably increase by the time the fall schedule is all set.

Alternate-week buying is not just to keep costs down. Many clients buy two alternate-week sponsorships rather than one every-week sponsorship to get a wider audience.

KHOL-TV is Nebraska's Number 2 Buy!

Picks Up Where Omaha Leaves Off!

- Exclusive coverage of 130,000 families in rich Central Nebraska
- Half-billion dollars effective buying income
- Unduplicated coverage of 35% of Nebraska's entire farm market
- Gives you more people at a lower cost, because KHOL-TV picks up where Omaha leaves off



To take advantage of this important link in Midwestern telecasting, contact A. B. McPhillamy at KHOL-TV or call your Meeker Representative today.

SUMMARY OF KHOL-TV's 35-COUNTY MARKET*

Population	399,700
No. of Homes	129,160
Effec. Buying Income	$517,973,000
Retail Sales	$472,840,000
Food	$ 92,753,000
Gen. Mdse.	$ 35,548,000
Auto	$102,749,000
Drug	$ 12,545,000
Farm Income	$379,762,000

*1955 CONSUMERS MARKETS

KHOL-TV CHANNEL 13 KEARNEY, NEBR.

204,000 WATTS

Owned and operated by Bi-States Company

AL McPHILLAMY, Sales Manager — JACK GILBERT, Station Manager

PHONE: Axtell, Nebr. SH 3-4541

CBS • ABC • DUMONT

Represented nationally by MEEKER TV, Inc.

Daytime tv

Q. Will there be much change in daytime programing next fall?

A. Daytime changes will be nowhere near as numerous as nighttime. Recently cancelled soap operas (covered in the programing section above) will be replaced for the most part by personality shows. Jack Paar has already gone into the 1:00-1:30 p.m. slot in place of *The Inner Flame* and *Road of Life* on CBS TV and *It Pays to be Married* has replaced *Greatest Gift* and *Concerning Miss Marlowe.*

NBC TV is also in the midst of a reshuffling of its daytime schedule. Plans call for extending both *Ding Dong School* and *Home* a quarter hour each so that they take up the entire 10:00 a.m. to noon period. Vacating these two quarter hours will be *Way of the World* (which moves to 4:00 p.m., replacing, in turn, *Hawkins Falls,* which will be dropped) and *Sheila Graham,* which will be dropped.

NBC TV's daytime lineup for the fall thus falls into five program blocks during the week. From 7:00 to noon there will be service shows (the web may also program from 9:00 to 10:00 a.m. in between *Today* and *Ding Dong School* with a network service show). Personality and quiz shows take up the noon to 1:00 p.m. and 3:00 to 4:00 p.m. hours; four daytime drama strips take up the 4:00 to 5:00 p.m. period and two half-hour kid shows make up the 5:00 to 6:00 p.m. period.

ABC TV's new daytime effort, *The Mickey Mouse Club,* a joint Disney-ABC production, will be thrown in opposite NBC TV's children's hour. It will combine entertainment and educational elements with both new and old films. Its 20 quarter-hour segments are well on the way to being sold out.

Mickey Mouse Club is one of the most important steps ABC has taken. If it pays off, the web will dominate the top daytime hour in terms of sets in use. The alacrity with which sponsors have bought into the show indicates they're sure ABC will do so. Not only is it felt that a name familiar to children is bound to attract young audiences but there is also the factor that the educational elements in the show may sway parents to favor such a program for their children.

The new Jack Paar show represents practically the only daytime program change on CBS TV during the week.

However, the program Paar left, *The Morning Show* may be in for some drastic overhauling. While *The Morning Show* has not been exactly a sales success the rest of the CBS daytime schedule is sold out except for a few participations in the Robert Q. Lewis and Bob Crosby shows.

Q. How does daytime network tv compare as a buy with night tv?

A. Though only CBS has been consistently successful in selling and programing daytime, it compares very well with nighttime on a cost-per-1,000 basis, especially for advertisers seeking to reach the housewife.

NBC recently came up with figures showing that on a cost-per-1,000 per commercial minute basis daytime tv was half the cost of nighttime. The network compared half-hour nighttime shows with quarter-hour daytime shows or segments. The different-sized shows are comparable because the advertiser gets just as much commercial time in 15 minutes during the day (three minutes) as he does during a half hour at night.

Here are the figures:

- The average daytime quarter hour (excluding children's shows, participation shows like *Home* and half-hour single sponsored programs) gets an average minute audience of 2,191,000 homes (Nielsen, November-December 1954) while nighttime half hour shows reach 5,385,000 homes on the average. Thus, the nighttime audience is two and one-half times the daytime audience. But . . .
- The advertiser pays five times as much for the typical half-hour show at night compared with the typical quarter-hour during the day. The daytime figure is $11,600; the nighttime figure is $56,000. (These figures are based on PIB gross time rates and program costs are from SPONSOR's "Comparagraph.") So . . .
- The cost-per-1,000 homes is $10.51 at night and $5.28 during the day, while the cost-per-1,000 homes per commercial minute is $3.50 at night and $1.76 during the day.

Uhf

Q. What's the status of uhf at present?

A. There were 106 uhf stations on



Gene Autry and Roy Rogers full-length feature films, (the best Westerns ever made) are being shown for the first time in this area on Tom Chase's ever-popular "Trail Time" program!

"Trail Time", long the *number one rated* local daytime show in the Omaha-Iowa area, can't help be even better now!

In the last "Hooper Roundup" . . . "Trail Time" drew a whopping 35.0 rating . . . the opposition—8.5!

Let Tom Chase . . . Roy Rogers . . . and Gene Autry ride herd on your product and put it in an average of 103,500 homes reached daily by "Trail Time"!

Contact Fred Ebener, Sales Manager, or your nearest Blair TV man for availabilities.



TOM CHASE
Ranch Boss on 'Trail Time,' another of WOW-TV's proven "ON THE AIR SALESMEN"

WOW TV OMAHA
Channel 6

Max. Power • CBS • NBC
Affiliated with "Better Homes & Gardens" and "Successful Farming" Magazines
A Meredith Station • Frank P. Fogarty, Vice-Pres. & Gen. Mgr.

the air at the end of June, of which three were educational stations. Another 120, including 14 educational stations, have construction permits but were not yet on the air.

Q. How have the commercial uhf stations been doing financially?

A. As a group, not well. FCC financial reports for last year show that total revenue for 125 uhf outlets came to $25.4 million with a total of about $10 million in the red, or $80,000 loss per station. Compared to this, 177 post-freeze vhf stations had revenue totaling $60 million with losses totaling $4 million, or about $22,600 per station. Pre-freeze stations — all vhf — have been doing very well.

Illustrating the difficulties uhf stations have been having is the fact that more than 40 have gone off the air, some of which have kept their CP's and some of which have dropped them. All told, 113 uhf CP's have been turned back, showing that most of the operators turning back their uhf CP's have given up the ghost without even going on the air. (There have been 30 vhf deletions). These deleted uhf CP's are in addition to those totaled in the question above. Thus, 322 uhf CP's have been granted by the FCC, of which more than a third have been turned back.

The picture is not all bad. Some uhf stations are in healthy financial condition or will be. The successful ones are those which went on the air in virgin tv markets or in markets where there was little or no vhf competition.

However, the uhf picture has not improved much since a year ago. While there is less public talk about the uhf problem, there has been increasing activity in Washington among those seeking a solution.

Q. Is there any solution to the uhf problem?

A. It is pretty generally agreed that where uhf and vhf stations exist in the same market the uhf stations are at a disadvantage. This is because, with the present state of uhf technology, the uhf signal, under comparable conditions, does not go out as far as the vhf signal and thus is not as desirable as a network affiliate. The problem of getting viewers to convert vhf receivers to pick up uhf signals also is still serious in some markets, especially in those markets where two or more vhf stations have satisfied the audiences' programing needs.

The general tack being taken in Washington is "selective de-intermixture," that is re-allocating channels so that more vhf-uhf markets are made all-vhf or all-uhf, thus putting competing stations on an equal footing. The selective part of it comes into the picture because there is no desire for a radical change, such as moving all commercial tv into the uhf spectrum. The FCC wants to de-intermix without causing too much hardship on tv set owners or broadcasting interests.

Q. What's actually being done to ease the uhf problem?

A. The FCC has started holding hearings on de-intermixture in specific markets. The first of these hearings were held on 27-28 June. Five markets were covered: Peoria, Evansville, Madison, Hartford, Albany.

On the Congressional side, the first of a series of *ad hoc* committees (that



Frankly... this PULSE* amazed even Us!

More Top Shows Than Ever Before

KMTV has 13 of the top 15 weekly shows . . . 8 of the top 10 multi-weekly shows . . . favorite locally-produced shows

Bigger Lead In Over-All Popularity

KMTV has a greater share of audience in 8 of the 9 Pulse weekly time classifications

This latest survey, based on 1600 interviews, covers Omaha, Lincoln, and the seven Nebraska and Iowa counties that make up the heart of a KMTV market area of a million-and-a-half people with more than two billion dollars to spend.

So take a look at the latest Pulse and a KMTV rate card and you'll agree—You will reach more people . . . at a lower cost . . in this big market *on KMTV* . . . OMAHA's FAVORITE TV STATION.

Contact KMTV or your Petry man today for more information about some of KMTV's choice availabilities.

**Pulse, May 1-7, 1955*

Smart Advertisers All Agree: The Place to be is Channel 3

TELEVISION CENTER

KMTV

CBS-TV ABC-TV

CHANNEL 3 • OMAHA

MAY BROADCASTING CO.

Represented by Edward Petry Co., Inc.



KMTV MARKET DATA*

Population	1,500,850
TV Homes	308,000
Retail Sales	$1,712,656,500
Buying Income	$2,229,121,000

*SM-SRDS Estimates

is, temporary committees set up to solve one particular problem) has been set up by the Senate Commerce Committee, which is investigating the broadcasting industry. These committees will be made up of experts outside of Congress. The first *ad hoc* committee will re-evaluate the current allocation plan to see what can be done about uhf.

Video tape

Q. How long will it be before video tape is in actual commercial use?

A. First commercial use of video tape may be an actuality, by the coming spring. The two groups working on video tape for broadcasting use (aside from work being done for the armed forces)—RCA and Bing Crosby Enterprises—both report they have licked all the major technical problems. (For more details on this subject, see "Video Tape: programing revolution on the horizon," SPONSOR, 21 March 1955.)

Q. Will color video tape be available as soon as black and white?

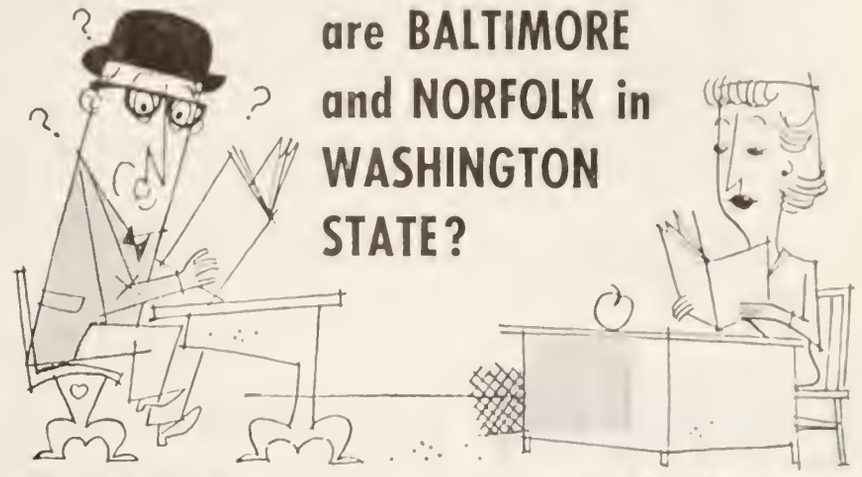
A. Yes. The big technical push to perfect magnetic video tape is being made with color in mind. When RCA first unveiled its video tape a year and a half ago, it stressed color, not black and white.

Q. What's being done at present in perfecting video tape?

A. RCA has been field testing its recorder and play-back unit in New York. A short time ago, NBC sent out via closed-circuit to St. Paul (in observance of the opening of a new lab by Minnesota Mining and Manufacturing, a maker of raw tape stock) a color show recorded in New York. That is, the signal was sent from a tape recording that had previously been made. NBC also regularly records on tape in New York programs sent out from Hollywood over regular network lines in both color and black and white.

BCE has already delivered one of its tape recording units to Westinghouse and expects a $500,000 order shortly. It is currently redesigning its unit to eliminate minor bugs.

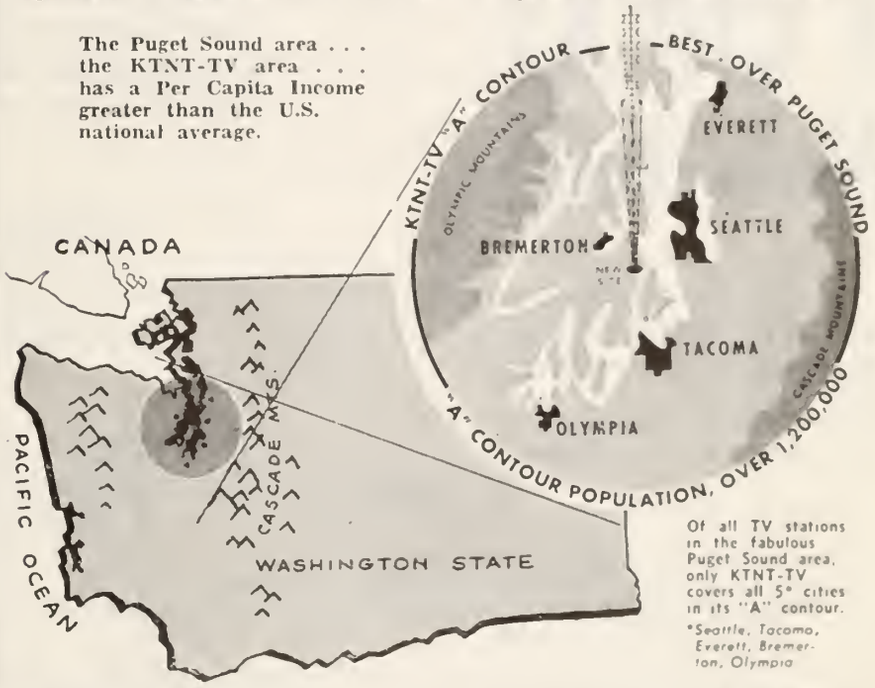
A GEOGRAPHY LESSON . . . One of a Series



In case you suspect we've become rusty in our geography, we hasten to say we are aware that Baltimore and Norfolk are NOT in Washington State. We're merely pointing out that the sum of the populations of these two eastern cities is less than the population served by KTNT-TV in its "A" contour.

Within the "A" contour boundaries of KTNT-TV there are more than 1,200,000 able-to-buy people . . . almost half the population of Washington State. And, in addition, KTNT-TV's INFLUENCE AREA extends throughout Western Washington and into Canada to the north and into parts of Oregon to the south.

The Puget Sound area . . . the KTNT-TV area . . . has a Per Capita Income greater than the U.S. national average.



Of all TV stations in the fabulous Puget Sound area, only KTNT-TV covers all 5* cities in its "A" contour.

*Seattle, Tacoma, Everett, Bremerton, Olympia

In Washington State, Advertise Where the PEOPLE are . . . Buy KTNT-TV.

KTNT TV
CHANNEL ELEVEN
CBS

316,000 WATTS

Antenna Height
1000 FT. ABOVE SEA LEVEL

CBS Television for Puget Sound

Represented Nationally by Weed Television

KTNT-TV, TACOMA 5, WASHINGTON

"The Word Gets Around... Buy Puget Sound"

Q. What will video tape be used for first?
A. It will be used in place of kines. It is understood that RCA's technical target for next spring is to perfect video tape to the extent that it will be as good as, if not better than, both color and b&w kines.

Q. What is the advantage of tape over kines?
A. Since tape can be recorded and played back almost instantaneously, there is no time problem in rebroadcasting a live show. For example, a live show produced in New York can be shown via a "hot" (rapid developing of film) kine on the Pacific Coast three hours later, or the same local time. But faster development is not possible, so that a live 9:00 p.m. show in New York cannot be shown in Chicago at the same local time because a kine cannot be developed fast enough. When video tape is perfected for replacing kines, it will be possible to have a live tv show on at the same

CBS TELEVISION NETWORK

2 GREAT NET WORKS SERVING 1 GREAT MARKET

WIN-T your station for complete coverage of the thriving 18-county **TRI-STATE MARKET SURROUNDING FORT WAYNE, INDIANA.** Check these billion dollar market facts and figures:

- POPULATION 722,500
- HOUSEHOLDS 228,600
- CONSUMER SPENDABLE INCOME $1,177,771,000
- TOTAL RETAIL SALES $768,150,000

WIN-T
CBS and ABC for FORT WAYNE and the Tri State area of Indiana, Ohio and Michigan.
Nationally represented by
H-R TELEVISION, INC.

VERIFIED FACTS ABOUT A TREMENDOUS "CAPTIVE AUDIENCE"

Here's What "Pulse" Discovered About Television Viewing in WKBT's Rich Market in Southwestern Wisconsin, Southeastern Minnesota and Northeastern Iowa:

1. **ALREADY 100,000 TV HOMES . . . OUT OF THE 176,873 TOTAL FAMILIES IN THE WKBT COVERAGE AREA!**

2. **73.5% OF THESE TELEVISION FAMILIES VIEW WKBT VIRTUALLY EVERY DAY!** (The Second Most-Viewed Station in Our Area Has 26.4% of the TV Families as Regular Viewers.)

For Complete Details on the Reception Survey Conducted for WKBT by "Pulse" — Contact Bob Morrison, WKBT Sales Manager, or Your Nearest Raymer Office

NBC • CBS • ABC • Du Mont
WKBT
Channel **8**
141 So. 6th St. LA CROSSE, WIS.

local time in all zones, thus avoiding many traffic complications and slotting problems which now bother the networks.

Video tape will also remove many of the headaches of daylight saving time. Some of the top live shows are shown in the midwest during the early evening. This depresses the ratings, especially during the summer when early evening sets-in-use are comparatively low.

Furthermore, kine films do not compare with regular film in quality as a rule. While the first commercial video tapes may be no better than kine film, the possibilities for improving tape through further research are much greater than for kines.

Q. Why are people so excited over tape?

A. Potentially, tape can be perfected so that it comes on the home screen with the same fidelity as a live show. Because the "information" recorded on tape is electronic, it is essentially the same information that is transmitted when a live performance is picked up by an electronic tv camera. With regular film—and even more so with kine film—there is an inevitable loss in fidelity even before the image is picked up electronically.

Possibly more important than this is the fact that video tape permits the program to be monitored as it is being recorded. This means that a director can see what the show will look like on the home screen and correct flaws as he goes along during rehearsal. He can also switch from one tv camera to another without stopping the action as he watches the monitor and the result will be continuous tape footage with a variety of camera angles and without any splicing or editing problems. All this involves a saving of time and, hence, money.

The convenience of monitoring a show while shooting it has led to the development of combination film and video cameras, notably the Du Mont Electronicam. This system works toward the same end as video tape, except that the result is film. The Electronicam is a camera which picks up an image like any tv camera. The light beam coming through the camera lens is then split into two. One part can be transmitted like any tv signal. The other exposes film.

The primary purpose of Electronicam is not to send out a show live while it is being recorded on film at the same time. Du Mont is using the device to shoot film shows, which would then be sent out to stations like any syndicated show. The electronic part of Electronicam is for the purpose of monitoring, with its economy.

A similar camera has been developed by McCadden Productions, the Burns & Allen producing unit. A third tv-film camera combines a film camera with a tv camera—each with its own lens side by side but corrected for parallax so that the tv camera picks up and shows on a monitor screen the identical camera angle being exposed on film. Here, too, the purpose is to enable a director to speed up shooting.

Finally, there is the high-definition kine. This has been shown to ad agencies by a British firm. Its basic purpose is that of the devices explained above. A tv camera picks up the image and permits monitoring. However, a high-quality film kine is made by the use of a high-definition kinescope tube which has about 50% more lines than the U.S. standard and thus results in film of greater clarity.

CHICAGO's TOP TELEVISION STATION–WGN-TV, CHANNEL 9

- √ Chicago Television's Top Morning Children's Program—"Romper Room"
- √ Chicago Television's Top Teenage Program—"Bandstand Matinee"
- √ Chicago Television's Highest Rated Feature Film Programs
- √ Exclusive Telecasts of All Cubs and White Sox Games (1,000th Telecast in May)
- √ Highest Rated Half Hour Film Programs on Weeknight TV
- √ Only Chicago Station Placing in Billboard's National Promotion Competition

WGN-TV—THE TOP STATION FOR YOUR ADVERTISING IN CHICAGO!!

441 N. Michigan Avenue
Chicago 11
Illinois

WGN-TV Chicago 9

For your best radio buy in Chicago, it's WGN—reaching more people than any other Chicago advertising medium.

The Best Buy In Wichita's Big Ten-County Market

KEDD Captures 111 Quarter-Hour Firsts*!

99% CONVERSION*

From 4 p.m. to sign-off KEDD is FIRST in audience preference for 52.6% of ALL quarter-hour segments compared to 31.7% for Station "B" and 15.6% for Station "C"!

With Over 50 Blue-Chip NBC Programs And Wichita's Top-Rated Local Shows Every Week!

SEE YOUR PETRY MAN TODAY!

*ARB JANUARY 1955

NBC KEDD WICHITA, KANSAS Channel 16

B & W is for "Brains" is for "Work"

That's what counts most at "B & W" . . . and nothing does more to bring about a most successful client-agency union.

"Brains" and "Work" . . . and "Experience." We have that, too. Each of us has had more than 30 years in agency work, and in related advertising and selling. Yet our greatest successes have been in the newest advertising medium . . . Television.

We'd like to tell you more about our experience . . . and how we have helped advertisers solve special problems "down South," as well as elsewhere. May we?

Brinckerhoff & Williams Agency
928 Gov. Nicholls St.,
New Orleans 16, La.
Phone CAnal 6219

E. V. BRINCKERHOFF AUBREY WILLIAMS



Network competition

Q. What's happening to network competition?

A. It's increasing in one area, decreasing in another. ABC is more firmly ensconced as a third "major" network, while Du Mont, unless there is some sudden change in plans has pulled itself out of the simultaneous networking picture.

Q. In what direction is Du Mont aiming?

A. Du Mont is placing heavy bets on its Electronicam (see explanation on workings of Electronicam in "Video tape" section). It is out to convince what few advertisers it has and whatever new ones it can get that not only is the Electronicam an economical way of shooting film shows (aside from the residual values of film) but that Du Mont can clear time for these shows. Du Mont, in other words, is aiming at becoming a film network, thus putting itself in a new category somewhere in between live networks and syndicators. Du Mont is also turning itself into a film production organization, will turn out film commercials, industrial films and so forth.

Q. How far has ABC come since the merger with United Paramount Theatres?

A. There is no disagreement about the fact that since the merger in February 1953 the programing and sales picture have improved considerably. In January 1953, one month before the merger, of the 49 half-hours programed by the network at night, 11 were sold and 38 unsold. Two years later the situation was reversed, with only 11 half hours unsold. So far this season, 14 half hours and two alternate sponsorships remain unsold (excluding co-op shows) with two months of the selling season left.

PIB gross billings figures also illustrate the sales trend. In 1953 ABC billings were 15% above the previous year compared with 26% for all networks. Last year ABC billings were up 64% over the previous year while the increase for all networks was 41%.

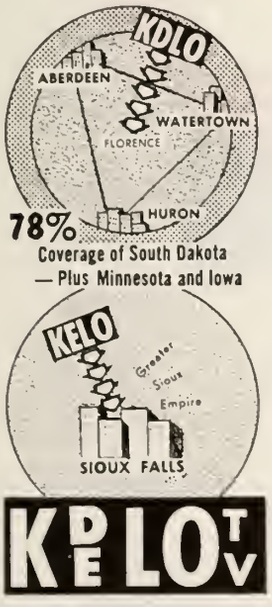
Q. How has ABC built up its programing?

A. By April of this year the new

HOW ABOUT THAT JOE FLOYD TRIANGLE?



Joe's putting a whole new market on the tv map . . . 78,000 single-station homes, massed in the great Aberdeen - Watertown - Huron triangle, with transmitter strategically located at Florence, South Dakota. You can reach this great new market only through the Joe Floyd-operated KDLO-TV (CHANNEL 3), a proud, powerful interconnected companion of KELO-TV Sioux Falls.



JOE FLOYD, President
NBC (TV) PRIMARY
CBS • ABC • DuMONT
represented by
H-R TELEVISION

ABC had invested more than $70 million in programing and talent commitments. Half of this has gone for the Walt Disney Enterprises. The network has built its programing in all the basic ways possible: (1) outright acquisition of programs from other networks or producers, (2) attracting advertising-controlled programs and (3) developing its own packages. The importance of shows produced by motion picture studios might be considered, because of their importance, as a fourth method.

Q. What programs has ABC added to its roster?

A. Before the merger ABC had a basic structure of seven shows. These were *Name's the Same, Lone Ranger, Stu Erwin, Super Circus, You Asked for It, Walter Winchell* and *Adventures of Ozzie and Harriet.*

For its first season after the merger, ABC added: *Danny Thomas Show, Ray Bolger Show, Cavalcade of America, U. S. Steel Hour, The Tv Hour, Pepsi Cola Playhouse, Break the Bank* and *John Daly and the News.*

This past season, the new shows mounted. Here's the list: *Disneyland, Treasury Men in Action, Masquerade Party, Tv Reader's Digest, NCAA Football, Dollar a Second, Monday Night Boxing, 20 Questions, Rin-Tin-Tin, Stork Club, Who Said That, Star Tonight, The Vise, Kukla, Fran and Ollie, Stop the Music* and *Voice of Firestone.*

Q. What programs is ABC adding for the coming season?

A. With the selling season not yet open and 11 hours not yet programed, shows added so far include: *Chance of a Lifetime, Warner Bros. Presents, Wyatt Earp, Du Pont Theatre, MGM Parade, Penny to a Million* (which started last this past season), *Bishop Sheen, Down You Go* and *Wednesday Night Fights.*

In addition, ABC is planning a 90-minute feature film show on Sunday, is deciding betweeen *Jungle Jim* and *Sheena, Queen of the Jungle* for early Monday evening, has to pick a show title for Ciba Pharmaceutical, and, most important of all, has to program Saturday night, which is wide open. As mentioned in a previous section, ABC has an hour drama in mind for Saturday. ★ ★ ★

NOW

You can have Song-ads, America's foremost producers of filmed musical and radio jingle commercials work for you!
For as little as

$150 net

A complete AUDITION package ready for CLIENT SUBMISSION.

You need send us only:—

1. Purchase order for $150. (So we have something to work with)
2. Tear sheets and scripts about product. (So we know something about it)
3. Five points about product, in order of their importance. (So we know where to put emphasis)
4. Your client's philosophy about account. (So we get the *feel* of it)
5. Whether for television and/or radio and lengths of commercials wanted. (So we can tailor-make your commercial to fit your plans)

INSURE

client acceptance of your idea with a *complete* AUDITION PRESENTATION.
This package will be *created* especially so your consumers hum, sing and talk about YOUR advertised message . . . . .
AND *BUY* YOUR PRODUCT.

WRITE OR WIRE TODAY



YOU CAN BE SURE IF IT'S A Song-ads PRODUCTION

6000 SUNSET BLVD., HOLLYOOD 28, CALIFORIA . . . HOllywood 5-6181



NEW TOWER 1330 Feet above Average Terrain



NEW POWER

NOW! 100,000 WATTS

for Oklahoma sales

YOU NEED *channel* **2**

TULSA TOO

BASIC NBC

the eyes of Oklahoma

KVOO-TV

FOR CURRENT AVAILABILITIES CALL THE OFFICES OF BLAIR TV

SPONSOR

television BASICS

MORE THAN 36 MILLION TV SETS ENTERTAIN AND SELL IN U.S. TV HOUSEHOLDS

Page Number

Q. How are tv homes distributed in U.S.? **1**

Q. Where are tv sets located? **2**

Q. How does viewing vary with time of day? **3**

Q. How much "out-of-home" viewing is there? **4**

Q. Does tv audience composition change? **5**

Q. What effect does tv have on new markets? **7**

Q. What are network production cost averages? **9**

Q. How much money was spent in tv? **10**

Reprints will be available at 30c each. Quantity prices on request. Address Sponsor Services, Inc., 40 E. 49th St., New York 17, N. Y.

I Dimensions of TV's audience

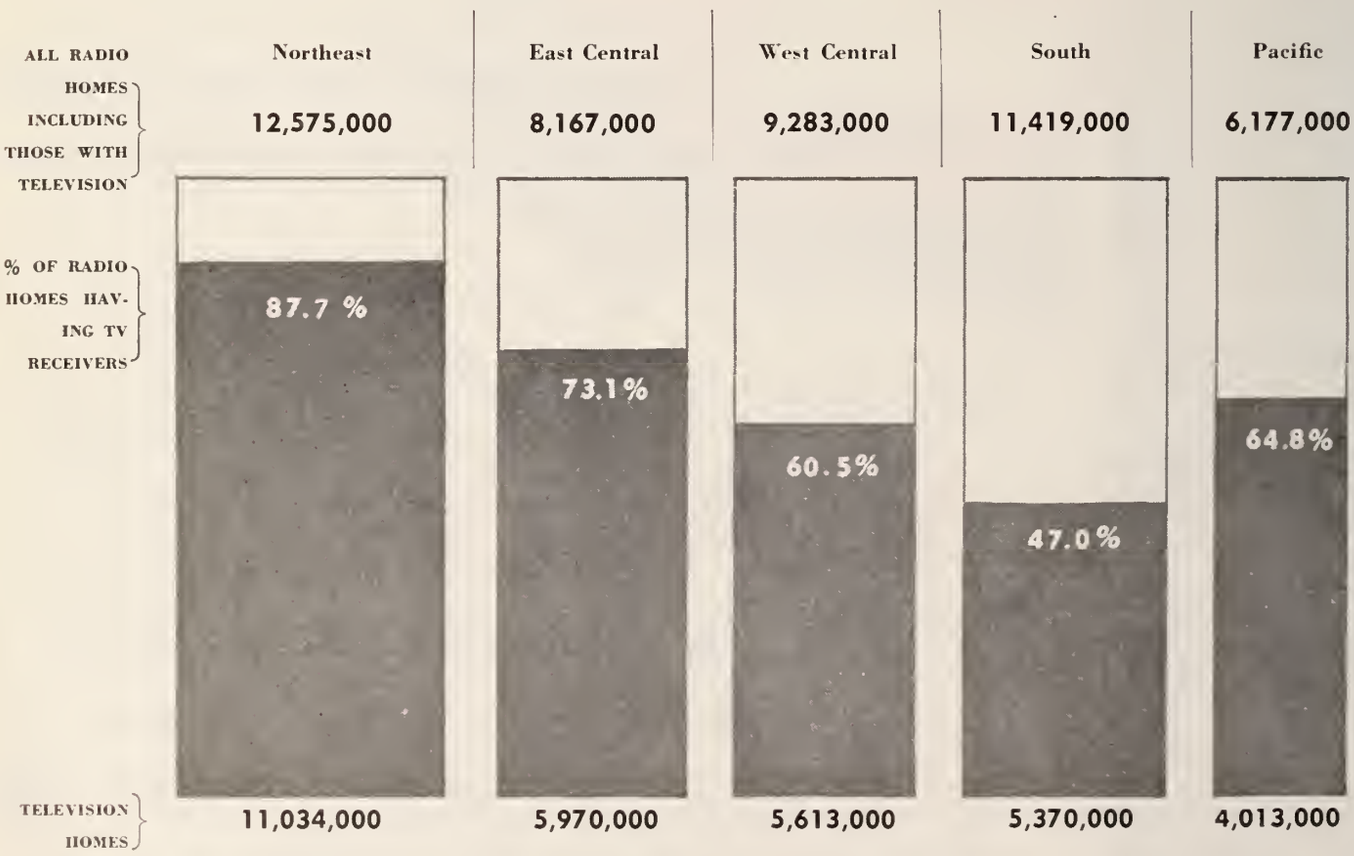
1. How many tv sets are there in the U.S. today?

SOURCE: NBC TV estimate



2. How are tv homes distributed by major U.S. areas?

SOURCE: A. C. Nielsen Co., May 1955



3. How many tv sets were produced and sold in '53 and '54?

SOURCE: RETMA figures for factory production, retail sales

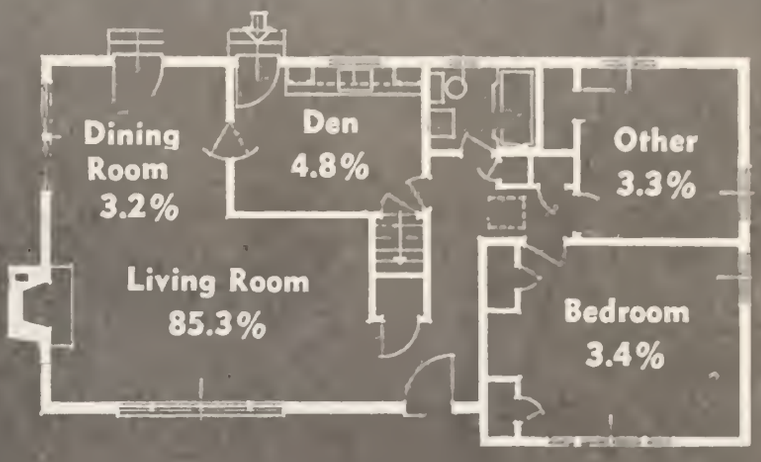
YEAR	PRODUCTION	RETAIL SALES
1953	7,215,827	6,370,571
1954	7,346,715	7,317,034

4. Where are tv sets located in U.S. homes today?

SOURCE: "National Survey of Radio and Television Sets," May 1954 by Alfred Politz for ARF

Tv is "living room" medium

More than eight out of ten home tv sets are located in the living room, far more than all other home locations combined. This location pattern, found by Politz in '54 study for Advertising Research Foundation, helps explain why tv has often scattered radio into non-living-room locations, and why tv set manufacturers are now busy establishing "second-set" market.



For comparable chart of radio set location see page 2 of Radio Basics.

5. How many tv homes today are multi-set tv households?

SOURCE: NBC TV estimate for June 1955

ONE-SET HOMES: 94.3%



TWO-SET HOMES: 5.7%



Although two-thirds of U.S. radio households own two or more radios (see "Radio Basics"), most television families own just one tv receiver. However, estimates by NBC TV researchers of number of tv sets and tv homes in U.S. indicates small but noticeable trend to multi-set tv ownership. Other figures show that multi-set tv families are more likely to be in large urban areas long served by tv; Advertest checkup in New York in '54 showed 9% of families owning two or more. In newest tv areas, figure is small.

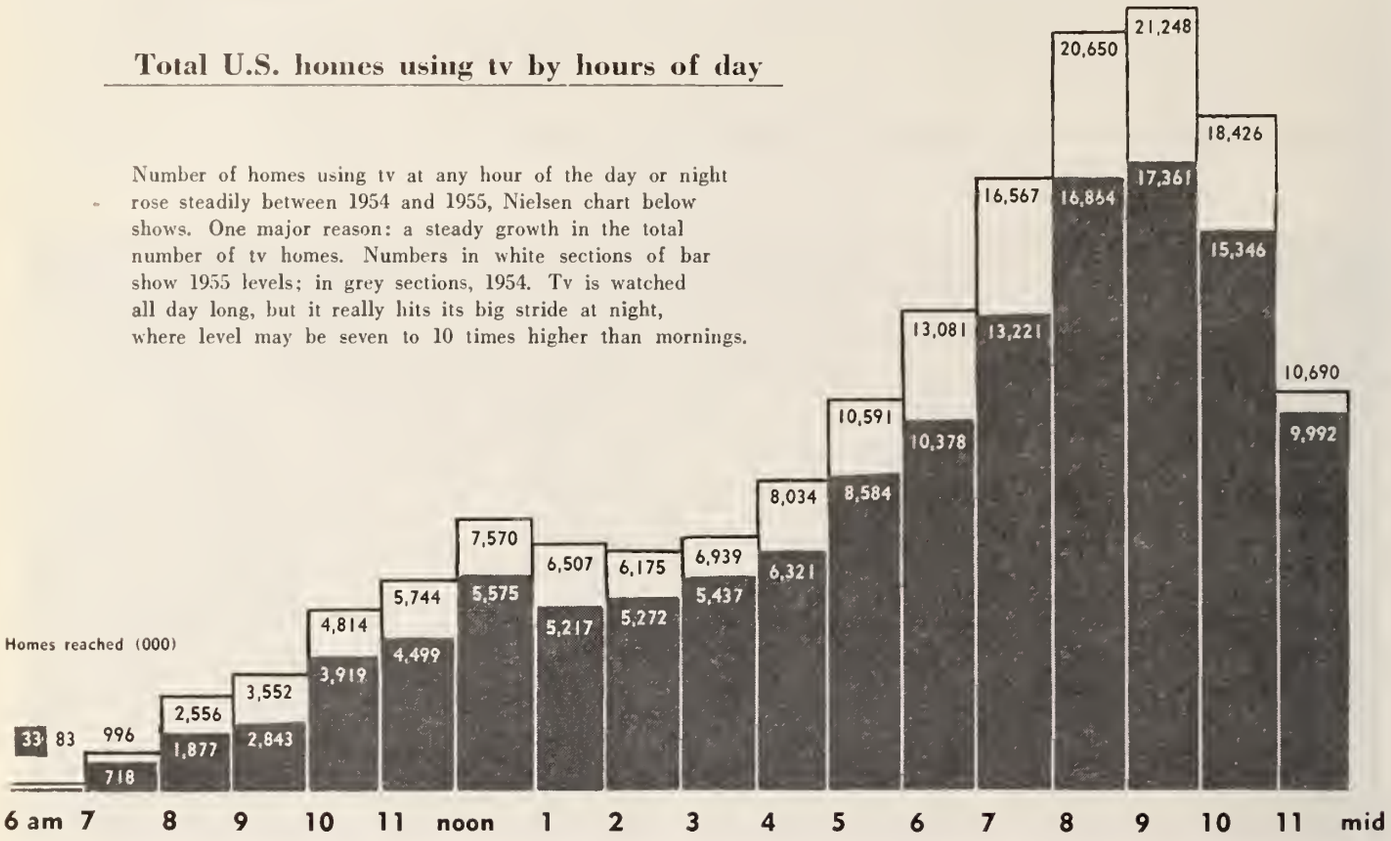
II Television viewing habits

1. How does tv viewing level vary with the time of day?

SOURCE: Nielsen Television Index, March 1955

Total U.S. homes using tv by hours of day

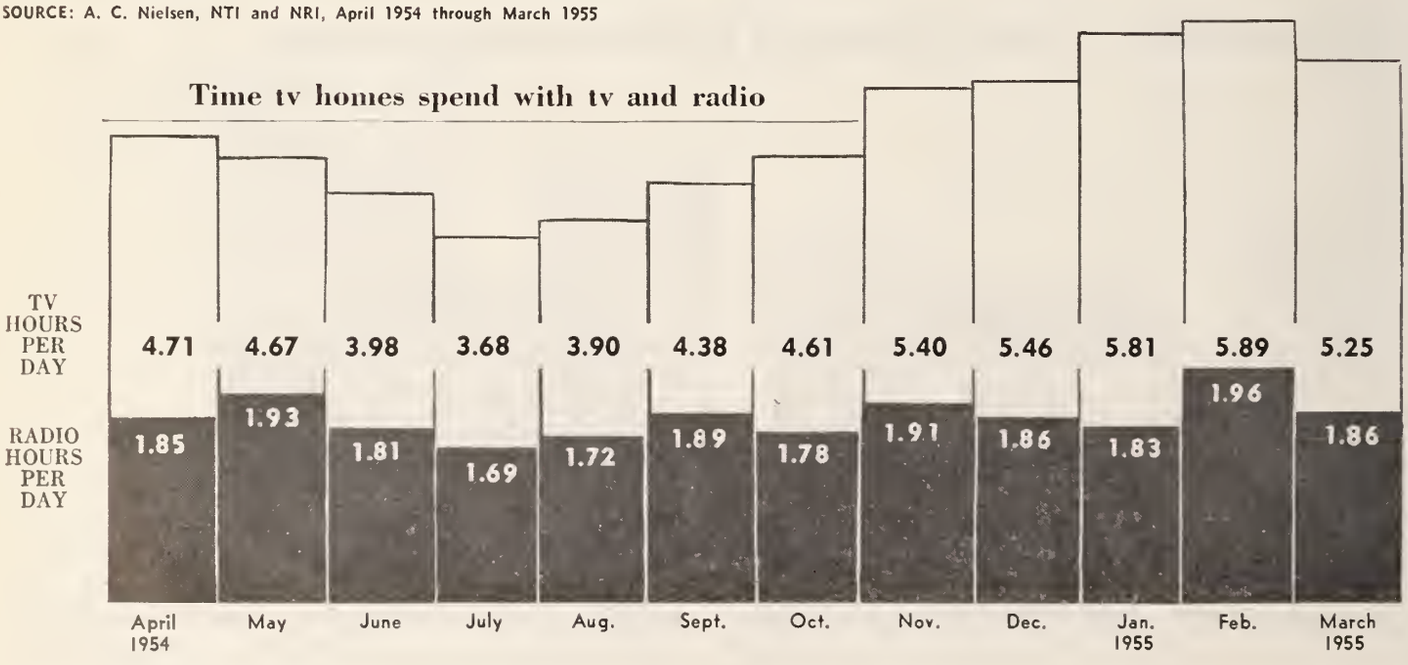
Number of homes using tv at any hour of the day or night rose steadily between 1954 and 1955, Nielsen chart below shows. One major reason: a steady growth in the total number of tv homes. Numbers in white sections of bar show 1955 levels; in grey sections, 1954. Tv is watched all day long, but it really hits its big stride at night, where level may be seven to 10 times higher than mornings.



2. How does tv and radio usage compare in tv homes?

SOURCE: A. C. Nielsen, NTI and NRI, April 1954 through March 1955

Time tv homes spend with tv and radio



TO SELL ST. LOUIS

. . . TELL your sales story to the people who live in the 800,000 television homes who tune in regularly to St. Louis' FIRST television station . . . KSD-TV . . . the NBC television network affiliate in the nation's NINTH LARGEST MARKET. To sell St. Louis more effectively . . . more economically . . .

SELL ON KSD-TV

The St. Louis Post-Dispatch Television Station
100,000 Watts on VHF Channel 5



National Advertising Representative.

NBC SPOT SALES

3. How widespread is out-of-home television viewing?

SOURCE: "The Kansas Radio-Tv Audience, 1954" by Dr. F. L. Whan

14% of family members see tv away from home

(Percentages based on replies from 6,887 families reached by interview)

	All Families	Farm Families	Village Families	Urban Families
Per Cent Answering Questions:				
Yes	14.3%	10.9%	13.8%	17.0%
No, none do	82.5	84.7	82.3	81.0
I don't know	3.2	4.4	3.9	2.0
	100.0	100.0	100.0	100.0

Out-of-home tv viewing is not by any means as widespread as out-of-home radio listening. But, chart above, part of 18th annual study of Kansas broadcast audience made for WIBW, Topeka, shows that there is a certain amount of regular away-from-home viewing. Survey was a carefully controlled operation, done with personal interviews in large cross-section sample of town-and-country viewers. Non-home viewing is highest in major urban areas.

4. Where does out-of-home tv viewing take place?

SOURCE: "The Kansas Radio-Tv Audience, 1954" by Dr. F. L. Whan

Nearly all of it is in someone else's home

(Replies From 985 families reporting outside use of TV used in analysis)

	All Families	Farm Families	Village Families	Urban Families
Per Cent Reporting Seeing Television Regularly at:				
A neighbor's home	30.2%	37.3%	41.1	22.5%
Some other friend's home	24.0	13.7	19.1	30.6
A relative's home	34.4	37.7	30.3	34.5
At some other town	3.2	5.9	1.1	2.9
At business places	4.4	4.4	5.3	4.0
At "the club"	1.3	-	0.5	2.2
At school	0.4	0.5	0.5	0.2
All other places combined	2.1	0.5	2.1	3.1
	100.0	100.0	100.0	100.0

Chart above gives a good idea of where out-of-home viewing is done. In the strictly rural areas, most of it takes place at the home of a neighbor or relative, during a visit. In the urban areas, the pattern is similar, although "relatives" seem to have an edge over "neighbors," unlike the rural pattern.

Other out-of-home locations are largely in the "marginal" category. One possible influencing factor in this study: Kansas does not have bars & grills, although as chart indicates, it does have private clubs. In urban areas in the East, taverns would probably claim a share of the tv audience, since there's hardly a saloon that doesn't have its television set going at all hours.

In any event, due to the tremendous penetration of tv in U.S. homes and the relative immobility of tv receivers the patterns above, bars or no bars, are largely true of the U.S.

stacking up nicely!

WNBQ famous "Chicago School" of television has a bright new honor pupil on its roster—the BOB & KAY WITH EDDIE DOUCETTE show.

Every weekday, 12:45 to 2:00 p.m., these three Chicago favorites turn the pages of their TV Magazine of the Air. Women are making a pleasant daily habit of Bob & Kay's interviews with fascinating people, Eddie Doucette's cooking demonstrations, and musical features by the Art Van Damme Quintet and Joe Gallicchio's orchestra.

Yes, the new show is stacking up nicely! And, backed by an active promotion and merchandising service, it's well embarked on a career of making sure for advertisers that

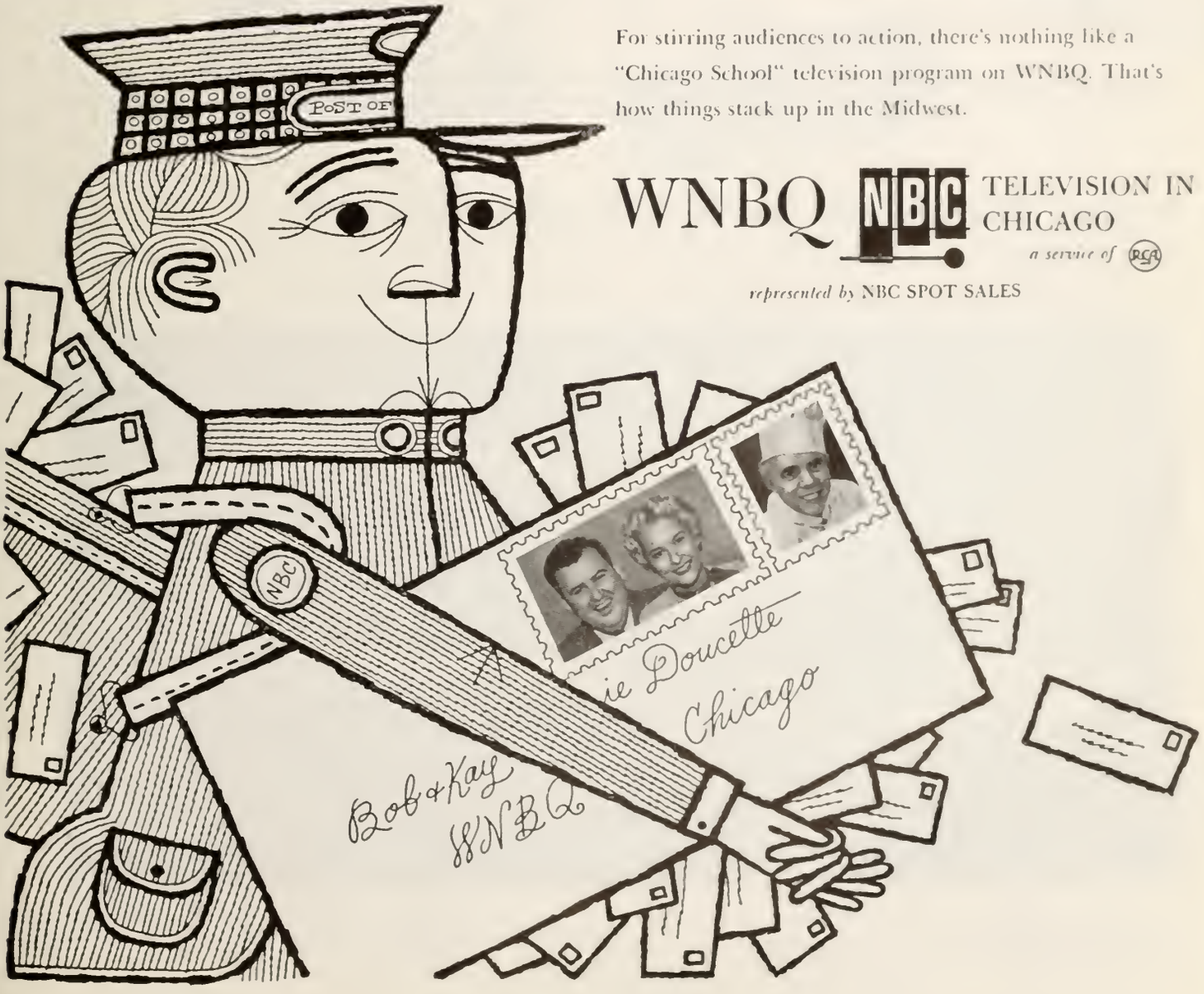
THE PAY-OFF IS AT THE POINT OF SALE!

A few weeks after its premiere, BOB & KAY WITH EDDIE DOUCETTE invited its viewers to send in their names, addresses and telephone numbers, to qualify for attractive prizes. For four weeks running, the mail stacked up at the rate of 2,500 pieces a week. A grand total of 10,000 pieces of mail—and the show's just getting going!

For stirring audiences to action, there's nothing like a "Chicago School" television program on WNBQ. That's how things stack up in the Midwest.

WNBQ NBC TELEVISION IN CHICAGO
a service of RCA

represented by NBC SPOT SALES



5. How does tv audience composition vary during the week?

SOURCE: American Research Bureau, Fall 1954

MONDAY THROUGH FRIDAY

TIME SEGMENT	MEN	WOMEN	KIDS (UNDER 16)	VIEWERS-PER-SET
SIGN-ON TO NOON	15%	49%	36%	1.8
NOON TO 6 PM	12%	55%	33%	1.8
6 PM TO SIGN-OFF	34%	45%	21%	2.5

SATURDAY

TIME SEGMENT	MEN	WOMEN	KIDS (UNDER 16)	VIEWERS-PER-SET
SIGN-ON TO NOON	13%	13%	74%	2.3
NOON TO 6 PM	46%	25%	29%	2.3
6 PM TO SIGN-OFF	34%	38%	38%	2.7

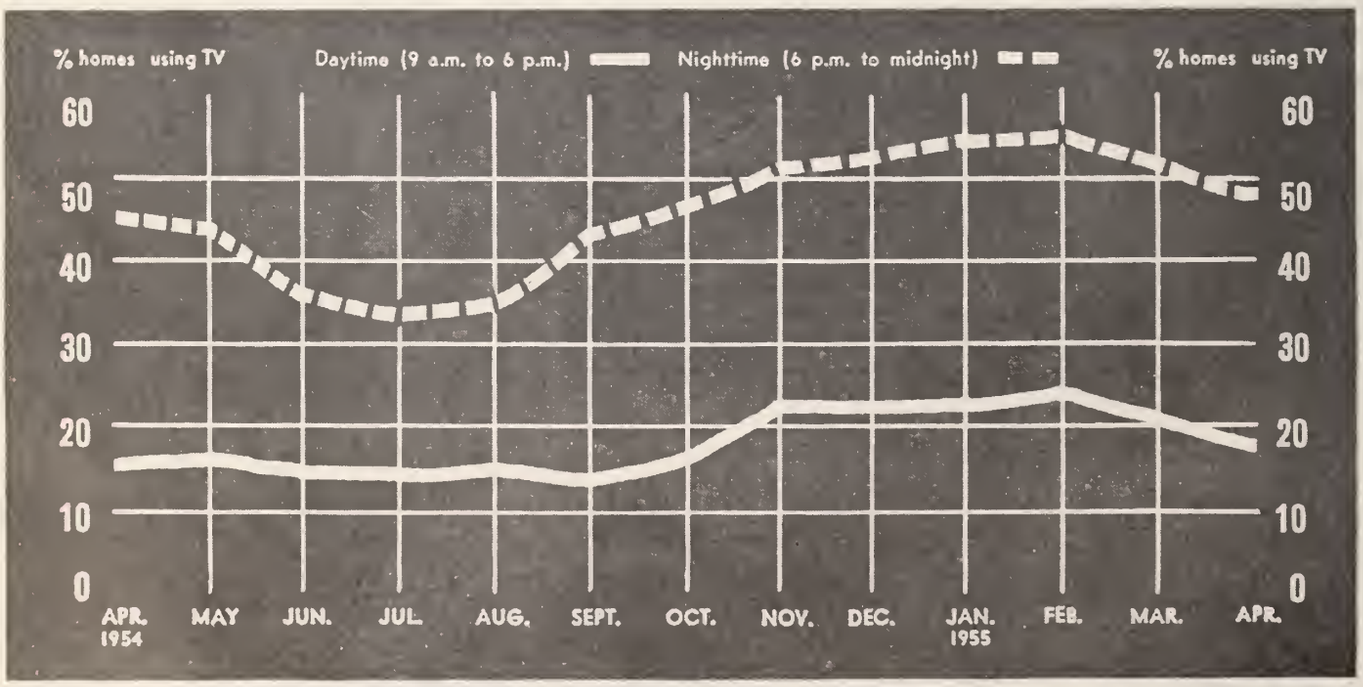
SUNDAY

TIME SEGMENT	MEN	WOMEN	KIDS (UNDER 16)	VIEWERS-PER-SET
NOON TO 6 PM	42%	32%	26%	2.4
6 PM TO SIGN-OFF	33%	39%	18%	2.4

In chart above, audience composition and viewers-per-set should be used together. ARB home audience figure should be multiplied by v-p-s, then percentage of men-women-kids figured. There's a higher percentage of women in daytime, but more viewing at night

6. How does tv home viewing vary month-by-month?

SOURCE: Nielsen Television Index, April 1954-April 1955



WICU Erie — the Nation's SuperTest Market!



Agency people agree that the longest distance in the world is between the retailers' shelves and the customers' shopping basket, particularly when it comes to introducing a new product on the market . . . But that is not so in Erie, Penna., the shopping center of Northwestern Pennsylvania, Western New York and Eastern Ohio where WICU's fabulous growth as an advertising medium has been built on one successful test market campaign after another.

WICU ranks 11th in the nation among cities of all sizes, and second in the nation, first in the Middle Atlantic States and first in Pennsylvania as a Test Market, for population group.

. . . SALES MANAGEMENT (1955 Test Market Study)

WICU serves a television market of 235,300 families with retail sales of $904,928,000 and an effective buying income of $1,345,555,000 —and a standard metropolitan area of 68,600 families with retail sales of $303,452,000 and an effective buying income of $380,357,000.

. . . TELEVISION MAGAZINE (1955 Data Book)

WICU ERIE, PA.

CHANNEL 12 • NBC • ABC • DUMONT



• RADIO
• TV
• NEWSPAPER

EDWARD LAMB Enterprises INC.

HOME OFFICE—500 EDWARD LAMB BLDG. TOLEDO, OHIO WASHINGTON OFFICE 1177 NATIONAL PRESS BLDG

ERIE'S FAVORITE RADIO STATION—WIKK • ABC • NBC

WICU—Erie, Pa.
Edward Petry & Co., Inc.

WIKK-AM—Erie, Pa.
Edward Petry & Co., Inc.

WTOD—Toledo, Ohio
Forjoe

WHOO—Orlando, Florida
Forjoe

WMAC-TV—Massillon, Ohio
Edward Petry & Co., Inc.

The Erie Dispatch—Erie, Pa.
Reynolds-Fitzgerold

7. How do tv families and non-tv families compare in size?

SOURCE: "Television's Daytime Profile," NBC TV Research Dept.

Family size and composition of tv homes, daytime homes

	Total Homes (2,871)	TV Homes (1,673)	Non-TV Homes (1,198)	Daytime Homes (1,099)	Non-Daytime Homes (1,676)
One or two persons	35.7%	29.3%	44.1%	26.2%	41.6%
Three persons	20.4	22.0	18.2	22.3	19.3
Four persons	20.9	24.8	15.9	25.7	17.8
Five or more persons	23.0	23.9	21.8	25.8	21.3
ALL HOMES	100.0%	100.0%	100.0%	100.0%	100.0%
Number of Persons Per 100 Homes:					
Male Adults	102	108	93	110	98
Female Adults	118	120	115	116	118
Children	127	132	120	145	116
TOTAL PERSONS	347	360	328	371	332

8. How does annual income of tv families, non-tv compare?

SOURCE: "Television's Daytime Profile," NBC TV Research Dept.

Tv family's income is 48% larger than non-tv home

	Total Homes (2,871)	TV Homes (1,673)	Non-TV Homes (1,198)	Daytime Homes (1,099)	Non-Daytime Homes (1,676)
Under $2,000	17.4%	7.7%	30.3%	8.6%	22.0%
$2,000 – $2,999	17.0	12.7	22.7	13.5	18.6
$3,000 – $4,999	36.4	40.2	31.3	42.2	33.5
$5,000 – $6,999	16.7	22.9	8.4	22.6	13.5
$7,000 and over	12.5	16.5	7.3	13.1	12.4
ALL HOMES	100.0%	100.0%	100.0%	100.0%	100.0%
Mean Family Income	$4,250	$4,940	$3,330	$4,710	$4,020

9. When do tv families shop for household, grocery products?

SOURCE: "Television's Daytime Profile," NBC TV Research Dept.

Days of the week on which shopping was done by tv homes

	Total Homes (2,871)	TV Homes (1,673)	Non-TV Homes (1,198)	Daytime Homes (1,099)	Non-Daytime Homes (1,676)
Made Any Shopping Trips On. . .					
Monday	46.4%	50.8%	40.6%	51.4%	43.7%
Tuesday	47.5	50.5	43.3	50.6	45.6
Wednesday	48.5	52.6	43.1	52.8	46.3
Thursday	47.9	51.8	42.7	51.1	46.1
Friday	56.6	62.4	48.7	62.1	53.4
Saturday	67.9	66.5	69.8	67.6	68.2
Sunday	15.1	18.4	10.6	17.2	13.7

EVEN WE WERE SURPRISED!



Results of April, 1955
California Central Valley
ARB area survey in

SACRAMENTO
STOCKTON and MODESTO
show

KBET-TV CBS
CHANNEL 10
Sacramento's ONLY VHF Station
LEADS BY MORE THAN

2½ to 1
over its closest
competitor

Out of 98 Weekly ¼ hour periods between 7:00 and 10:30 p.m. on a composite 7 day week.

KBET HAS 49 FIRSTS
1 TIE FOR FIRST

Of the top ½ hour weekly programs between 7:00 and 10:30 p.m. KBET IS FIRST WITH 11. Its nearest competitor is second with 3.

ALMOST A 4 TO 1 MARGIN OF LEADERSHIP AND... THIS AFTER ONLY TWO WEEKS ON THE AIR!

This is Leadership

KBET tv Channel 10

BASIC CBS

serving 350,000
television homes
in Central California

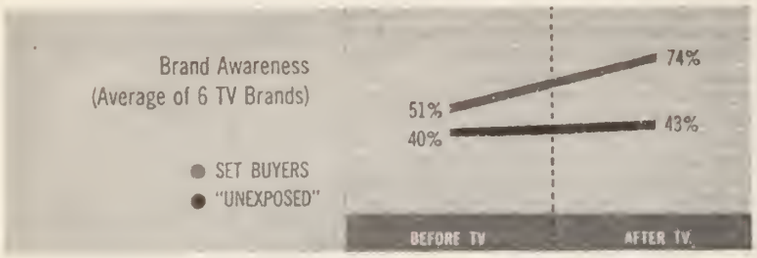
JOHN H. SCHACHT, General Manager
GEORGE J. KAPEL, Commercial Manager

REPRESENTED NATIONALLY BY

H-R TELEVISION, INC. NEW YORK CHICAGO HOLLYWOOD SAN FRANCISCO DALLAS ATLANTA HOUSTON

10. What is the effect of tv on a new market or tv home?

SOURCE: "Strangers Into Customers" study for NBC TV Research by W R. Simmons



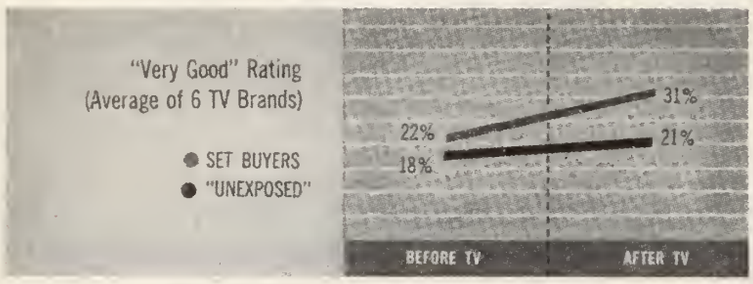
1. BRAND "AWARENESS" IS RAISED BY TV

In special survey conducted in Fort Wayne, Ind., before and after start (in fall of '53) of local tv service NBC TV found that "awareness" of name group tv-sold products went to new high (see chart) among tv owners compared to non-owners.

2. TV-PROMOTED SLOGANS JUMPED UP 54%

Three-quarters of viewers knew slogans of six tv-sold products after watching tv for several weeks: before tv, less than half of the same viewers knew same slogans. Instant Maxwell House slogan, for instance, gained 150% as a result of tv push.





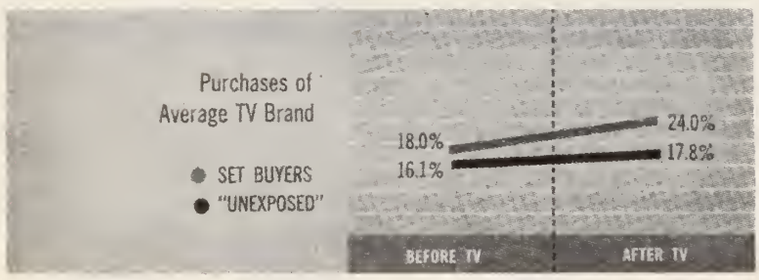
3. VIEWERS CONSIDER TV BRANDS "BETTER"

Women were asked to offer their opinion of tv brands on a scale ranging from "Poor" to "Very good." Latter rating for every single tv brand went up. Gain noted among "unexposed" (to tv) group was tripled in video homes. Lilt went from 12% to 17%; Cheer jumped up from 17% to 24%.

4. TV BRANDS ARE PREFERRED 2-TO-1

Pairs of competing products (tv brands and non-tv brands) were checked before and after start of local tv. The tv brands all gained, usually at the expense of the non-tv, in general brand preference.



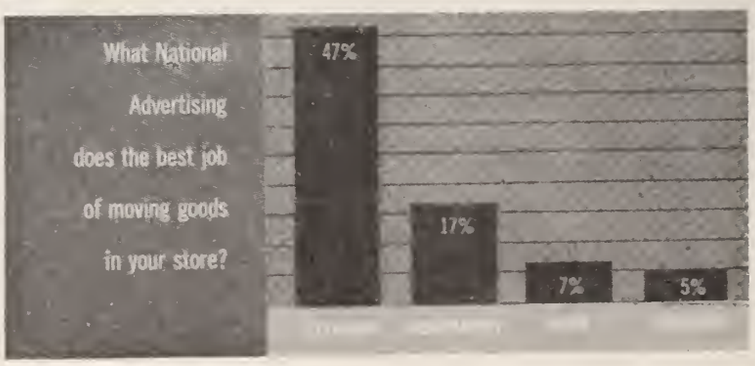


5. BUYING OF TV BRANDS SHOT UP 33%

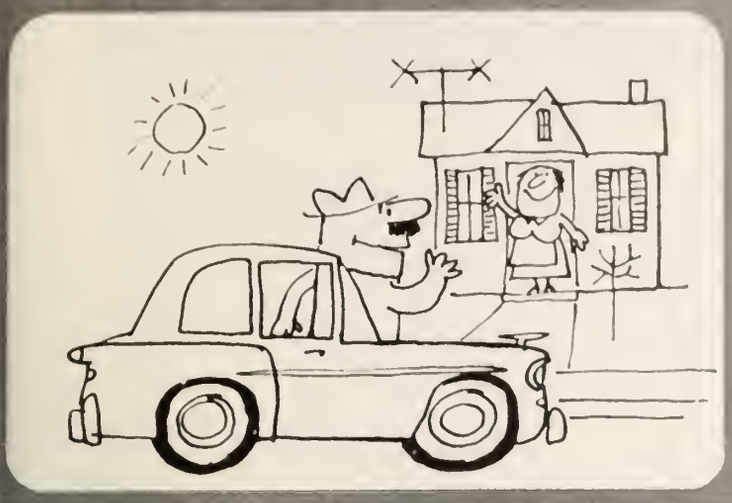
In less than four months, the average tv-sold brand registered a 33% purchase increase among new tv viewers in Fort Wayne. Same brands only jumped 12% among non-tv families. Non-tv brands were hard-hit. Bab-O lost 12% of customers; Ajax gained 47%. Scotties doubled sales over pre-tv.

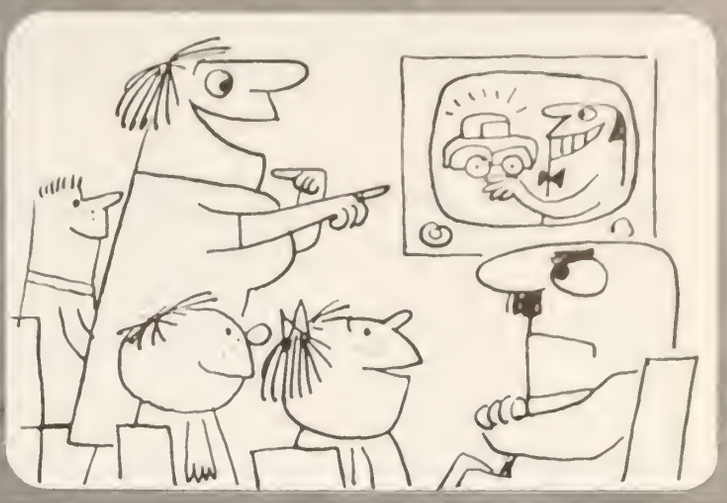
6. TV "SELLS BEST," SAID RETAILERS

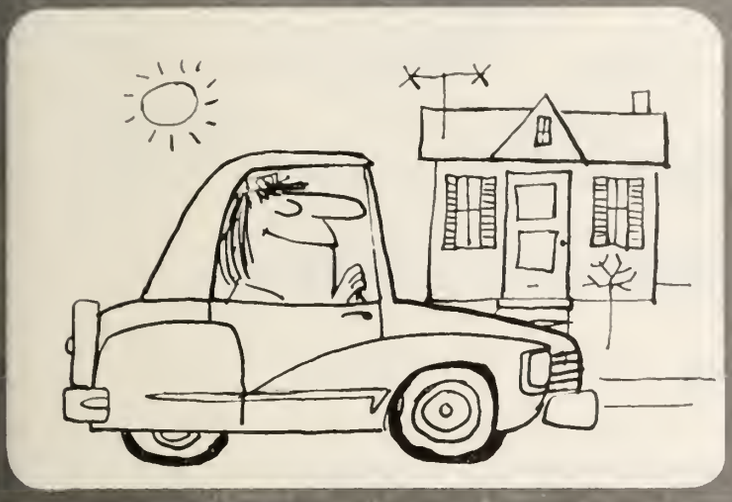
Separate study was done among all food and drug dealers in Fort Wayne after tv. Four dealers in every 10 stocked new brands as a result of tv advertising. More than twice as many dealers named tv as "national advertising doing best job of moving goods" compared to those naming other media. Dealers gave the best displays to tv-sold products.



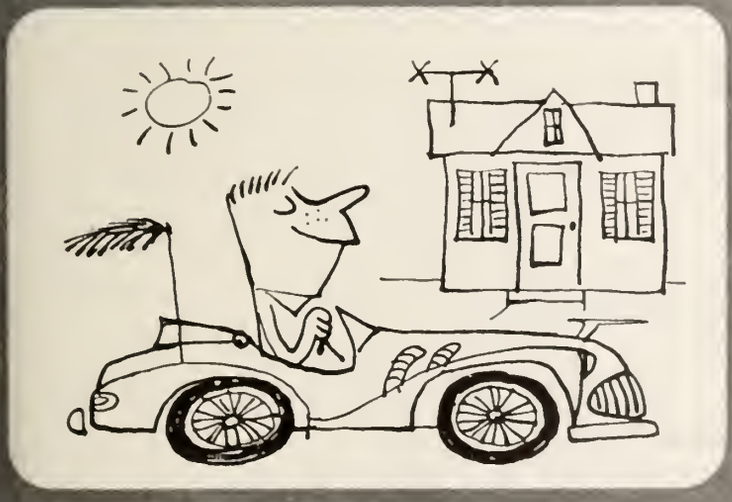
We're moving more motor cars in motorized San Diego!

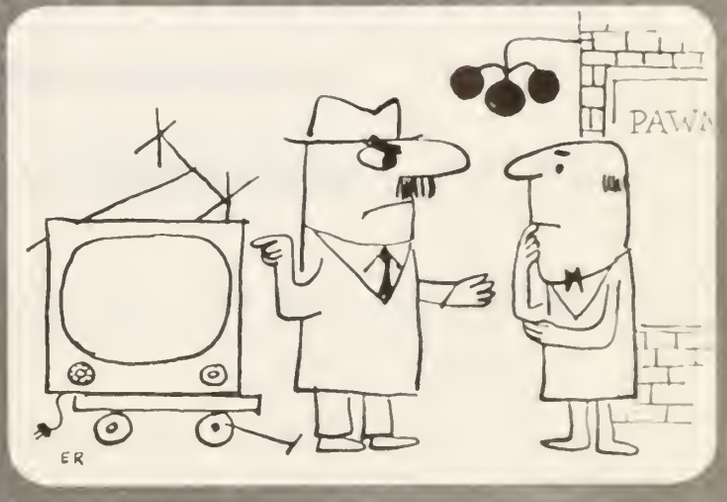












41% more than in 1951
for a 1954 total of $160,956,000* worth!

This is more "automotive" sales
than Miami, Louisville or Columbus, Ohio!

We've got more people, making more, spending more
and watching Channel 8 more than ever before!

**Sales Mgt., 1955*

KFMB TV

ABC CBS

WRATHER-ALVAREZ BROADCASTING, INC SAN DIEGO, CALIF
REPRESENTED BY PETRY

America's more market

III Cost of television advertising

1. What's the cost-per-1,000 commercial minutes of tv shows?

SOURCE: A. C. Nielsen. For two weeks ending 12 Feb. 1955

Cost-per-1,000 Commercial Minutes, by program type

Half-hour weekly shows:	Cost-per-1,000 commercial minutes	Homes reached (Average-Audience basis)	Number of tv shows
MYSTERY DRAMA	$3.70	5,816,000	7
TALENT VARIETY	$2.90	5,787,000	3
SITUATION COMEDY	$3.67	6,456,000	29
GENERAL DRAMA	$3.81	6,122,000	15
GENERAL VARIETY	$3.33	7,805,000	8
QUIZ-AUD. PARTIC.	$3.53	5,459,000	18
QUARTER-HR. SHOWS	$3.04	3,765,000	13
ONE-HOUR SHOWS	$2.54	8,332,000	18

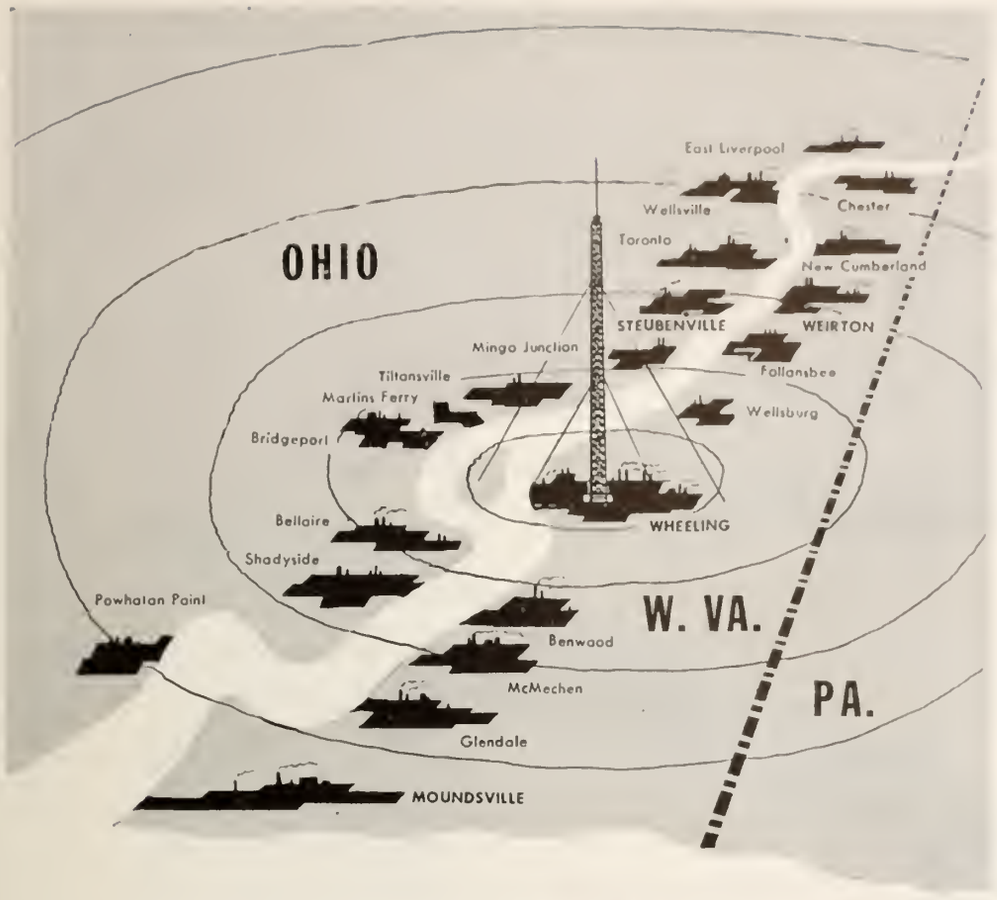
2. How do basic day and night tv buys compare?

SOURCE: NBC TV Research, based on Nielsen data

Daytime can offer higher frequency for similar costs

	Alternate week evening half-hour (Average all evening ½-hr. shows)	Six daytime quarter hours (Two quarter hours in 3 shows)
Total Cost (1)	$57,000	$60,800
Cumulative rating estimate (2)	22.7	21.0
Different homes reached (2)	6,700,000	6,300,000
Frequency per viewing home (2)	1.0	2.0
Home commercial impressions (3)	18,300,000	35,300,000

1. Average all evening half-hour programs as of 1955 television season (time and talent). | 2. Estimate of evening show ratings for 1955. Daytime based on turnover of 3.0 in two weeks. | 3. Using average-per-minute ratings of Nielsen Television Index to estimate commercial minutes.



These are but a few of the national and internationally known enterprises located in the Wheeling-Steubenville Area:

Bloch Bros. Tobacco Co.
Columbia Southern Chemical Corp
Continental Foundry & Machine Co
Follansbee Steel Corp.
Fostoria Glass Co.
Hammond Bag & Paper Co
Harker Pottery Co
Hazel-Atlas Glass Corp
Wheeling Machine Products Co.
Imperial Glass Corp.
Kaiser Motors Corp.
Louis Marx Toy Co.
National Analine
J. L. Stifel & Sons, Textiles
Sylvania Electric Products, Inc.
U. S. Stamping Co.
Weirton Steel Co.
Wheeling Corrugating Co.
Wheeling Steel Corp.

. . . the Low-Down on the UPPER OHIO VALLEY!

Wheels are whirring in the Wheeling-Steubenville market—aptly called "the rich Ruhr Valley of America." This is a major market with an abundance of natural resources and fuel; a plentiful supply of manpower has attracted and continues to attract more big industry.

The industry is diversified, including steel, steel fabricating, chemicals, pottery, glassware, paint, toys, tobacco and textiles.

Smart advertisers have learned the best medium to reach this rich market effectively and at the lowest cost per thousand is WTRF-TV, Wheeling, West Va. Within its coverage area there are 416,210 families, consisting of 1,409,300 people, owning 307,400 television sets. The combined annual spendable income of this market is $1,973,985,000 or an average of $4,742 per household.

WTRF-TV operates with 316,000 watts on channel 7, broadcasting 120 hours of programming a week including top NBC and ABC shows, supplemented by local originations of widespread interest. Every survey made in the Wheeling-Steubenville area has given WTRF-TV a sweeping majority, the latest Telepulse indicating that 63.5% of the tuned in audience between 12 noon and midnight dialed channel 7.

When planning any television campaign intended to penetrate the major markets of America, remember the "Ruhr Valley of America" and the best medium to reach it—WTRF-TV. For availabilities call Hollingbery or Bob Ferguson, VP and General Manager, Wheeling 1177.

WHEELING, WEST VIRGINIA

Channel **7** 316,000 Watts

Equipped for network color



3. What are network per-telecast production cost averages?

SOURCE: Network Tv Comparagraph, appearing in alternate issues of SPONSOR. Costs below are from 27 June 1955.

Costs by types range from $200,000 on down

90 Min. "Spectaculars"		Half-hour Drama	
Av. per show:	**$200,000**	Av. per show:	**$28,000**
One-hour Variety		Quiz, Aud. Partic.	
Av. per show:	**$66,000**	Av. half hour:	**$14,000**
One-hour Drama		Network Participations	
Av. per show:	**$36,000**	Av. per minute:	**$4,250**
Situation comedy		Daytime Quarter-Hours	
Av. half hour:	**$30,000**	Av. per show:	**$2,750**

COST RANGE of shows included in tabulations for chart above varied widely by categories. Quiz shows ranged from a low of $4,500 to a high of $25,000 weekly; hour variety shows ranged from $45,000 to a peak of $90,000 apiece. Drama shows all were close to average.

4. What's been the trend in spot tv spending in '53-'54?

SOURCE: N. C. Rorabaugh

Biggest spot tv users spent over $30 million

	3rd Quarter 1953	4th Quarter 1953	1st Quarter 1954	2nd Quarter 1954	3rd Quarter 1954	4th Quarter 1954
DETERGENTS, SOAPS	$874,658	$1,399,101	$1,157,160	$2,327,278	$1,956,100	$1,521,911
TOILET SOAPS	297,242	273,272	240,479	305,530	402,078	344,708
SHORTENINGS	92,946	97,620	158,843	209,014	269,410	411,508
MARGARINES	42,942	514,836	1,084,022	722,793	240,816	504,702
DENTIFRICES	569,842	1,024,254	1,597,352	1,612,558	1,879,553	1,865,458
HOME PERMANENTS	663,421	415,415	337,381	699,289	931,765	353,983
SHAMPOOS	422,900	511,043	607,987	388,366	705,902	533,986
TOTALS	$2,963,951	$4,235,541	$5,183,224	$6,264,828	$6,385,654	$5,536,656

SHIFTING STRATEGY of key brand categories can be seen in chart above, prepared by N. C. "Duke" Rorabaugh. Total net (not gross) spending for time only was computed using maximum frequency discount rates on stations used. Brands in study included those of Colgate, Lever, P&G, Monsanto, Manhattan Soap, Babbitt, Fels, Antell, Jergens, Mrs. Tucker's, Swift, Best Foods, Std. Brands.



* SOURCE: Any and every single Hooper, Pulse and A.R.B. in the past 6 years . . . area, metropolitan, recall, diary and coincidental. Check ANY TV rating of Oklahoma and it bears out WKY-TV's continuing dominance. For the latest, call your Katz Representative.

Owned and operated by THE OKLAHOMA PUBLISHING COMPANY: The Daily Oklahoman, Oklahoma City Times, The Farmer-Stockman, WKY, WSFA, WSFA-TV . . . .

Represented by THE KATZ AGENCY.

IV Television's billings

1. How much money (gross) has been invested in net tv ('50-'55)?

SOURCE: Publishers Information Bureau

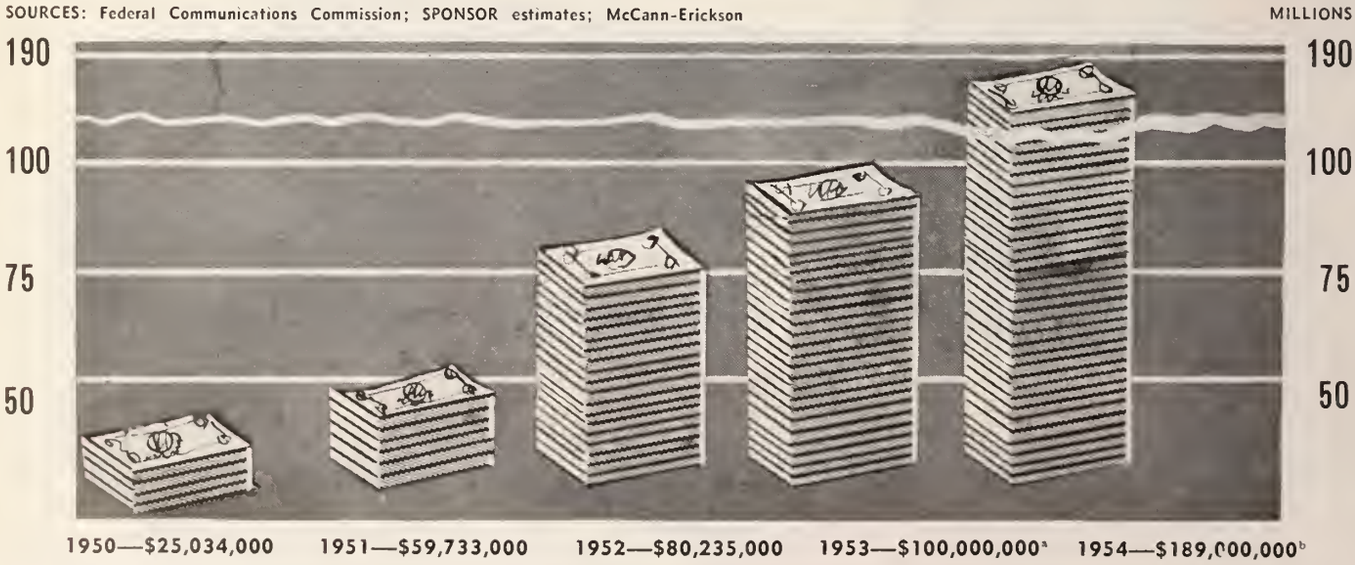
NETWORK	1950	1951	1952	1953	1954	1955 First 3 Months
ABC	$6,628,662	$18,585,911	$18,353,003	$21,110,680	$34,713,098	$11,092,316
CBS	$13,011,831	$42,470,844	$69,058,548	$97,466,809	$146,222,660	$46,562,763
DTN	(No report)	$7,761,506	$10,140,656	$12,374,360	$13,143,919	$1,949,860
NBC	$21,185,692	$59,171,452	$83,242,573	$96,633,807	$126,074,597	$39,714,529

YEARLY TOTALS

1949	$12,294,513	1951	$127,989,713	1953	$227,585,656
1950	$40,826,185	1952	$180,794,780	1954	$320,130,910

2. How much money have advertisers spent for spot tv time ('50-'55)?

SOURCES: Federal Communications Commission; SPONSOR estimates; McCann-Erickson



Dollar figures show national spot revenues of stations AFTER trade discounts of frequency and dollar volume; BEFORE commissions to reps, agencies, brokers.

[a]SPONSOR estimate based on television industry and rep forecasts
[b]McCann-Erickson Central Research Dept. estimate.

ASCAP

THE MUSIC OF AMERICA!

popular songs...
the hits of today and the enduring standards of tomorrow.

production numbers...
hit tunes from the most successful Broadway shows, past and present, and notable Hollywood musical films.

rhythm and blues...
new Latin tempos, favorite blues, syncopation and jazz—all unmistakably American.

folk songs...
work songs, play songs, regional songs, mirroring the history of the American people.

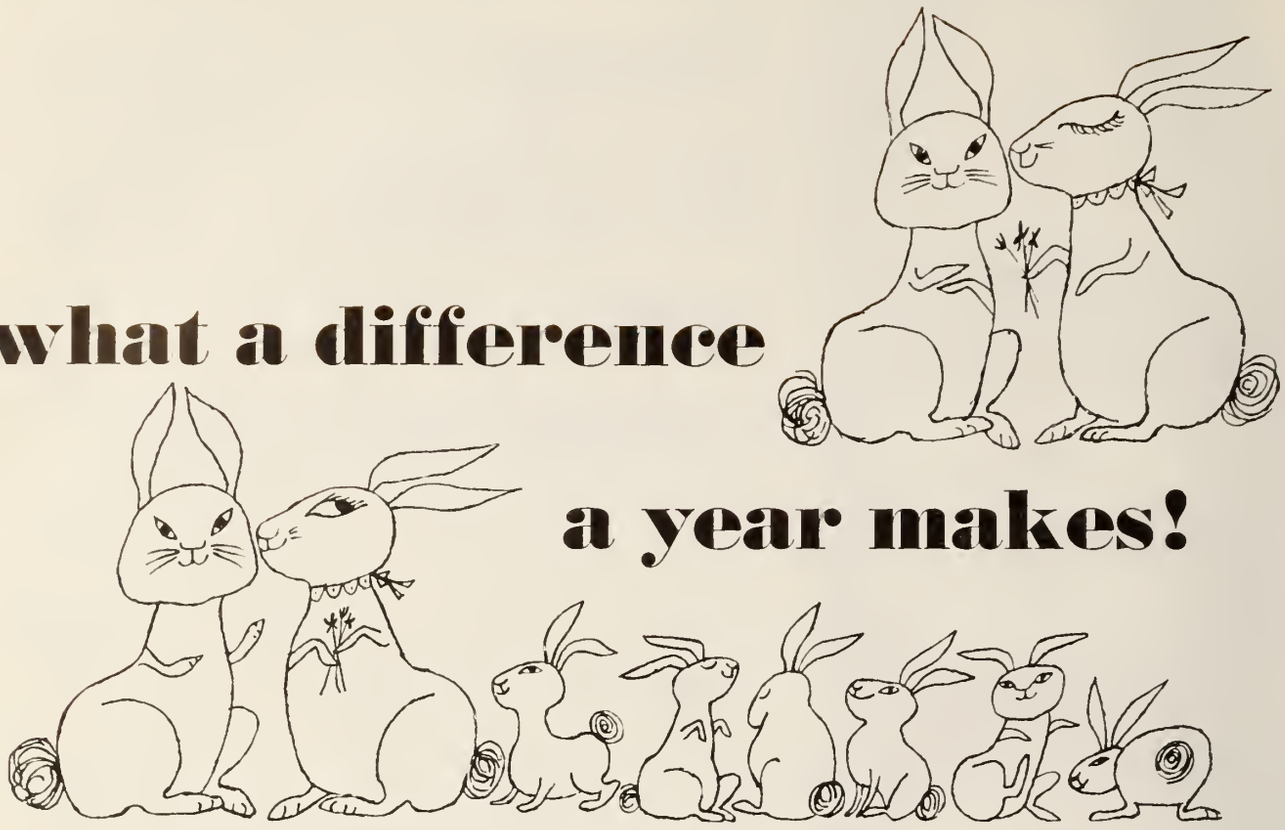
sacred music...
liturgical music, songs of faith, gospel hymns expressing the religious beliefs of Americans.

symphonic and concert works...
works of distinguished composers of great classics, daring innovators as well as creators in traditional patterns.

More than 3,900 writers and publishers are constantly adding new works to the extensive **ASCAP** repertory.

The American Society of Composers, Authors and Publishers
575 Madison Avenue, New York 22, N. Y.

what a difference a year makes!



JUNE, 1954	**TWO** FIRST RUN NATIONAL PROGRAMS **65** 1/2-HOURS OF FILM ENTERTAINMENT
JUNE, 1955	**EIGHT** FIRST RUN NATIONAL PROGRAMS **273** 1/2-HOURS OF FILM ENTERTAINMENT

Screen Gems 1955-1956 Production Schedule

PROGRAM	SPONSOR	ADVERTISING AGENCY
Adventures of Rin Tin Tin... ABC-TV... Fri., 7:30 p. m.	National Biscuit Co.	Kenyon & Eckhardt
Captain Midnight... CBS-TV... Sat., 11:00 a. m.	Wander Co.	Tatham-Laird
Celebrity Playhouse... National TV Spot	Falstaff Brewing	Dancer-Fitzgerald-Sample
Father Knows Best... NBC-TV... Wed., 8:30 p. m.	Scott Paper Company	J. Walter Thompson
Ford Theatre... NBC-TV... Thurs., 9:30 p. m.	Ford Motor Company	J. Walter Thompson
Patti Page Show... National TV Spot	Oldsmobile	D. P. Brother & Co.
Damon Runyon Theatre... CBS-TV... Sat., 10:30 p. m.	Anheuser-Busch	D'Arcy Advertising
Tales of the Texas Rangers... CBS-TV... Sat., 11:30 a. m.	General Mills	Tatham-Laird

SCREEN GEMS Inc.

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORPORATION, 233 WEST 49th STREET, NEW YORK 19, N Y · Circle 5-5044

SPONSOR

1955 FALL FACTS BASICS—SECTION **3**

film BASICS

TV FILM PROGRAMS REPRESENT 30% OF ALL PROGRAM HOURS THAT STATIONS CARRY

Page Number

Q. What's the dollar value of tv films? **1**

Q. What type of film shows do stations use? **2**

Q. How big is audience of film "reruns"? **3**

Q. How much "film time" do stations have? **4**

Q. What are basic tips in buying films? **5**

Q. What are tips for making commercials? **5**

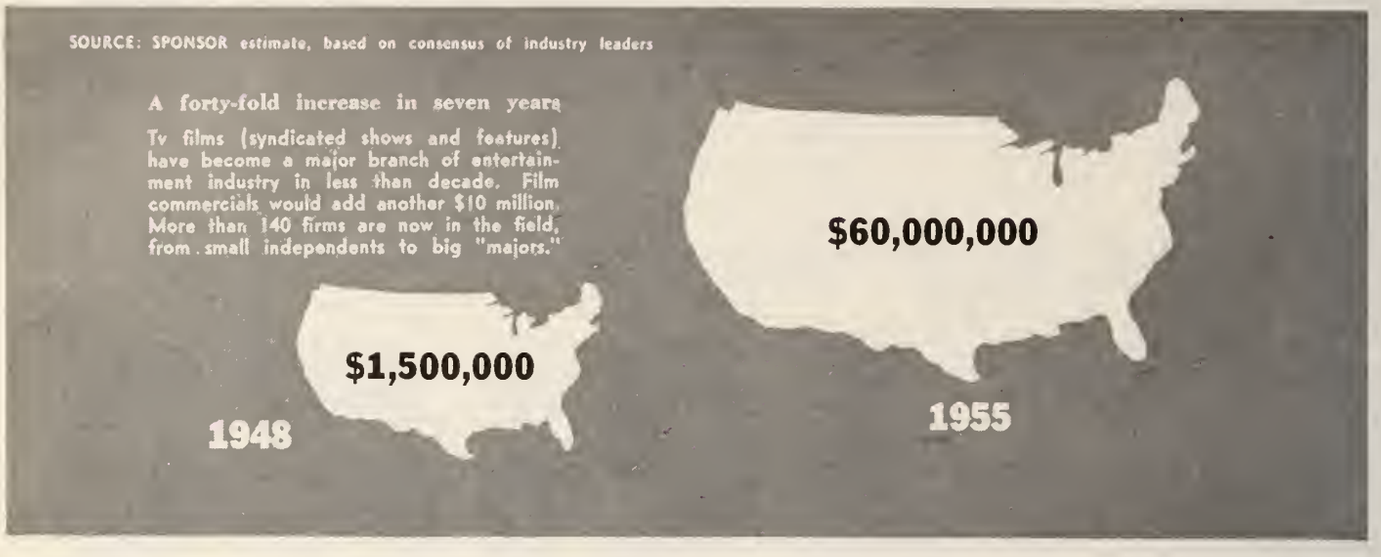
Q. Does film audience composition vary? **6**

Q. How do you convert footage to time? **7**

Reprints will be available at 25c each. Quantity prices on request. Address Sponsor Services, Inc., 40 E. 49th St., New York 17, N. Y.

I The extent film is used in television

1. What's the dollar value of the tv film program business today?



2. What percent of all programing does local tv film represent?

SOURCE: "Film Manual, 1955" of NARTB. Based on survey of U.S. tv stations.

STATIONS IN Group 1	STATIONS IN Group 2	STATIONS IN Group 3	STATIONS IN Group 4	STATIONS IN Group 5
41.3%	40.6%	26.5%	26.1%	32.1%

Explanation of station groupings is under chart below.

3. How many hours per week of local station programing are on film?

SOURCE: See question 2 above.

	Average Hours Per Week					
	Group 1	*Group 2*	*Group 3*	*Group 4*	*Group 5*	*All-station average*
Network hours	21:17	32:58	57:36	60:23	55:04	50:35
Local hours	42:40	42:56	45:58	53:52	60:12	47:50
Live	16:17	12:07	18:34	24:00	23:15	18:26
Film	26:23	30:49	27:24	29:52	36:57	29:24
Total operating hours	63:57	75:54	103:34	114:15	115:16	98:25

Two charts above are from 1955 survey by NARTB to which 106 tv outlets in all parts of the U.S. replied. Stations are grouped as follows: *Group* 1: up to 50,000 tv families; *Group* 2: 50-150,000; *Group* 3: 150-500,000; *Group* 4: 500-1,000,000; *Group* 5: over 1,000,000 tv families. First chart shows clearly that tv films (syndicated shows, features) are an important segment of the total programing, network and local that stations carry; the average for all stations is almost exactly 30%. Second chart shows that number of hours of local tv film programing at stations in large or small tv markets tops amount of local live programs.

4. What type of tv films do stations use (by weekly hours)?

SOURCE: See question 2 at left.

Feature films lead in hours-used each week

	Group 1	Group 2	Group 3	Group 4	Group 5	All stations
Feature film						
Morning	—	.9	1.8	1.5	2.0	1.4
Afternoon	6.0	5.3	5.7	7.7	7.1	6.1
Evening	8.4	7.4	6.5	11.1	11.5	7.9
Total	14.4	13.6	14.0	20.3	20.6	15.4
Syndicated film						
Morning	—	.2	.2	.4	.4	.3
Afternoon	.4	1.6	1.6	1.8	2.3	1.6
Evening	5.5	7.4	6.1	5.0	6.2	6.2
Total	5.9	9.2	7.9	7.2	8.9	8.1
Short subjects						
Morning	—	—	.5	.7	.9	.4
Afternoon	1.1	1.9	1.0	1.1	3.3	1.4
Evening	.7	.9	.5	.2	.9	.6
Total	1.8	2.8	2.0	2.0	5.1	2.4
Film produced by station						
Morning	—	—	—	.1	.2	—
Afternoon	.1	—	.1	—	—	.1
Evening	.8	.4	.2	.3	.5	.3
Total	.9*	.4	.3	.4	.7	.4
Free film						
Morning	.1	.2	.6	1.0	.1	.5
Afternoon	1.3	1.6	1.3	1.0	.8	1.3
Evening	1.4	1.3	.5	.3	.5	.7
Total	2.8	3.1	2.4	2.3	1.4	2.5
*Total Film Hours***						
Morning	.1	1.3	3.1	3.7	3.6	2.6
Afternoon	8.9	10.4	9.7	11.6	13.5	10.5
Evening	16.8	17.4	13.8	16.9	19.6	15.7
Total	25.8	29.1	26.6	32.2	36.7	28.8

5. What percent of U.S. stations can telecast tv color films?

SOURCE: SPONSOR survey of U.S. tv stations, June 1955

		STATIONS WHICH EXPECT TO BE EQUIPPED BY			
EQUIPPED NOW		END OF 1955	END OF 1956	END OF 1957	NO DEFINITE COLOR PLANS
17%	COLOR FILMS	10%	21%	2%	50%

For further details, see Spot Tv section. Colorcasting of films at local level lags behind telecasting of network color

NOW ...*the first* *top situat*

THE RAY MIL





edy to hit syndicated TV

Available first-run in over 100 markets. Hilarious half-hour comedies starring Ray Milland, one of America's most popular actors. Sponsored for two straight years by General Electric.

AND SHOW

52 half-hour films

are immediately available for local or regional sponsorship from



lemy Award winner
his starring performance
Lost Weekend."

MCA TV

AMERICA'S NO. 1 DISTRIBUTOR OF TELEVISION FILM PROGRAMS

Film Syndication

, PHONE OR WRITE YOUR NEAREST MCA-TV OFFICE TODAY

Y HILLS: 9370 Santa Monica Blvd., CRestview 6-2001

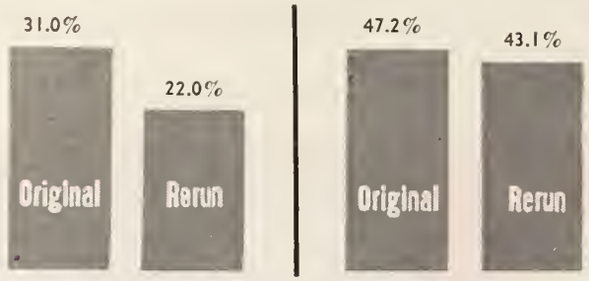
TA · BOSTON · BUFFALO · CHICAGO · CINCINNATI · CLEVELAND · DALLAS · DETROIT · HOUSTON · INDIANAPOLIS · KANSAS CITY, MO. · MINNEAPOLIS
RLEANS · NEW YORK · PHILADELPHIA · PITTSBURGH · ROANOKE · ST. LOUIS · SALT LAKE CITY · SAN FRANCISCO · SEATTLE · TORONTO · LONDON · PARIS

II Reruns of film programs

1. Can film rerun shows still draw large tv audiences?

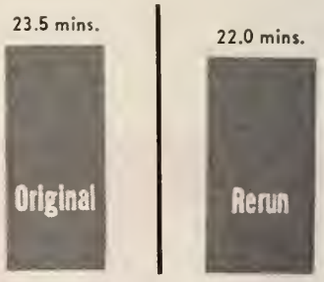
SOURCE: A. C. Nielsen analysis of repeat telecasts during summer and winter of 1954. Total of 254 reruns on 24 different program series are included in study.

Summer ratings drop but share holds up well on reruns



Average of the 254 repeat film telecasts checked by Nielsen is 29% lower in rating than the original. But, as Nielsen points out, "since the potential audience is considerably lower during the rerun times, a more accurate appraisal involves share of audience and average minutes viewed." The average rerun show gets a share of audience that is 91% of the level of the original.

No "mass walkout" on tv reruns



Reruns also hold audiences who dial them, even if large percentage has seen it before. Rerun is less than two minutes below level of first run in terms of minutes spent viewing a show.

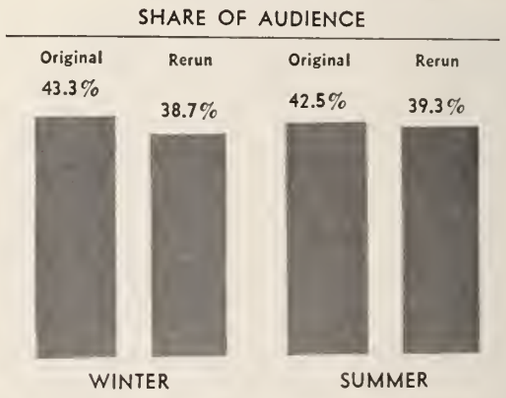
2. How do summer and winter rerun audiences compare?

SOURCE: See above.

Winter season repeats are only 20% "off" in rating, and almost a match in share of tv viewing audience



Special break-out of summer and winter repeats were part of Nielsen study. Summer repeats fell between 15 June and 15 September; winter reruns at any other time. Charts give admen a chance to find out how well a rerun show will do if it runs in the same season as the original show (not just summer vs. winter). In terms of ratings, winter repeats (there were 53 last year) were only 20% lower than the first runs.



Summer repeats were 34% lower than the originals. But winter rerun shares of tv viewing audience were only off an average of 11%. Summer repeats were off even less —8%. The reruns in both seasons also held up strongly in terms of average number of minutes of viewing. Winter repeats were down 5% and summer repeat shows were down 7%. Admen therefore can safely assume reruns will draw at any season.



greater Nashville watches channel 5

"The Little Rascals," the fastest audience-grabber on film, is now available on a participating basis on Monday, Thursday and Friday (6:00-6:30 p.m.) on Channel 5. Offered subject to prior sale. Further details from The Katz Ageney, our national representatives.

the CBS station for 62 Tennessee and Kentucky counties — a billion dollar market reached only by Nashville's highest towered, maximum powered station. Channel 5's signal gets home to at least 43,000 more families than any other Nashville tv station.

WLAC-TV

100,000 watts • channel 5
CBS Basic Affiliate
Nashville, Tenn.

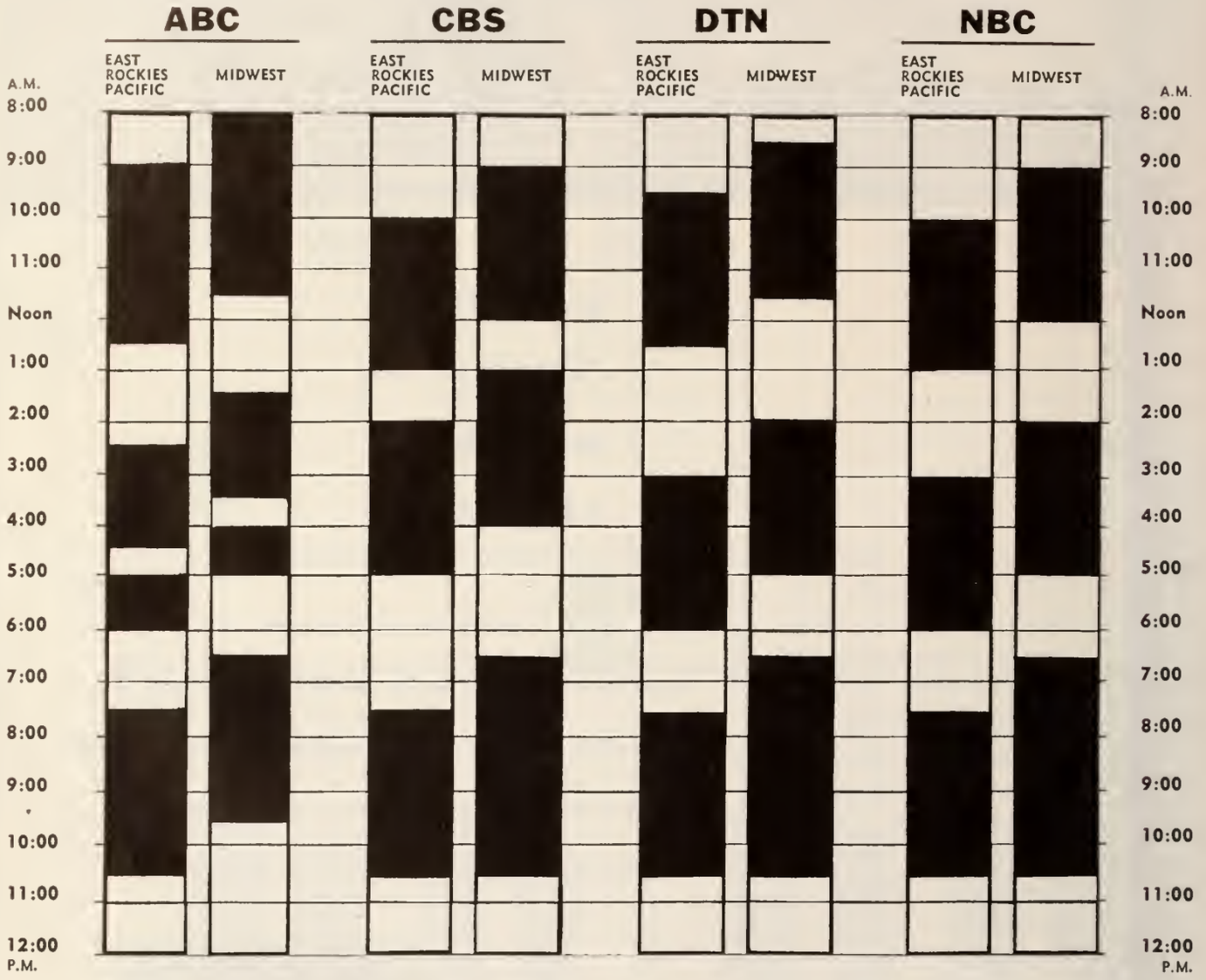
For more availabilities, check our national reps, The Katz Agency.

III Availability of time for film

1. How much "film time" is left locally to network affiliates?

SOURCE: SPONSOR survey of major tv networks June 1955

Black portion is "network option"; white is "local option"



Option setup varies widely: With the U.S. developing more and more toward eventual pattern of three (and perhaps four) tv stations in major cities, adherence to pattern of "network" and "local" time shown above is more widely maintained than last year.

Generally speaking, non-network film advertisers must look to the "white" portions of the chart above in discussing film availabilities with network-affiliated stations. Hours shown are for regular weekday scheduling. With few exceptions, the same pattern is held on weekends too.

The charted time segments, however, are not strictly held at all times. Since tv viewing peaks at night, networks have edged in earlier, and later, than the times shown here. ABC TV, for instance, televises *John Daly News* for Miles Laboratories across-the-board at 7:15 p.m. NBC and CBS tv webs have a near-full schedule of shows running now in late-evening slots which are technically "station time." Also, both NBC and CBS have marginal-hour shows like *Morning Show* and *Tonight* which operate in what is strictly "station time," though the station has the right to refuse to carry it.

There is another side to the coin. Powerful affiliates in two-station markets sometimes refuse to clear for a network show in network time, using their 10:30-11:00 p.m. slots as a bargaining weapon. Then, they will occasionally sell a prime slot to a local or national spot advertiser, usually for a film show. This is true to some extent of the stations that make up the Vitapix-Guild tie-up, who have allotted some five hours weekly for the sole purpose of airing only Vitapix-sold shows.

Independent stations do not face this problem at all. Thus, some stations in New York and Hollywood do almost all programing on film.

NOW–11 KW

...with RCA's TT-10AL

for VHF

With recent design advances, RCA engineers have increased the power output of the TT-10AL VHF transmitter. This popular transmitter now delivers a full 11 KW of peak visual power (low band)—measured at the output of the sideband filter. If you need this extra KW, it's yours now.

Costs no more than the original 10-KW design—and of course it can handle color.

With power increased to 11 KW, RCA's exclusive TT-10AL—in combination with an RCA 12-section antenna—is the most outstanding VHF system in the industry, delivering 100 KW ERP at the lowest operating cost of any VHF equipment package now available.

RCA 11 kilowatters are ready to ship. Order yours now for early delivery. For complete details, see your RCA Broadcast Sales Representative. In Canada, write RCA VICTOR Company Ltd., Montreal.

Ask your Broadcast Sales Representative for literature describing RCA's new 11-KW design for channels 2 to 6.

RCA Pioneered and Developed Compatible Color Television



For Color or Monochrome

RCA®

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DEPARTMENT **CAMDEN, N.J.**

OUT OF THE JUNGLES OF DEEPEST AFRICA COMES . . .







"Sheena Queen of the Jungle"

With a true-to-the-jungle supporting cast who will appeal to audiences of all ages!!

"Bob" THE HUNTER (CHRISTIAN DRAKE)

"Chim" THE CHIMP HIMSELF

and thousands of natives and wild beasts in fast, smashing action.

Throbbing Tom Toms — scheming savages — ferocious animals — lost gold mines — rogue elephants — all the splendor, mystery, adventure that points this series as tops in its category!



EXECUTIVE PRODUCERS:

DON W. SHARPE

the man who entertains 100,000,000 people weekly!

WILLIAM NASSOUR

A Nassour Studio Production

. . THE MOST EXCITING, THE MOST THRILLING, new TELEVISION SERIES






Audience-thrilling action in every half hour episode

SHEENA outwits the ivory smugglers!
SHEENA captures the dangerous leopard men's chief!
SHEENA finds the stolen idol's eye!
SHEENA traps a renegade native!
SHEENA matches her jungle skill against a rogue elephant!
and many more spine-tingling action plots

NEVER BEFORE *A SERIES WITH SUCH . . .* • *AMAZING AUDIENCE APPEAL . . .*
• *SPINE-TINGLING STORIES . . .* • *POWERFUL MERCHANDISING . . .* • *COMPELLING CONSUMER CONTEST . . .*

"SHEENA, Queen of the Jungle" is a "NATURAL" for every product a family wants to EAT... DRINK...PLAY WITH...WEAR...
For everything a FAMILY NEEDS!

te Jungle" Starring IRISH McCALLA

Here's how Sheena helps you

REACH NEW SALES RECORDS IN EVERY MARKET!

- Up to 50,000 free premiums for every market
- Gigantic point-of-sale program with many powerful advertising aids
- Audience-building promotion
- Jungle safari contest
- Coordinated commercials
- Guest appearances
- Self-liquidating premiums
- Sharp-shooting field sales program

WRITE • WIRE • CALL FOR AN AUDITION PRINT AND FULL DETAILS!

ABC
FILM SYNDICATION, Inc.
10 East 44th St., New York, SUsquehanna 7-5000
CHICAGO • ATLANTA • HOLLYWOOD • DALLAS

ABC FILM SYNDICATION
10 EAST 44th STREET, N. Y. Dept. S1
Gentlemen: I'm in a rush for an audition print and full details on your newest series . . . "SHEENA, QUEEN OF THE JUNGLE".
NAME_____
COMPANY_____
ADDRESS_____
CITY_____ ZONE____ STATE_____

IV Tips on buying film

1. What are the basic tips in buying syndicated film shows?

SOURCE: SPONSOR survey of leading agencymen, film distributors

1. Production quality: Don't be afraid to check closely on a producer or distributor's industry reputation. The successful veterans are proud to screen samples of series they've produced. Pilot films of yet-to-be-completed series aren't always a good guide. Producers sometimes overspend to get a good pilot, case up on others.

2. Financial backing: Most large film distributors today have survived because they are well-financed. Still, always check the financial reliability of film program source. Some clients even require producers or distributors to post bonds. This will guarantee the delivery of a film series that's still in production.

3. Distribution: Film is a fragile thing. In major non-network film deals, always check the syndicator's distribution and inspection facilities. Stations are notoriously "rough" on tv film. If prints are to be rotated between stations, it's best that they be returned to a central point for checkups for breaks, bad cutting.

4. Scheduling: Non-network lineups for a single advertiser of 75 stations or more are not uncommon. But, syndicators rarely give more than a dozen prints without extra charge. Be sure to allow enough staggering of starting dates so this amount of prints can be "bicycled" between stations. Extra prints can be costly.

5. Contract protections: Clients should check carefully as to the coverage they have against nuisance lawsuits, damage to film prints, and other questions of legal protection. With film costs on the rise today, clients should work out an equitable scale of "escalator clauses" in the event of union increases on new film shows.

6. Reruns of tv films: The film market is flooded today with rerun properties. Many have excellent pulling power, however. But it's wise to look closely at ratings cited as "typical," whether the show originally ran on a network or in local syndication. Best bet: look at season averages for the nation, or for many markets.

7. Pricing: In the tv film field, prices vary widely between similar program series and comparable markets. Reruns generally cost less than brand-new, first-run shows. Don't use a low price as your main guide any more than you'd buy only on the basis of a tv rating. Look also at production quality, audience composition.

8. Time contracts: In a multi-market film program deal, check closely on your contracts for time with local stations. Are you guaranteed a "make-good" in your regular time slot if your show is "bumped" for a special telecast? Do you have the proper rate protections? Advice of agency timebuyers can save you much grief.



2. What are the basic tips in making tv film commercials?

SOURCE: SPONSOR survey of agencies, commercial producers, syndicators

1. Show talent: If you're making film commercials to be inserted in a multi-market syndicated film program series, check to see if star talent from the show is available to make commercials. Most film stars are. Costs are reasonable, since shooting is sandwiched into weekly schedule of producing syndicated film shows.

2. Audio vs. video: A good tv film commercial, many experts feel, should be capable of selling through audio portion alone. But don't make your commercial merely filmed radio "sell." Right balance is achieved when you have a good clear product story to tell orally and integrate your selling with proper demonstration.

3. Talent fees: Don't try to be a C. B. De Mille. Union charges for actor in commercials come high. Adroit storyboard planning can keep number of actors to functional minimum, perhaps even reduce human element to shots of hands, stock shots, clever vocal "sell." Use of music libraries can cut talent costs.

4. Special effects: Go easy on the trick opticals. Memorability research (by Schwerin et al.) shows that the over-produced film commercial, replete with fancy splits, wipes, animation, is often pretty to watch, but lacks punch of many simple commercials. Effects should be used sparingly. Besides, they are often expensive.

5. Scene timing: A common mistake in film commercials is to jam in too many short scenes with too many copy points. The reverse, leaving a scene on-screen so long it becomes static, also weakens impact, makes viewers fidget. There's no easy solution. It's best to evolve storyboards in conjunction with veteran producers.

6. Demonstration: Most effective film commercials, from a sales standpoint, are considered to be those built around smooth, sincere product demonstration. But beware of giving "demonstrator" an overly complicated task. It distracts from his or her sales ability even if done right, means expensive retakes if wrong.

7. Lip synchronization: Be sparing with "lip-sync." It means expensive processing and lab work. In demonstrations, you'll cut costs if you start a scene with lip-sync, then shift to a voice-over technique using closeup of hands in action, and then finish off with lip-sync. This also lowers your film talent fees.

8. Two-for-one shooting: If your tv campaign calls for both one minute announcements and station breaks, you'll save money if you plan your shooting carefully. Storyboards should be developed so that a 20-second or 30-second segment can be lifted intact out of the minute commercial. This avoids extra talent charges.



FIRST in the land of 10,000 lakes!

Seven years ago, KSTP-TV went on the air—the *first* television station in the rich Northwest. Since that time, KSTP-TV has added many "firsts" to its record—first with maximum power, first with color TV—and has maintained leadership in this FOUR BILLION DOLLAR market!

This year, KSTP-TV is breaking all sales records with summer sales reaching new peaks. The reasons are simple. Alert advertisers know that more than 2½ MILLION people will visit the "land of 10,000 lakes" this summer and that they will spend nearly 50 MILLION DOLLARS here in July alone!

These advertisers also know that KSTP-TV has earned a listener loyalty through superior entertainment, talent, service and showmanship that means *sales*. That's why it's the *first* buy in this important market.

For further information, contact your nearest Petry office or a KSTP-TV representative *today*.

KSTP-TV CHANNEL 5
100,000 WATTS

MINNEAPOLIS • ST. PAUL ***Basic NBC Affiliate***

"The Northwest's Leading Station"

EDWARD PETRY & CO., INC. • NATIONAL REPRESENTATIVES

3. How does tv film audience composition vary?

SOURCE: "U.S. Pulse Tv," April 1955

Syndicated shows attract wide range of viewers

Segments of the tv viewing audience—men, women, teenagers, children—can be pinpointed through the selection of the right type of tv film program.

The chart below, taken from the spot film section of the April 1955 "U.S. Pulse Tv" report, itemizes the audience composition of all of the well-known tv syndicated programs covered in the Pulse report. The checkup covered 22 major cities.

Examination of these audience figures will reveal many important clues to spot film advertisers. For example, they make clear that different types of film shows definitely attract different audiences. Westerns, like "Annie Oakley" or "Gene Autry" draw nearly half of their audience per 100 viewing homes from small fry; programs with a definitely adult appeal, like "Foreign Intrigue" and "I Led Three Lives" draw more than 80% of their viewers from the ranks of the grownups in homes viewing the shows throughout the U.S.

There are, however, some interesting variations from these obvious cases. Women viewers have a surprisingly strong taste for high adventure and police drama. They rarely number less than 30% of the viewers of such shows as "China Smith," "Mr. District Attorney," "Passport to Danger," and "The Whistler"; often, they comprise 50% or more of the audience. They also like musical shows.

Teenagers follow no particular pattern. About 10% of recording star Frankie Laine's audience is from the teen group, but about the same percentage can be found in the audiences to "Racket Squad," "Star Showcase," "Waterfront," and "Little Rascals."

Men only represent about 26% of the "Liberace" audience, but soar to 45% of "Inner Sanctum" viewers.

AUDIENCE COMPOSITION



Per 100 viewing homes:

Syndicated film show:	Men	Women	Teen	Children	Total
Abbott & Costello	21	41	19	107	188
All Star Theatre	47	72	16	49	184
Amos 'n' Andy	77	74	19	36	206
Annie Oakley	40	52	21	98	211
Badge 714	73	72	22	86	253
Biff Baker U.S.A.	88	80	19	26	213
Boston Blackie	88	81	22	30	221
Captain Gallant	56	51	25	61	193
Captured	79	66	18	43	206
China Smith	79	76	19	34	208
Cisco Kid	48	29	31	96	204
City Assignment	61	74	23	37	195
City Detective	83	79	19	11	192
Colonel March	87	72	15	7	181
Conrad Nagel Theatre	71	89	19	16	195
Corliss Archer	50	74	25	48	197
Cowboy G-Men	51	47	21	85	204
Dangerous Assignment	84	88	15	17	204
Death Valley Days	77	71	21	52	221
Dick Tracy	31	52	23	98	204
Douglas Fairbanks Presents	79	86	18	10	193
Eddie Cantor Show	84	87	22	18	211
Ellery Queen	83	82	18	7	190
Facts Forum	79	76	13	6	174
Falcon	85	85	12	9	191
Famous Playhouse	71	83	12	16	182
Favorite Story	75	91	13	19	198
Flash Gordon	48	55	19	91	213
Florian Zabach	56	85	16	21	178
Follow That Man	69	84	19	27	199
Foreign Intrigue	86	93	25	7	211
Frankie Laine	71	83	19	8	181
Gene Autry	53	60	18	96	227
Hans C. Andersen Tales	51	59	16	66	192
Heart of the City	64	81	16	29	190
Hopalong Cassidy	66	53	19	99	237
I'm the Law	81	86	10	26	203
I Led Three Lives	81	82	18	37	218

AUDIENCE COMPOSITION



Per 100 viewing homes:

Syndicated film show:	Men	Women	Teen	Children	Total
Inner Sanctum	89	85	19	8	201
Inspector Mark Saber	67	61	23	48	199
International Police	84	91	22	21	218
Janet Dean R.N.	66	92	16	11	185
Jeffrey Jones	77	80	14	23	194
Joe Palooka	57	77	25	33	192
Kit Carson	51	46	25	86	208
Laurel & Hardy	44	41	24	87	196
Liberace	46	92	22	17	178
Life of Riley	75	72	31	24	202
Life with Elizabeth	72	86	16	32	206
Little Rascals	41	53	24	95	213
Lone Wolf	74	83	16	25	198
Man Behind the Badge	77	79	16	31	203
Mayor of the Town	71	87	22	18	198
Mr. District Attorney	81	89	16	9	195
Mr. & Mrs. North	83	88	24	13	208
My Hero	62	76	16	35	189
Passport to Danger	73	67	19	9	168
Playhouse	63	81	16	28	188
Racket Squad	73	80	17	19	189
Ramar of the Jungle	39	36	23	93	191
Range Rider	59	41	23	88	211
Secret File U.S.A.	67	76	23	31	197
Sherlock Holmes	75	77	17	33	202
Space Ranger	36	31	22	93	182
Star & the Story	71	86	16	21	194
Star Showcase	45	81	19	35	180
Stories of the Century	66	77	19	31	193
Superman	35	27	24	96	182
Terry & the Pirates	38	30	21	83	172
Victory at Sea	69	73	24	56	222
Visitor	66	77	19	34	196
Waterfront	79	79	21	13	192
Where Were You?	64	72	18	34	188
Whistler	81	91	21	9	202
Wild Bill Hickok	38	31	22	93	184

NOTE: Surveying was done in first week of March 1955



The direction— *of any film is a complex procedure where experience plays an important part in obtaining the desired effects. And so it is in the film processing laboratory.*

At Precision, expert guidance through each phase of the processing operation assures producers, cameramen and directors the finest possible results.

All of which leads to another form of direction: West of 5th Avenue on 46th Street in New York to Precision. That's the right direction for you wherever you are and whatever your film processing problem.

In everything there is one best . . . in film processing, it's **Precision.**

A division of J. A. Maurer, Inc.

PAUL COATES'

CONFIDENTIAL FILE

SOLD TO BARDAHL

ON THE VITAPIX STATION LINE-UP

PLUS NEW YORK AND MANY OTHER MARKETS

COAST-TO-COAST • EVERY OTHER WEEK • STARTING IN SEPTEMBER

HURRY ALTERNATE WEEKS IN MOST MARKETS STILL AVAILABLE ACT NOW

All These Guild Shows . . .

READY NOW FOR REGIONAL AND NATIONAL SPONSORS



CONFIDENTIAL FILE

Paul Coates' crusading behind-the-scenes report on America . . . with candid closeups of its people and problems. A new and exciting concept in the presentation of dramatized journalism. It's the show all America will soon be talking about.



THE GOLDBERGS

On their 25th anniversary The Goldbergs have moved to Haverville, U.S.A. and Molly's having the time of her life . . . with new friends, a new home, and fresh new adventures. Now, all America will love Molly, (the country's greatest saleswoman, too!) more than ever.

GUILD FILMS

460 PARK AVENUE • NEW YORK 22, N. Y. IN CANADA: S. W. CALDWELL, LTD., TORONTO

MUrray Hill 8-5365

It's Here! A National and Regional Spot Plan That Combines Program and Time in a Single Package!

VITAPIX PROVIDES THE TIME . . . AND GUILD PROVIDES THE PROGRAMS



I SPY starring RAYMOND MASSEY

Distinguished actor, Raymond Massey, brings you the true and exciting stories behind history's most famous spies. I SPY sets a new trend for impact in mystery, intrigue and adventure.



INA RAY HUTTON SHOW

The first truly original musical personality to come along in years . . . and GUILD has surrounded this vivacious bundle of talent with top guest stars. A show that literally sparkles with glamour and gaiety . . . music and mirth. Nothing like it on TV!

THE VITAPIX STATIONS

KGNC-TV	Amarillo, Texas
WSB-TV	Atlanta, Georgia
WRDW-TV	Augusta, Georgia
WMAR-TV	Baltimore, Md.
WABT	Birmingham, Ala.
WBZ-TV	Boston, Mass.
WGR-TV	Buffalo, N. Y.
WMT-TV	Cedar Rapids, Ia.
WBTV	Charlotte, N. C.
WGN-TV	Chicago, Ill.
WKRC-TV	Cincinnati, Ohio
WXEL-TV	Cleveland, Ohio
WDAK-TV	Columbus, Ga.
WBNS-TV	Columbus, Ohio
WHIO-TV	Dayton, Ohio
KLZ-TV	Denver, Colo.
WWJ-TV	Detroit, Mich.
WGBS-TV	Ft. Lauderdale, Fla.
KFJZ-TV	Ft. Worth, Tex.
WMBV-TV	Marinette-Green Bay, Wis
WFMY-TV	Greensboro, N. C.
WFBC-TV	Greenville, S. C.
KPRC-TV	Houston, Texas
KTVH	Hutchinson, Kan.
WFBM-TV	Indianapolis, Ind.
WKZO-TV	Kalamazoo, Mich.
KCMO-TV	Kansas City, Mo.
WGAL-TV	Lancaster, Pa.
KOLN-TV	Lincoln, Neb.
KTLA-TV	Los Angeles, Cal.
KDUB-TV	Lubbock, Texas
WMCT	Memphis, Tenn.
KSTP-TV	Minneapolis, Minn.
WSM-TV	Nashville, Tenn.
WNHC-TV	New Haven, Conn.
WDSU-TV	New Orleans, La.
WTAR-TV	Norfolk, Va.
WKY-TV	Oklahoma City, Okla.
WOW-TV	Omaha, Neb.
KPHO-TV	Phoenix, Ariz.
WPTZ	Philadelphia, Pa.
KDKA-TV	Pittsburgh, Pa.
WGAN-TV	Portland, Maine
KOIN-TV	Portland, Ore.
WJAR-TV	Providence, R. I.
WSLS-TV	Roanoke, Va.
WHAM-TV	Rochester, N. Y.
WHBF-TV	Rock Island, Ill.
KWK-TV	St. Louis, Mo.
KSL-TV	Salt Lake City, Utah
WOAI-TV	San Antonio, Tex.
KRON-TV	San Francisco, Cal.
KING-TV	Seattle, Wash.
WHEN-TV	Syracuse, N. Y.
WSPD-TV	Toledo, Ohio
KVOO-TV	Tulsa, Okla.
KWFT-TV	Wichita Falls, Tex.
WILK-TV	Wilkes Barre, Pa.

VITAPIX provides *desirable time periods* in all markets selected . . . on stations with *proved audience leadership*. Single billing . . . single proof of performance . . . maximum flexibility. To see how VITAPIX-GUILD coordinated facilities can serve you — contact GUILD FILMS today!

VITAPIX CORPORATION

460 PARK AVENUE • NEW YORK 22, N. Y. • PLaza 8-3013



4. How do you convert minutes to footage (and vice versa)?

SOURCE: Screen Gems, May 1955

Admen often face the troublesome task of figuring out what, exactly, is the running time of so-and-so feet of 16 or 35 mm. commercial footage. Just as often, the reverse problem, of determining how many feet of film are in a 20-second announcement or a full-length film program, pops up at agency tv departments.

A handy solution appears below in the form of a chart developed by Screen Gems' Peter Keane, the Columbia Pictures subsidiary's top technical man. It's based on the standard rates of film travel in tv projectors.

It works like this: To convert odd lengths of 35 or 16 mm. footage into running time, accurate to within a third of a second, break the total film length down into the basic lengths shown in the tables (first thousands of feet, then hundreds, then multiples of ten, then single feet) and then look up the running time for each segment. Then, you merely add them up for the correct answer.

The process is reversed to convert time into footage. You add up the footage counts for the nearest number of whole minutes, then seconds, you're working with.

Here's an example: Suppose you have a 16 mm. film reel that's 522 feet long. What's the running time? Well, 360 feet is 10 minutes. And, 144 feet is four minutes. And, 18 feet is 30 seconds. Answer: 522 feet of 16 mm. film is a program that is 14:30 long.

Here's another: Suppose you have to have a 35 mm. film commercial that runs a minute and a half. How many feet is that? Well, 100 feet runs a little more than a minute. And, 30 feet will run exactly 20 seconds. The difference of three and one-third seconds, will be matched with a five-foot length. Answer: 135 feet of 35 mm. film runs 1:30.

Screen Gems even has a slide rule version. It's available to tv admen, film editors without charge.

TABLE CONVERTS FILM FOOTAGE TO TIME OR VICE VERSA

FOOTAGE TO TIME in 35mm				FOOTAGE TO TIME in 16mm			
	Minutes	Seconds	Tenths of seconds		Minutes	Seconds	Tenths of seconds
½	00	00	.33	½	00	00	.80
1	00	00	.67	1	00	01	.67
2	00	01	.33	2	00	03	.33
3	00	02	.00	3	00	05	.00
4	00	02	.67	4	00	06	.67
5	00	03	.33	5	00	08	.33
6	00	04	.00	6	00	10	.00
7	00	04	.67	7	00	11	.67
8	00	05	.33	8	00	13	.33
9	00	06	.00	9	00	15	.00
10	00	06	.67	10	00	16	.67
20	00	13	.33	20	00	33	.33
30	00	20	.00	30	00	50	.00
40	00	26	.67	40	01	06	.67
50	00	33	.33	50	01	23	.33
60	00	40	.00	60	01	40	.00
70	00	46	.67	70	01	56	.67
80	00	53	.33	80	02	13	.33
90	01	00	.00	90	02	30	.00
100	01	06	.67	100	02	46	.67
200	02	13	.33	200	05	33	.33
500	05	33	.33	500	13	53	.33
600	06	40	.00	600	16	40	.00
700	07	46	.67	700	19	26	.67
800	08	53	.33	800	22	13	.33
900	10	00	.00	900	25	00	.00
1000	11	06	.67	1000	27	46	.67
2000	22	13	.33	2000	55	33	.33
3000	33	20	.00				

TIME TO FOOTAGE in 35mm. . . . . in 16mm						
Minutes	Seconds	Tenths of seconds	Feet	Frames	Feet	Frames
00	00	.33		8		8
00	00	.50		12		12
00	00	.67		16		16
00	01	.00	1	8		24
00	02	.00	3	0	1	8
00	03	.00	4	8	1	32
00	04	.00	6	0	2	16
00	05	.00	7	8	3	0
00	06	.00	9	0	3	24
00	07	.00	10	8	4	8
00	08	.00	12	0	4	32
00	09	.00	13	8	5	16
00	10	.00	15	0	6	0
00	20	.00	30	0	12	0
00	30	.00	45	0	18	0
00	40	.00	60	0	24	0
00	50	.00	75	0	30	0
01	00	.00	90	0	36	0
02	00	.00	180	0	72	0
03	00	.00	270	0	108	0
04	00	.00	360	0	144	0
05	00	.00	450	0	180	0
06	00	.00	540	0	216	0
07	00	.00	630	0	252	0
08	00	.00	720	0	288	0
09	00	.00	810	0	324	0
10	00	.00	900	0	360	0
20	00	.00	1800	0	720	0
30	00	.00	2700	0	1080	0

COPYRIGHT 1955 SCREEN GEMS, INC.

ARB PROVES

KTBC tv & KANG tv

CHANNEL 7
AUSTIN, TEXAS

CHANNEL 34
WACO, TEXAS

deliver

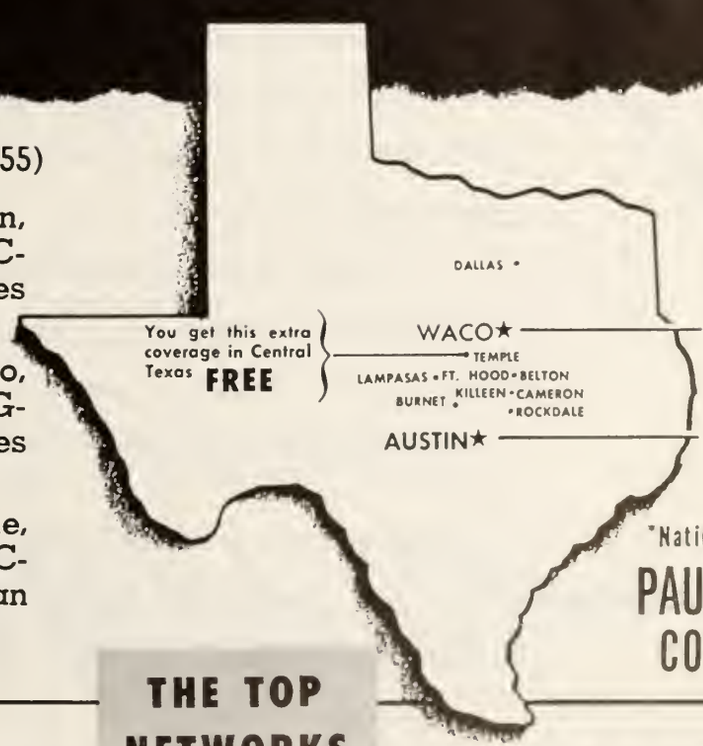
UNDUPLICATED COVERAGE OF CENTRAL TEXAS

According to ARB (March, 1955)

96% of the viewers in Austin, Texas, watch KTBC-TV more than 3 times per week.

75% of the viewers in Waco, Texas, watch KANG-TV more than 3 times per week.

85% of the viewers in Temple, Texas, watch KTBC-TV, Austin, more than 3 times per week.



*National Representatives
PAUL H. RAYMER COMPANY, INC.

KTBC-TV

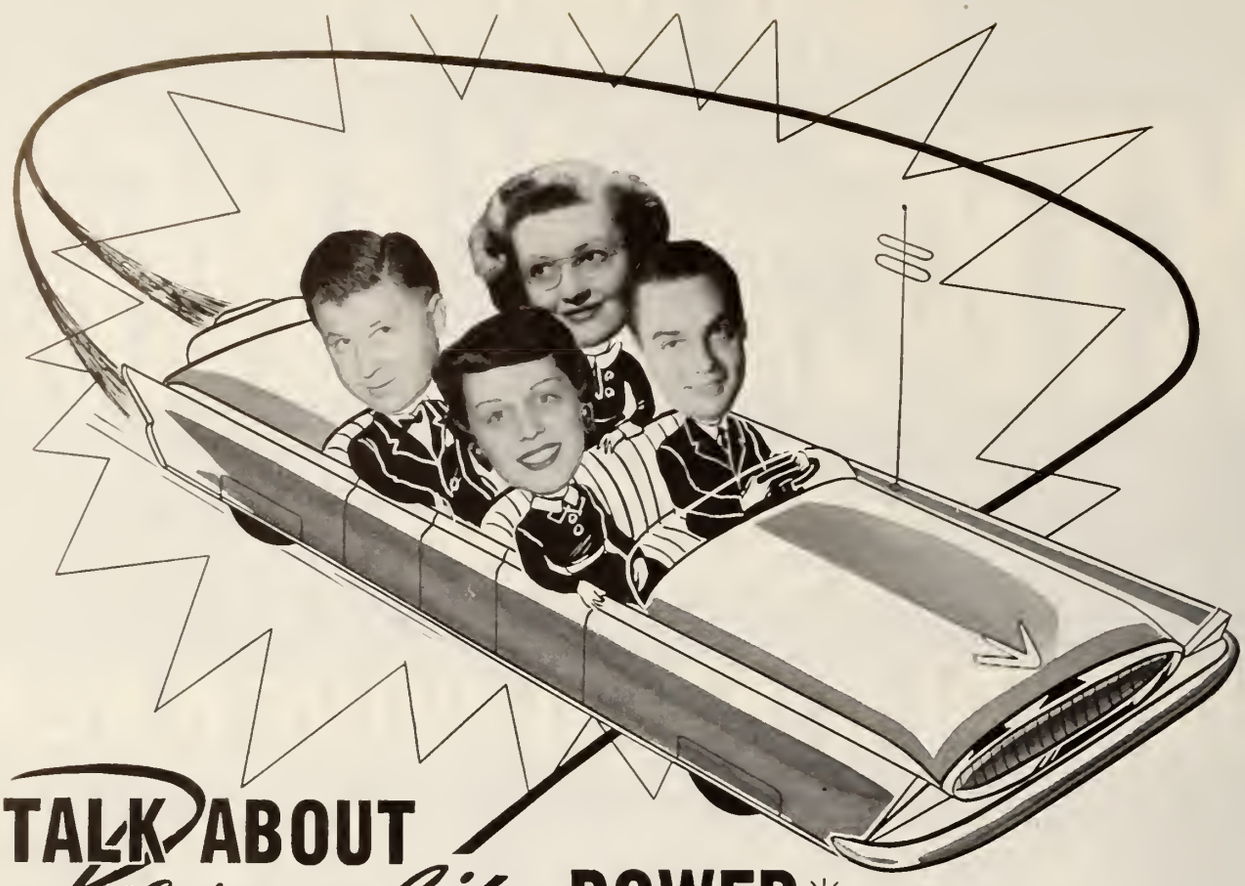
Channel 7 · 245,000 Watts
Austin, Texas
CBS · NBC · ABC · DUMONT

THE TOP NETWORKS
★
THE TOP PROGRAMS

KANG-TV

Channel 34 · 18,600 Watts
Waco, Texas
CBS · ABC

SOON MAXIMUM 316KW



TALK ABOUT *Personality* POWER*

In Nashville, if you listen, you'll hear a steady "rapping" . . . it's advertisers, knocking on our door to buy time on WLAC radio's TOP daytime personality shows! Yes . . . our "Old but New" personality programs are getting results!

Why? Because they are up-to-date . . . because their shows are well-rounded . . . because they are beamed to specific audiences! WLAC-RADIO'S personalities are getting the best results ever!

- **You want to sell the Nashville market? Buy WLAC-RADIO Personalities!**

WLAC Radio

BROADCASTING SERVICE OF LIFE AND CASUALTY INSURANCE COMPANY OF TENNESSEE

REPRESENTED BY THE KATZ AGENCY

* Reading from left to right: BILL JOHNSON, with "Time for Everybody," 7 to 7:50 a.m. Daily; MARY MANNING, with "Woman's World," 8:15 to 9 a.m. Daily; AUDREY HOLMES, with "Lady of the House," 10:30 to 11 a.m. and 2:50 to 3:15 p.m. Daily; BILL "HOSS" ALLEN with "Today's Top Five," 4 to 5 p.m. Daily



RADIO

SPOT

Buying strategy is shifting with more advertisers interested in afternoon and evening time. Timebuyers today feel spot radio can be better buy than at any previous time if it's bought creatively and without prejudice (see quotes herein). Coverage starts **page 154**

NETWORK

"Strip" network advertisers now outnumber regular program advertisers more than two-to-one as advertisers shoot for big cumulative audiences. Buying patterns offer maximum flexibility, with multiple insertions easy to buy on all nets. Network coverage starts **page 170**

SPONSOR

TRENDS and PREDICTIONS

SPOT RADIO

- **Spot radio's steady billings growth over the years of tv's rise will continue. Advertisers won't be spending as much per announcement but saturation frequencies plus use of the medium by completely new accounts will mean greater over-all spending in national spot than ever before**

- **Concept that it's more important to pinpoint the type of people who buy your product than it is to get a high mass rating will grow**

- **A big upsurge in use of spot radio will follow regular publication of figures on spending in the medium by individual advertisers. (For first published list of dollar expenditures in spot by major clients as compiled by SPONSOR see page 49.) Some form of industry dollar spending list, like those of other major media (PIB, etc.) is inevitable**

- **You may not recognize radio programing two or three years hence. It will shoot for excitement with fullest exploitation of tape news and feaure techniques designed to get the community talking about radio**

Buying trends

Q. What trends characterize spot radio in fall 1955?

A. One of the most significant changes this year is the reevaluation of periods other than over-crowded early-mornings. Several factors have contributed to the trend toward buying day and nighttime radio:

1. Readjusted rate structures, in many cases eliminating Class "A" prices, have made nighttime radio more attractive.

2. Advertisers and agencies have learned to look at audiences delivered in relation to cost and availability, rather than merely in terms of tv competition.

3. Early-morning radio did such a fine job for advertisers that they looked radio over again whenever early-morning was scarce.

Here is some of recent client activity that characterizes the trend away from morning-only radio:

Regular Maxwell House Coffee, through Benton & Bowles, used to buy mornings only, is now moving into afternoons as well. In this instance, reps sold them on the idea.

Pall Mall used to have a "no radio after 9:00 a.m." ruling. About three months ago the cigarette firm, via SSCB, bought evening radio schedules in virtually every major market. Its reasoning: Nielsen figures proved that the buy gave an excellent cost-per-1,000. Said Walter Bowe, timebuyer for Pall Mall: "Of course, we're just moving in a limited way. It's not a wholesale return to nighttime radio, but a return nonetheless."

Herbert Tareytons use pretty much a round-the-clock schedule from 6:00 a.m. to 11:00 p.m.

Sunoco, through Ruthrauff & Ryan, which bought mornings primarily last year, now buys 4:30-7:00 p.m. Says the agency: "If we wanted to stay in radio, we had to reexplore afternoons and evenings to get the schedules we wanted."

Lever Brothers' Surf, through BBDO, is exploring local personalities on radio throughout the day for its fall campaign.

Pal Blades, also via BBDO, has turned to news and sports adjacencies during late afternoon, is moving into several markets with 5:00-8:00 p.m. schedules, rather than last years' morning-only announcements.

Beyond the exploration of other than 7:00-9:00 a.m. periods, there's a definite reevaluation of eveningtime listening. Such research as a Pulse Study made for RAB in December 1953 is gradually gaining attention in client offices. That particular study showed that 85% of all businessmen are regular radio listeners, and in this proportion throughout the day: mornings, before work—58% listen regularly; mornings and afternoons at work—17% listen regularly; evenings, after work—58% listen regularly; at bedtime—23% listen regularly. It's significant that evening and early-morning listening are on a par.

Q. How do timebuyers look at spot radio in 1955?

A. Mediamen at the top radio-tv agencies feel that spot radio today can be a better buy than it's ever been, if it is bought creatively and without prejudice. They point out that the rate structures have generally been adjusted and that changes in programing and in selling radio have made spot radio more attractive in 1955.

Here are some typical comments from timebuyers at major agencies:

Dancer-Fitzgerald-Sample—"Saturation buys are continuing, in fact, we're generally buying more frequency this year than last, all other factors being equal. My definition of saturation is to reach a high (70-90%) of the people at least three or four times a week. In a one-station market this might be achieved with 15 announcements weekly."

This agency is the largest U.S. radio agency, with $18 million in radio billings in 1954.

Scheideler, Beck & Werner—"Early morning and 5:00-7:00 p.m. are still the most popular times, but people are finding evening more desirable because of rate adjustments. Minutes are more popular than anything, and not as tough to get now as in days when more shows were commercial."

Big radio spenders within this agency are: Manhattan Soap Co., Sterling Salt, Mueller's Macaroni.

Ogilvy, Benson & Mather—"The pressure for early-morning time has let off a bit, because agencies find they can make up for lower ratings of daytime radio through cost and frequency and that it pays out for women's products in terms of pinpointing an audience. We have no formula for saturations, but we feel that 10 to 15 announcements a week won't do a thing today. We figure 50% of the people in a market as an approximate objective and with 2.0 rated spots it might take 70 a week to get 40%, plus maybe another 50 announcements a week to get the other 10%."

Benton & Bowles—"Radio availabilities are tighter this fall than last, because people are coming back into the medium. Some of the so-called prime evening times are popular again because of rate reductions and because advertisers are finding out that there are tv markets where people do listen to radio during the evening."

J. Walter Thompson—"We generally buy early-morning and early-evening for men's products, daytime for women's. The situation hasn't changed materially since last year, except that rates have fallen in line. New developments may, however, result from the effect of *Monitor* on weekend radio and upon the programing structure all told."

Biow-Beirn-Toigo—"It is our firm

HOW BUYERS VIEW FALL SPOT RADIO



AUBREY WILLIAMS

Brinkerhoff & Williams, N. Orleans

"In order to cover a market well with radio, a buyer is best off by spreading his schedule over all the stations in the market, rather than throwing the full saturation schedule into one."



CLIFF BOTWAY

Dancer-Fitzgerald-Sample, N. Y.

"This fall spot radio frequency will be up in general. The old ways of buying spot radio on a five- or six-a-week basis have virtually disappeared except in isolated instances."



ARTHUR PARDOLL

Foote, Cone & Belding, New York

"Among the overlooked buys in radio is weekend radio. The trend toward examining daytime, rather than early-morning only during the week is well underway, but weekend radio still has to come into its own."



ANN JANOWICZ

Ogilvy, Benson & Mather, N. Y.

"Saturation radio means different things to different clients. However, it may be possible to reach 40% of an available audience with 50 announcements weekly, but it might take 30 more announcements to get 10% more."

belief (with the qualification that this is more applicable to large market areas) that for many products radio presents many more advantages as a selling instrument than television. Besides the obvious cost advantage which allows high radio saturation, there are merchandising and efficiency advantages. But more important are the following facts underscored by a recent Politz survey: (1) in tv areas during an average winter day two out of three adults listen to radio. (2) By the time people go to bed, radio had reached no less than 65 out of every 100 people in tv areas. (3) By the end of seven days it has reached 88 out of every 100. Is it surprising that many advertisers are placing large portions of their budgets in radio?"

(The Politz study referred to above was conducted for three stations represented by Henry I. Christal Co.—WGY, Schenectady; WHAS, Louisville; WJR, Detroit.)

Programing

Q. Are there major programing changes underway?

A. During the past year, many stations have done a real job of revamping and changing their programing structure. There's a bigger attempt being made to take advantage of radio's immediacy through greater use of on-the-spot coverage. Many stations are no longer satisfied with merely programing music and news, but have been adding mobile news units to attract listeners, create excitement.

Aubrey Williams, of Brinkerhoff and Williams, New Orleans, makes these comments about one multi-station market, New Orleans: "We have seven independent stations and two network affiliates. Well, four of the indies program just news and music. Then some stations tried to attract people with such gimmicks as Lucky Buck contests, and so forth. But there's only so far you can go with that type of thing, and finally they attacked the programing structure, added mobile news units and gave their station a flavor of being right there and in the swing." (Williams headed up radio and tv buying for many years at Fitzgerald agency, New Orleans, before Brinkerhoff and Williams was organized earlier this year.)

This move out of the studios in most markets preceded NBC Radio's *Monitor*, but agencymen around the country feel that *Monitor* will probably accelerate the revamping of programing structures that's been getting underway in a major manner this year.

Selling trends

Q. What's different now about spot radio selling?

A. There's been a gradual de-emphasis on the use of ratings with far more qualitative information available and in use than at any time previously. While the conventional sales pattern of individual station sale by representatives remains basic, there have been several instances of new approaches to spot selling of large station combinations.

Quality Radio Group, for example, offers nighttime and weekend programs on its approximately three dozen affiliates covering an estimated 90% of U.S. homes. QRG was organized last fall as a cooperative tape programing group. Its president is Ward Quaal of Crosley Broadcasting Corp.; executive v.p. is William B. Ryan, formerly president of BAB (now RAB).

Two representative organizations which have group sales plans are John Blair and Co. and CBS Spot Sales.

The Blair plan is called National Saturation Group (NATSAT) and provides extra discounts for advertisers buying all of the Blair-represented stations as a group.

CBS Radio Spot Sales calls its sales approach Group Buying Plan. It's set up to offer discounts which increase with the number of CBS Radio Spot Sales stations purchased at night.

Research

Q. What characterizes radio research, 1955?

A. Radio research today mirrors the current spot radio philosophy of both sellers and buyers. It emphasizes figures which go beyond the per-announcement or per-program audience.

Pulse, for example, in December 1954 began making cumulative audience studies in New York, Philadelphia, Baltimore, New Orleans, San Diego and Los Angeles. Today Pulse has measured cumulative audience in 22 markets. Done by quarter hours during three periods of the day—morning, afternoon, evening—the studies show cumulative audiences throughout the day or on a weekly basis.

The new Nielsen Station Index emphasizes qualitative data, including four-week cumulative audience; frequency of listening; audience composition.

NSI (covering both radio and television) has prepared reports on 11 markets to date, expects to add markets at the rate of two a month. It expects to be measuring 30 markets by the end of 1955 and the 50 top markets by the end of 1956.

NSI introduces a new measurement technique into radio and tv measurement—the use of diaries combined with a mechanical reminder and measuring device.

Negro radio

Q. Is the Negro radio market still growing?

A. From all reports—definitely yes. The uptrend in Negro radio which SPONSOR reported last fall in its Negro Section (20 September 1954 issue), has continued in high gear.

There has been an increase in stations adding Negro programing to their schedules or expanding this type of programing. Last fall SPONSOR estimated that about 400 radio stations were airing Negro-appeal shows based on stations reporting to the 1954 *Program Guide)*; currently, SPONSOR's *Buyers' Guide* lists the number of radio stations programing at least partially for the local Negro audience as 596.

Q. How can advertisers best sell to Negroes via radio?

A. Don't use high-pressure selling; factual, "reason why" approach brings best results. Let Negro performers or announcers deliver your message in their own style. Never produce commercials in a synthetic "Negro speech;" let the station rewrite your copy, or simply furnish a fact sheet. Don't expect short-term miracles from Negro radio; consistency wins here just as it does in other kinds of radio. Though music shows—from blues to jazz—get a big audience, the gospel programs and homemaking shows reach more Negro women.

Averages, schmaverages,

It's the rating YOU get that counts

It won't help *you* if the average guy in your outfit's a sergeant... it's the rating you've got that counts. In radio consistently good *specific ratings* are available to *YOU* on KHJ Los Angeles and KFRC San Francisco. Compare them with specific ratings... not averages offered on other stations.

Compare the low, low single day-or-night rates, completeness of coverage and intensity of penetration of these key Don Lee stations with any other stations or, for that matter, any other media.

Why be a yard bird when the low cost per thousand (lower than any other media) will make your sales dollar go farther — work harder — in two of the nation's richest markets... with programs, participations or spots on KHJ Los Angeles and KFRC San Francisco.



LOS ANGELES 5000 W KHJ 930 KC

SAN FRANCISCO 5000 W KFRC 610 KC

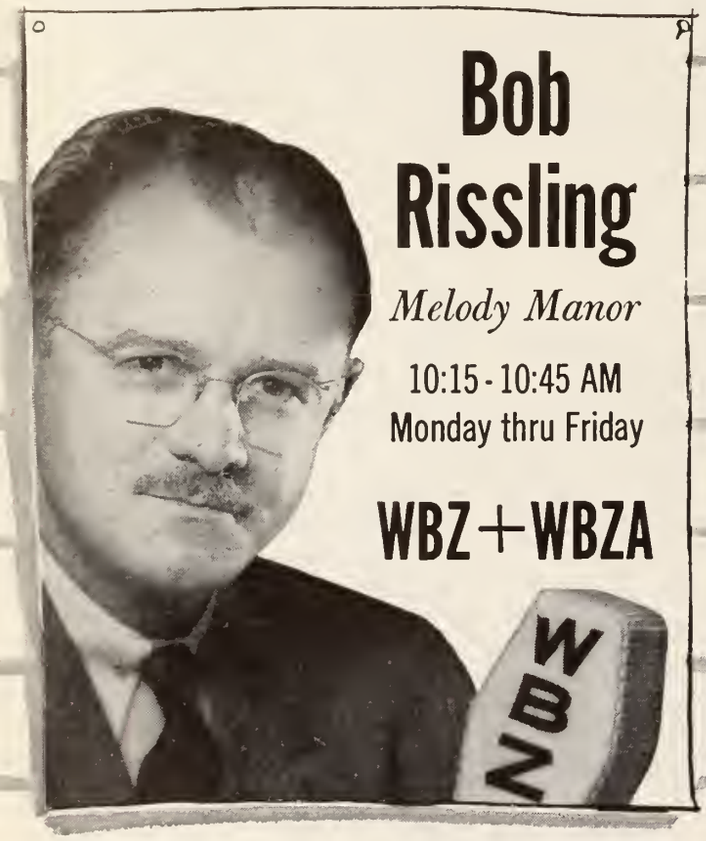
Mutual DON LEE RADIO

Represented Nationally

by H-R REPRESENTATIVES, INC.

NEW ENGLAND'S FIVE MOST POPULA

. . . ALL ON WBZ+WBZA





BOB & RAY

5:00-6:00 PM
Monday through Saturday

WBZ+WBZA

WESTINGHOUSE BROADCASTING COMPANY, INC.

RADIO	TELEVISION
WBZ+WBZA—**BOSTON**	**BOSTON**—WBZ-TV
KYW—**PHILADELPHIA**	**PHILADELPHIA**—WPTZ
KDKA—**PITTSBURGH**	**PITTSBURGH**—KDKA-TV
WOWO—**FORT WAYNE**	**SAN FRANCISCO**—KPIX
KEX—**PORTLAND**	

KPIX REPRESENTED BY THE KATZ AGENCY, INC.
ALL OTHER WBC STATIONS REPRESENTED BY FREE & PETERS

ADIO PERSONALITIES



CARL de SUZE

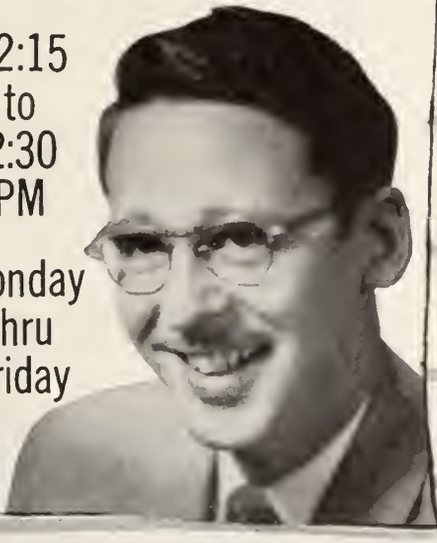
6:30 - 9:30 AM
Monday thru Saturday

WBZ + WBZA

NELSON BRAGG
on
WBZ+WBZA

12:15
to
2:30
PM

Monday
thru
Friday





lore New England homes listen to each of these WBZ+WBZA personalities than to any local or network radio program on any other Boston station.*

he imaginative showmanship and station promotion that won the 1955 ariety Showmanship Award for WBZ+WBZA resulted in more New ngland homes tuning to WBZ+WBZA programs and personalities tween the hours of 6 A.M. and midnight than to any other Boston dio station.†

WBZ+WBZA is an undisputed FIRST in New England radio. FIRST coverage, FIRST in total audience and FIRST in the popularity of personalities.

Let WBZ+WBZA's popular personalities sell for you. Call Bill Williamsn, WBZ+WBZA Sales Manager, ALgonquin 4-5670; or Eldon Campbell, BC National Sales Manager, at MUrray Hill 7-0808, New York.

v. ¼ hour total cumulative audience April Nielsen Station Index †April Nielsen Station Index

Program, sales services

Q. Is there anything new among radio program and sales services?
A. The radio program and sales services have been coming up with new schemes for selling radio and keep providing stations with new programs, new jingles, new sales aids. World Broadcasting, RCA Thesaurus and Lang-Worth all report new efforts toward sparking radio business, prestige and enthusiasm.

World is currently involved in its biggest radio promotional effort to date. Its "Radio's Big Little Man" campaign which will get underway this fall represents an aggregate investment of $1,500,000. Since announcing this plan at the NARTB convention, World reports that 54 new stations have joined its roster (of over 1,000 stations).

The promotion is designed to turn a big spotlight on radio, to give radio stations something exciting with which to call attention to themselves. It revolves around a national contest to name Radio's Big Little Man (visually represented with the face of a baby and the body of a strong man flexing his muscles). Stations will conduct the contest in their areas. World will supply them with extensive promotional and merchandising material (via an expanded field staff) to help in the ballyhoo and to aid tie-ins with advertisers. Prizes feature "dream trips" to Paris, the Virgin Islands, Bermuda, in addition to hosts of other awards.

The Big Little Man is being used now as a symbol of radio by World stations.

This is the type of promotion no station alone can do, says World, and the stations are quite excited about it. Advertisers tying in with it are practically guaranteed upped store traffic and sales volume.

In June, World released to its stations a package of Radio Public Promotion Songs — sixteen 20-second musical transcriptions calling attention to the services radio offers every day—news, sports, weather, time, music, mystery shows, other programs and services people tend to take for granted. Stations report people are already humming the catchy tunes.

Pierre Weis, general manager of World, states his belief that, "Radio will go forward if the industry is willing to invest in its future unlimited

AIR TRAILS

GET

ohio **home distributors,** inc.

April 12, 1955

Mr. Alex Buchan
WING Radio Station
121 N. Main Street
Dayton, Ohio

Gentlemen:

When you sow on good soil, you reap a good harvest. The advertising coverage you have given us on Town View has borne tremendous results. A total of 98 sales for one week has both overwhelmed and pleased us, thanks to this fine ground work you have laid. We are highly enthusiastic over this past week's results and are deeply grateful to WING and its most effi... staff for an excellent job of promotion.

In our business, as most others, advertising is fruitful only in sales. These we have had. The success of your business is measured by the satisfaction of your clients and their will to bring you their future business. We assure you our continued and grateful patronage.

Sincerely,

JOHN E. DEGLER
Manager, Sales & Adv.

John E. Degler

Copy to: Mr. J. Rudah

Buy any 2 of these stations and get a 5% discou

➡ *and best of all* ⬅

Buy any 3 or 4 of these stations and get a 10%

WING DAYTON

WCOL COLUMBUS

WIZE SPRINGFIELD

growth. The time has come for a revolution in radio and World has decided to light the fuse."

RCA Thesaurus reports, via A. B. Sambrook, manager of RCA Recorded Program services, that it is putting more stress on selling aids to stations than ever before. Early in April, it launched its first full-scale local radio promotion plan. Based on the theme "Shop at the Store with the Mike on the Door," it enables radio stations to offer sponsors an integrated advertising, promotion and merchandising program to help stimulate business. Sponsors are supplied with plentiful tie-in material, including an eye-catching red-and-gold decal showing a radio mike to put on their door or window identifying them as a business offering "quality, value and service." The "Shop at the Store" slogan is plugged on the air by big name stars, reminding listeners to look for that emblem when they shop.

About a month after this plan was launched, an estimated 37,500 stores were displaying the emblem and the promotion is still going strong, says RCA.

Thesaurus is celebrating its 20th anniversary this year. To mark the occasion, it has introduced seven new program features this year, several of them departures from the primarily-music shows Thesaurus has emphasized in the past. Three are fully-recorded programs: *The Grantland Rice Story*; *The Frank Luther Fun Show*, and *Great Days We Honor*, a series for broadcast on religious and patriotic holidays. *Do-It-Yourself* is a quarter hour series designed to help stations cash in on that $6 billion field. *Week-end Shoppers Special* is designed for participating advertisers who want to hit the week-end shopper: *Presenting the Statesman Quartet* features gospel singing: *Concert in the Park* runs the gamut of concert music.

Lang-Worth indicates a general upbeat in business. C. O. Langlois, president of Lang-Worth, states that stations report enthusiastic acceptance by local advertisers of that company's new copyrighted customized commercial service. Their affiliates secured over $3,000,000 in new local business during 1954 through the use of Lang-Worth commercial features, indicates Langlois. One 250-watt station, he says, reported that their new selling service had been responsible for $33,000 in new business.

NETWORK...

Results

When you sow on good soil, you reap a good harvest. The advertising coverage you have given us on Town View has borne tremendous results. A total of 98 sales for one week has both overwhelmed and pleased us . . .

$1,100,000 in SALES for an investment of $500!

buy Air Trails Network Stations write, wire or phone collect:

Any H-R Representatives Office

New York • Chicago

Los Angeles • San Francisco

OR

Pat Williams WING

121 N. Main St.

Dayton, Ohio • Hemlock 3773

ount

WCMI

ASHLAND • HUNTINGTON • IRONTON

ATN

AIR TRAILS NETWORK



Transcribed shows

Q. What's new in the transcribed radio program field?

A. According to the transcription firms, their shows are being welcomed by more stations and advertisers than ever before. The Frederic W. Ziv Co. reports program sales have reached a new high this year, are currently in 800 markets in the U.S. and Canada, according to Alvin E. Unger, v.p. charge sales. RCA Recorded Program Services notes continuing activity in sales of its 24 show series, especially its soap operas (*Dr. Paul, Aunt Mary, Betty and Bob*); just recently, for instance, RCA sold all three of them to the entire Columbia Pacific Radio Network, a group of 23 stations. Harry S. Goodman reports volume in programs sold up around 40% since last year and large program package sales to stations.

Ziv this year enlarged its field sales force to increase merchandising help to advertisers and show them how radio can help them make money. Unger points to a continuation of the trend toward sale of complete programs to advertisers rather than participations.

Heading Ziv's sales list are *The Eddie Cantor Show*, launched last fall, *Mr. District Attorney, I Was a Communist for the FBI, Cisco Kid, Boston Blackie, Philo Vance.* A new show is in the works for the fall.

Grocery chains and independents, food products, banks, automotive clients, appliance distributors are prominent among transcribed show sponsors.

"Very bullish" is the way Everett Goodman, v.p. in charge of sales for Goodman, says he feels about radio, and tells why: "We are finding that many stations we approach are completely sold out in time. One station sales manager I met at the NARTB convention told me business is so good that they have a waiting list and were going to raise their rates 25%. And sure enough, they did!"

Farm radio

Q. How important is radio to the farmer?

A. Farm families tune in radio more frequently than the average U.S. family, both day and night, according to recent surveys. They spend 24% more hours per day with radio than do peo-

ple in urban areas (A. C. Nielsen, NRI March-April 1954). Farmers' program preferences run to news and market reports, musical shows (especially folk music), religious programs.

The *Buyers' Guide* notes that 70% of the stations listed schedule some farm programing each week—a whopping 1,531 stations. Of these, 679 program five or more hours per week to the farm audience.

Farm households, of which there are about 5½ million, comprise nearly 13% of all households in the country. About 98½ of these homes have one or more radios; more than 75% are multiple-set homes. (For further facts on the farm market, see SPONSOR's Farm Radio-TV Section, 1 November 1954 issue.)

Q. How can radio advertisers best sell to farmers?

A. Veteran radio-tv farm directors give the following tips to advertisers: Be consistent—farmers are not impulse buyers, must be cultivated. Study the farmer's needs, stress "use" value of goods. Don't "slick up" your message, preferably let talent ad lib from fact sheets. Tie in dealers. Use testimonials, if possible recorded comments from farmers or farm wives about your product. Keep selling in step with changes in farm market, avoid "national" pitch.

Folk music

Q. How large a following does folk music programing have?

A. Large enough to warrant being regularly scheduled on nearly 1,700 radio stations (representing 77% of all respondents to SPONSOR's 1955 *Buyers' Guide to Station Programing*); and 398 of these stations program 20 hours or more of folk music.

The appeal of folk music (sometimes called Western or hillbilly) continues strong and will probably never wane because it is an expression of a basic spirit, opines one veteran Midwest broadcaster. It is not contrived, rather springs from a friendly and informal way of living. Says he: "You can't do a square dance in full dress evening clothes."

Which may explain why folk music is most popular where evening clothes are worn least: in the South, Midwest and Far West. Three stations told

Morning, Noon and Nightime, too!
All We Do the Whole Day Through is
SELL FOR YOU!




EARLY:
More than half of Syracuse's vast industrial worker population goes to work before 7:30. From sign-on until he talks them right to their factory bench, Ed Kaish is selling them his sponsors' goods and services.




MORNING:
. . . and at that point, Denny Sullivan takes over to entertain and keep time for the Syracuse which is up to get breakfast, go to work, go to school, or do the dishes . . . it's not just habit that they buy the products he recommends. No! He sells 'em.




AFTERNOON:
Names make news and friends. Bill Thorpe uses names, and clubs; births and special events; public interests; and he laces them with Syracuse's favorite afternoon music. That's why people listen. That's when he sells them his sponsor's favorite products.




NIGHT:
Bob Ives builds confidence with good music; has 15 years of "radio know-how" . . . with 8 of those years as an evening announcer on WFBL. His velvet-tipped voice helps make buying plans for this busy area throughout the week.

You Can Buy Them in Combination
ON SYRACUSE'S
WFBL*



contact
FREE & PETERS
for details

★ *WFBL has been Syracuse's Number One radio station since 1922*

DOUBLE

YOUR QUAD-CITY COVERAGE

With

KSTT

The Quad-Cities (Davenport, Iowa; Rock Island, Moline, East Moline, Illinois) represent only half *the Quad-City* trading area. *KSTT covers* both *the metropolitan area* and *the entire 14 county trading area. Davenport retail stores buy KSTT an hour every day to promote shopping* outside *the Quad-Cities, proof that KSTT is the choice for* both *halves of the Quad-City area. Your Walker representative has all the impressive story.*

KSTT

Davenport, Iowa

1170 Kc

Represented by

The Walker Company

Buyers' Guide they program nothing but folk music: KXLA, Pasadena; WCMS, Norfolk; WFPA, Fort Payne, Ala. Many others reported heavy folk schedules of 40 to 60 hours a week. (For a detailed roundup of this type of programing—stations, audiences, costs, sponsors — see "Why sponsors hate to leave the barn dance," SPONSOR, 3 May 1954, page 42.)

A long list of both consumer and farm-product sponsors swing along with folk shows. The roster includes names like Miles Labs, Bristol-Myers, Phillips Petroleum, d-Con insecticide, R. J. Reynolds, Kingan Meats, Warren Paints, St. Joseph's Aspirin, Holmes Bread.

Foreign language

Q. How extensive is foreign-language radio?

A. It is possible to tune broadcasts on U.S. radio stations in 38 different languages, according to SPONSOR's 1955 *Buyers' Guide;* 369 stations program for one or more foreign-speaking segments in their communities (this does not include most Mexican-Spanish stations, dealt with separately below).

One interesting trend noted is that stations, to keep up with the increasing Americanization of foreigners, now frequently divide their foreign-language programs into two categories: one entirely in that language to appeal to the foreign-born and naturalized; the other largely in English for the more integrated listeners but with the flavor and spirit of that foreign segment.

Q. Where are the major foreign markets?

A. The older urban manufacturing centers are still the chief foreign markets. Some idea of where the greatest concentrations of foreign-speaking peoples are can be had from this rundown of the states leading in number of stations with foreign programing: New York. 36 stations; Pennsylvania, 35; California. 32; Massachusetts, 25; Ohio. 18; Michigan. 16; Wisconsin, 16; Connecticut, 14.

Mexican-American

Q. What is the Mexican-American market?

A. The Mexican-American market is made up of some three million Spanish



James M. LeGate, *General Manager*
5,000 WATTS · 610 KC · NBC Affiliate
National Rep., George P. Hollingbery Co.

speaking people living in the Southwest U.S. — in Texas, California, Arizona, New Mexico and Colorado. They are a permanent population engaged in about as wide a variety of occupations as other segments of the population in that area: They are farmers, factory-workers, sales clerks, storekeepers, and also doctors, lawyers and teachers. The "wetbacks" or migrant farmers who seasonally cross the border from Mexico when there is work for them and then go back, are not included in the three million total.

This Spanish-speaking market is one of two in the U.S. The other is made up of the Puerto Ricans who have been flocking into the country and who are concentrated in New York City. They, too, comprise a live and growing market.

Q. Is the Mexican - American market a new one?

A. Since Spanish-speaking peoples have been living in the Southwest U.S. for at least 300 years, they do not exactly comprise a "new" market. However, very little effort was made to cultivate this market by air advertisers till about five years ago. Pioneer was Harlan G. Oakes, a radio rep on the West Coast who saw untapped possibilities in the market and launched a promotional and sales effort in 1950. Since then two rep organizations have come into existence devoted entirely to Spanish radio—Richard O'Connell Inc. and National Time Sales.

Q. Has interest in the Mexican-American market been growing?

A. It's been snowballing, according to both Richard O'Connell and National Time Sales' sales manager, Arthur Gordon, who says: "Business is definitely up! More and more new accounts are coming in and many old accounts are expanding. The prospects are terrific!"

Since last year, O'Connell has organized the 10 Spanish-language stations he represents into a network called the Sombrero Network; he issued the first rate card in December 1954. Stations in the web are: KCOR, San Antonio; KGBT, Harlingen, Tex.; KTXN, Austin; KCCT, Corpus Christi; XELO, Juarez-El Paso; XEDF, Nuevo Laredo, Mex.; KWKW, Pasadena; KLOK, San Jose; KABQ, Albuquerque, N. M.; and WHOM New York. Ad-

Big Aggie makes a winning move for RALSTON PURINA



in the land where TV means "Taint Visible"*

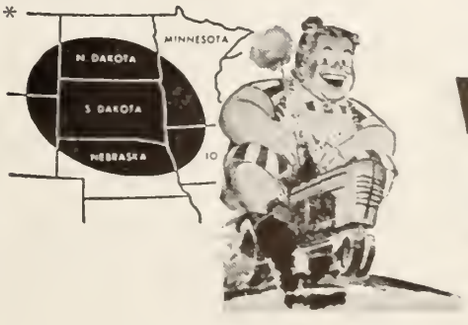


Selling feeds in vast, 5-state Big Aggie Land is no parlor game. But WNAX-570 has the winning system. Take Ralston Purina Feeds in the Checkerboard Bag for example.

Big Aggie Farm Service Editor Chet Randolph airs a 20-minute show for Purina 3 days a week, but his promotion doesn't end there. Chet jumps all over Big Aggie Land promoting Purina. He picks up Purina success stories and makes powerful "local proof" commercials of them . . . he tells Purina dealers how the other guy is doing it with regular, personal letters . . . he shows up at every major farm show and exhibit to put his popular standing with farmers behind Purina Feeds.

It's WNAX-570's personal interest that clears the board for Purina. And if you'd like Big Aggie on your side, your Katz man can arrange it.

*



WNAX-570

YANKTON, SOUTH DAKOTA

A Cowles Station • CBS Radio

Don D. Sullivan, Advertising Director. Under the same management as KVTV Channel 9, Sioux City: Iowa's second largest market.



NEW CONSTRUCTION AT FANTASTIC CLIP IN *WREN'S* BACKYARD!

Just to give you an idea of the booming Topeka market — take a gander at these figures on construction now underway in Shawnee county alone:

Project	Cost
New Veteran's Hospital	21-million
New State Office Building	9-million
Forbes Air Base Run-Way	10-million
Kansas Turnpike	8¾-million*

*(Engineers estimate on Shawnee County's share of 160-million total for the turnpike)

Needless to say this leaves out "trifles" like a new million and one-half dollar parking lot, a 5-million dollar real estate development by one private builder and more than ten buildings in the under 1-million class! Why not ask your John E. Pearson man for a really conclusive report on the Topeka market, and why you can't cover it effectively without WREN!

WREN

5000 WATTS · ABC
TOPEKA, KANSAS

vertisers may buy all the stations or groups of three or more.

O'Connell reports that 15 to 20 new advertisers have bought into the Sombrero network since last December.

Come fall, National Time Sales will sell its 13 stations in Texas, California, Arizona—and Chicago—as a complete package, too. The National Spanish Network, as it will be called will include those stations now comprising the Texas Spanish Language Network (KIWW, XEO-XEOR, XEJ) and the Mexican Quality Network (KALI, XEAC, XED), plus others repped by National Time Sales.

An advertiser wishing to reach the Spanish-speaking Mexican-American actually has 139 radio stations from which to choose; this was the number of stations reporting programing, either in Spanish or English, directed to this audience, according to SPONSOR's 1955 *Buyers' Guide*. Of these stations, 56 are in Texas, 51 in California.

Another indication of the strength of this market is the fact that there are now two all-Spanish tv stations programing to this audience. XEJ-TV, covering Juarez-El Paso has been in operation since mid-1954; KCOR-TV, San Antonio, started last month. Before the end of the year, XEFE-TV in Nuevo Laredo, which is now testing, is expected to be under way.

Q. What programs do the Mexican-Americans prefer?

A. In addition to music—preferably the strong Latin rhythms—this audience seems to go for soap operas, homemaking shows and personality programs. Some stations, such as XEJ, offer 14 or 15 soaps a day—most with "blood and guts" realism and down-to-earth emotional appeal. For home shows, *Club del Hogar* (*The Home Club*) seems to be a listener-attracting name; it is used for programs of this type by many stations.

Most personalities are women and the bulk of the Mexican-American radio audience is composed of women. And of course most advertisers accordingly aim their products and commercials at the Mexican-American women.

Q. Which advertisers are using radio to reach Mexican-Americans?

A. Soap and detergent, beer and food (especially baking product) advertisers are probably the largest



RIGHT! says Pall Mall
RIGHT! says Schlitz
RIGHT! says Fels Naptha
RIGHT! says Anacin
RIGHT! says Standard Oil of Indiana
RIGHT! say these blue chip local advertisers:

Carpenter Baking Co.
Luick Sealtest
Boston Store
First Wisconsin National Bank
Graf's Beverages

MATCH THIS COST!

33⅓¢ per *1000 homes* based on 156 time National Rate

MATCH THIS COVERAGE!

54% of population in Wealthy Wisconsin

Make the shrewd buy . . .

woky

1000 watts at 920
24 Hours a Day

National Representative:
THE BOLLING COMPANY, INC.

categories in Spanish radio. Falstaff, Rheingold and Hamm's are among the beers; Tide and Cheer among the detergents; Gold Medal Flour, Calumet Baking Powder and Fluffo, a new P&G shortening, are three of the baking products. Two of the biggest Spanish-language advertisers are Carnation and Pet evaporated milks, who use more than one Spanish station in a market. New advertisers include such accounts as Ex-Lax (which uses early-morning announcements on the Sombrero stations to reach a male audience); Armstrong Cork, for inexpensive linoleum; Lydia Pinkham.

Religious and gospel

Q. How many stations put on religious gospel shows?

A. According to SPONSOR's 1955 *Buyers' Guide*, religious and gospel shows are increasing faster than any other category. Of the 2,172 radio station respondents this year, 83% report some programing of this type as against 54% of the stations responding last year. Stations scheduling 10 hours or more of religious programing rose from 100 (6%) in 1954 to 373 (17%) in 1955. About 40% of those stations featuring this type of programing are also Negro-appeal outlets.

Concert music

Q. To what extent do stations program concert music?

A. Of the stations responding to SPONSOR's *Buyers' Guide*, 1,684, or 78%, regularly schedule concert music, either light orchestral or classical; 44% feature light concert music predominantly. Stations now scheduling 10 hours or more a week in this category amount to 23% of the total respondents this year, a considerable rise from the 9% doing so in SPONSOR's 1954 survey.

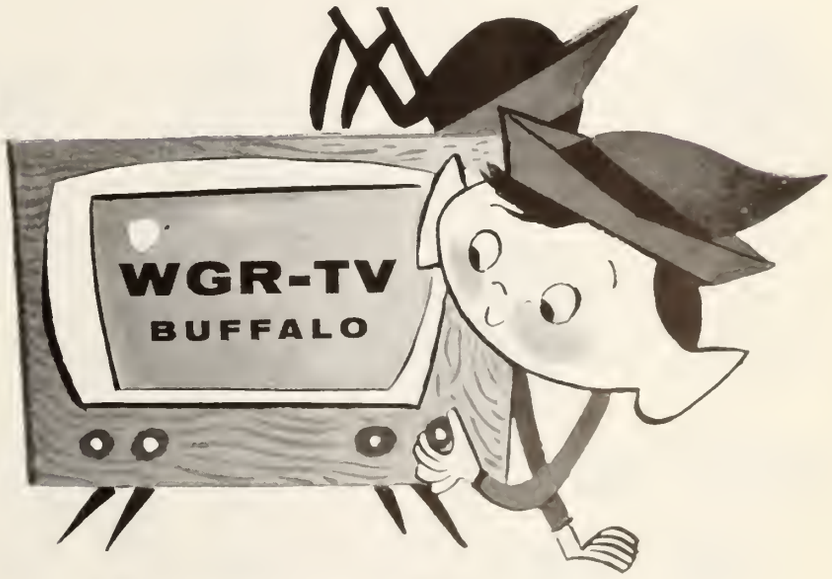
Q. How popular is concert music?

A. Quite popular, and growing from all indications. According to Good Music Broadcasters Inc., which represents 14 stations specializing in concert music programing, 35 million Americans spend more than $50 million for admissions to good music events yearly.

2 FACTS

Buffalo-Niagara Falls is the nation's 14th largest market.

WGR-TV completely dominates* this rich market, serving 447,938 U. S. sets and a bonus of 407,619 in Canada.



Channel 2

Buffalo's favorite station

REPRESENTATIVES — Headley-Reed
In Canada — Andy McDermott-Toronto

* **WGR-TV** leads in 21 of the 24 weekday quarter-hour segments between 6 PM and midnight. (Pulse)

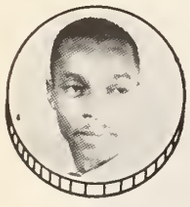
MORE THAN ANY STATION WEST OF THE ROCKIES



Yes . . . more sepia program than ANY station west of the Rockies!



Full 95% Negro programing dominating the 165,000 bay area Negro mkt. — with purchasing power in excess of ONE MILLION DOLLARS A DAY!



Featuring the famous personalities of Jumpin' George, Jackie Ford, Wally Ray, Honeyboy Hardy —and their loyal following . . mean



MORE DOLLARS FOR YOU!

K$AN

1355 MARKET STREET
SAN FRANCISCO, CALIF.

"Our stations have experienced an average total audience increase of 11% over last year," says Dorothy J. Wall, head of GMB's New York office. "And our biggest audience increases have been in prime tv evening time." GMB reports the weekly audience for its stations standing at about two million families; and these families listen an average of three hours a day, says GMB.

Fm radio

Q. What is the status of fm?

A. As of 1 June, 540 fm stations were in operation. According to a survey made by Politz in November 1954, Americans owned 11,210,000 fm-equipped sets and 21.6% of America's radio households had fm reception. However, the penetration of fm is not evently distributed (several states have no fm stations at all); fm tends to be more heavily concentrated in major metropolitan markets. In New York City, for instance, a Pulse study showed a 53.7% penetration of fm among 2,100 homes selected as an economic cross-section (January 1955).

Q. What is the outlook for fm?

A. Fm men are taking new hope for the future from two developments: multiplexing and hi-fi.

As of 1 July, the FCC authorized the practice of multiplexing by fm stations. This is a means of broadcasting two signals simultaneously on the same channel; it enables an fm station to use part of its facilities for beaming background music to restaurants and stores on a subscription basis and another part for regular "home" broadcasting, available to advertisers. Naturally, such an arrangement offers new economic promise to fm station operators (That multiplexing works was proven by WGHF, New York, which has conducted successful experiments for over a year.)

Multiplexing equipment will probably be available by August, according to one trade source. It remains to be seen how quickly fm stations will equip themselves with it.

Hi-fi and fm are really first cousins. To most hi-fi aficionados, an fm or fm-am tuner is an indispensable part of their hi-fi-rigs. The fact that the hi-fi market continues virile and growing is encouraging for fm stations.



WKOW Country...

Bigger than St. Louis!

The 50 county market covered by Wisconsin's most powerful radio station is bigger than St. Louis in retail sales, more than twice as big as Milwaukee. Like these metropolitan areas, wKOW COUNTRY is a group of shopping centers. Unlike them, however, the land between one rich wKOW COUNTRY shopping area and the next produces valuable farm products and an average annual family income of $6,921 for the producers. Madison, the capital of wKOW COUNTRY, with over 105,000 population, has an average spendable income per household of $8,067. You can sell it all at bargain rates on WKOW at one-fifth the price you pay for St. Louis, one-half the price for Milwaukee.

WKOW CBS Affiliate
MADISON, WIS.

Represented by
HEADLEY REED CO.

After-midnight radio

Q. How much of an audience is there for radio after midnight?

A. Evidence that it is substantial is afforded by the fact that 17% of the station respondents to the 1955 *Buyers' Guide* reported programing past 12 midnight — a total of 332 stations. Of these, 106 stay on the air 24 hours.

Q. What sponsors use radio in the wee hours?

A. American Airlines is one of the more prominent and consistent users of post-midnight radio; it sponsors a 12 midnight-to-5:30 a.m. program, *Music Till Dawn*, on nine major radio stations. The show was launched in April 1953 on six CBS stations: WCBS, New York; WBBM, Chicago; KNX, L.A.; WEEI, Boston; WTOP, Washington, D.C.; KCBS, S.F. Recently American Airlines added three more: KRLD, Dallas; WWJ, Detroit; WLW, Cincinnati.

These nine stations, says Ernest Hartman, director of radio and tv for American Airlines at Lennen & Newell, carry the program to every state of the union as evidenced by mail response. The big unsolicited mail pull, plus public reaction, plus actual statements made by people buying tickets all add up to belief by the sponsor that the show is bringing results. "In our mail — all unsolicited — 27% of those writing make a favorable reference to the sponsor," says Hartman. The show features music ranging from instrumental pop to the heavy classics. The audience is composed largely of housewives, professional people, shut-ins and students, according to Hartman.

Another indication that post-midnight programs are picked up by listeners far and wide comes from Max Buck, director of advertising, merchandising and promotion of WRCA and WRCA-TV, New York. He reports that WRCA's *Music Through the Night* (12:30 to 6:00 a.m.) gets letters from listeners as far away as Hudson's Bay and, in the other direction, Florida—to say nothing of ships at sea. All types of listeners respond, including night truckmen who listen while they drive. The program features "medium to long-hairish" music. Regent cigarettes is the biggest single sponsor on the show, bankrolls it two and one half nights a week on WRCA. Other advertisers like Ronzoni and Simon & Shuster buy announcements.

proof positive

WCUE

now **FIRST**

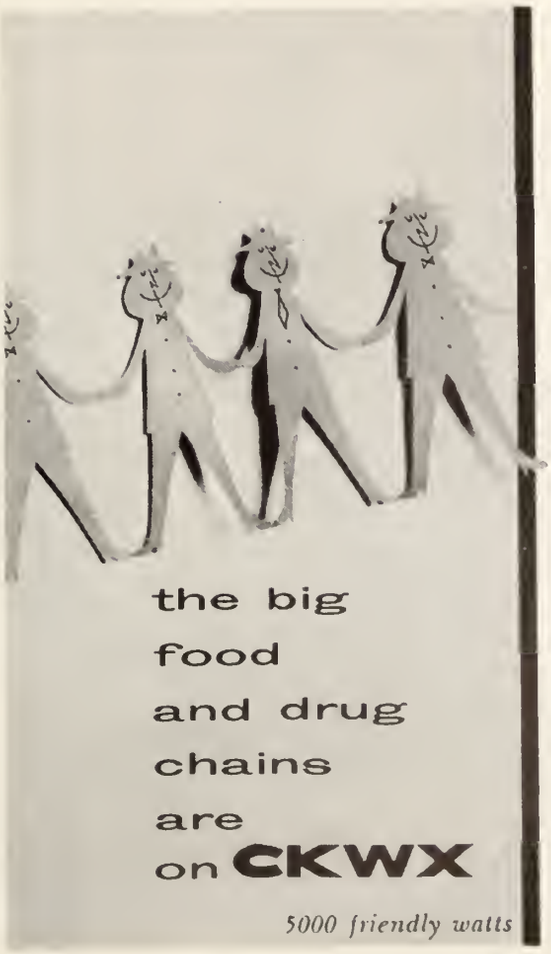
in **AKRON**

latest Hooper ratings
March-April 1955

SHARE OF RADIO AUDIENCE	Mon. thru Fri. 8:00 A.M.-12 Noon	Mon. thru Fri. 12 Noon-6:00 P.M.
WCUE	32.2	32.7
Station **B**	29.5	28.3
Station **C**	27.0	21.6
Station **D**	4.2	9.3

Wcue . . . Akron's only Independent—we're home folks.
TIM ELLIOT, President

John E. Pearson Co., National Representatives



the big food and drug chains are on **CKWX**

5000 friendly watts

If your products are sold in grocery and drug stores (and these days what isn't!), consider this fact: In Vancouver the big food chains like **SAFEWAY** *and* **B & K** *and* **SUPER-VALU,** *and the* **CUNNINGHAM** *and* **OWL** *drug chains, all choose CKWX for day-to-day radio selling. Last year, chain stores placed seven times more business on CKWX than the year before! How's that for chain reaction?*

reps: All-Canada
Radio Facilities Limited
Weed & Company

RADIO VANCOUVER

SPONSOR

TRENDS and PREDICTIONS

NETWORK RADIO

- **Single-sponsored half-hour show is vanishing from network. In the future practically all purchases will be on the announcement level**

- **Current trend to the single rate is temporary. Eventually day rates will be double those at night, a complete reversal of the past**

- **There will be no sudden revamping in the way radio networks operate. Webs will continue to program, sell time, share proceeds with affiliates**

- **Webs may provide more programing for affiliates to sell locally, in either station or network option time. In return for these shows, affiliates would get less money from the webs for network sales. This would enable the networks to sell announcements at a cheaper price**

- **Two contrary programing trends will continue to dominate web radio in future. These are: more strips at night, more multi-hour programs**

Buying patterns

Q. What are the outstanding features of network radio buying this fall?

A. Above all, flexibility. This flexibility takes various forms:

1. Flexibility in the size of announcements, especially in lengths shorter than a minute. Both Mutual, through its participation programs, and NBC, via *Monitor*, sell announcements as short as six-second "billboards."

2. Flexibility in network lineups. Both ABC and CBS are pushing the sale of regional networks. Even within the regional network structure, however, there is flexibility in the choice of stations. Mutual will sell almost any network that can be conveniently tied together with lines. NBC continues its formula of no must-buy stations but requires a minimum buy equal to at least 75% of the gross cost of the full network.

3. Flexibility in terms of "scatter buying." There are more ways of buying network radio these days. One reason, of course, is that there is more time to buy, but the networks in addition are offering a variety of inducements, such as contiguous rates, for buying combinations of time. Although the networks don't like to mention the word "announcements," what they are doing more and more, in effect, is selling units of commercial time within programs rather than selling programs themselves in which advertisers place their own commercial time.

Monitor is an outstanding example of this and MBS is carrying the scatter concept to new heights in its run-of-schedule plan (explained in detail later). Scatter buying is also done via packages of five-minute news shows, dispersed throughout the week and weekend. While these involve "full" sponsorship, single-show sponsorship is not what it once was.

The decline of single-show sponsorship in the traditional half-hour once-a-week pattern is nowhere so evident as at night. The trend at night is toward buying of weekday strips, both five- and 15-minutes, with some advertisers buying the complete strip and others buying part. Other kinds of multiple-show buying are also evident.

Q. Is this nighttime strip trend a sudden development?

A. Multiple show and strip buying got underway in earnest during the past season and proved to be one of the answers to selling nighttime network radio. For this coming season the pattern has been more or less permanently nailed down.

A glance at the weekday nighttime network sponsorship picture this past April shows how far this buying pattern has developed. Here's a summary:

ABC: Of seven nighttime sponsors, five had strips. Of the five, three had 15-minute strips, one (General Mills) had two half-hour shows alternating in the 7:30-7:55 slot five days a week and one (Aero-Mayflower) had three five-minute news shows daily in the same slots Tuesdays through Fridays. Of the non-strip sponsors, the *Christian Science Monitor* bought a single five-minute news analysis show but its show was part of the 9:25-9:30 news strip during the week. Only the *Voice of Firestone* could be said to represent the traditional single weekly show sponsorship pattern and even here there is some question of "tradition"

since the show is a simulcast.

It is interesting to note that though ABC will have two new single-show sponsors in the fall, both sponsorships are, like Firestone, adjuncts of tv advertising. The two new sponsors are Pabst and Admiral. Both have come over to ABC as part of a shift in tv networks. The Pabst fights were shifted from CBS TV to ABC TV and Admiral brought over Bishop Sheen from Du Mont to ABC TV. However, it is significant that radio versions of the fights and Bishop Sheen were not on am last season but will be this coming season. The fights will be on 10 or 15 minutes after the tv show (via tape) but the Bishop Sheen radio lectures will differ from the tv program.

CBS: Of 14 sponsors, 11 bought into strips one or more days. The exceptions: Lipton's sponsorship of *Arthur Godfrey's Talent Scouts*, a simulcast; Bristol-Myers' sponsorship of the *Arthur Godfrey Digest*, which is taped from a simulcast and Wrigley's sponsorship of *FBI in Peace and War*. The latter two shows are 25 minutes each.

MBS: There were no single half-hour sponsorships. Of the 10 sponsors, two bought into shows on a single night. Bankers Life & Casualty bought Gabriel Heatter one night a week but the news show is a strip. Sleep-Eze bought one participation on Friday night in the Multi-Message Plan, which is a half-hour strip of five different mystery shows in the same slot. Half of Mutual's nighttime weekday clients are MMP sponsors, but none has one of these shows to itself.

NBC: Only on NBC was there a substantial number of single show sponsorships. The total in April was 10 single-show sponsorships and nine multiple or strip show sponsorships. All of the single shows, with the possible exception of *Lux Radio Theatre* may be back in the fall but there is a good possibility they will be grouped together to make the room for strips.

Q. What's the reason behind these evolving buying patterns?

A. Advertisers are less interested in buying program identification and more interested in buying sheer circulation. Basically, this change has come about as a result of tv with ratings going down in any one particular time segment but with the gross volume of radio listening holding up, what with multi-set homes, auto listening, and so forth. To capture a fair-sized audience, advertisers are going into "scatter" buying and paying more attention to cumulative audiences. In other words, the emphasis on measuring radio audiences is shifting from the single-show rating to the total audience over a period of time, usually one week or four weeks.

Q. Is the aim of cumulative audience buying to get as high a total audience as possible?

A. Generally, yes. All advertisers try to get as big an audience for their commercials as possible. However, in buying cumulative audiences two aims are actually discernible. One is to reach as many different homes as possible and the other is to hit each home as many times as possible.

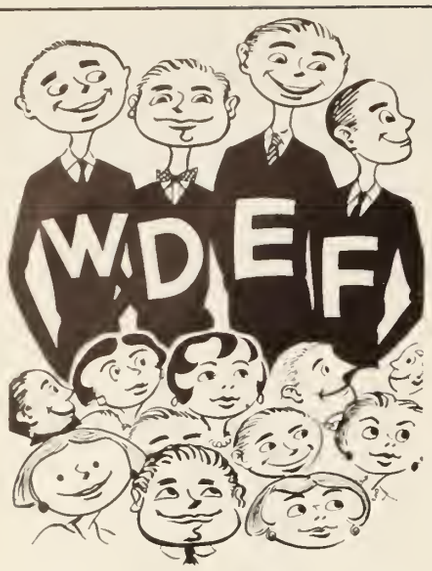
Actually what the advertiser buys is home-impressions. For example, let's say a sponsor buys a group of news shows and let's say all these shows add up to a total number of 10 million impressions in four weeks. (An impression is one home reached one time.) To illustrate what these 10 million impressions mean in terms of

New "Woolworth Hour" was CBS Radio coup but trend is away from such single sponsored shows. Like other webs, CBS stresses strips. Below, left to right, are producer-director Howard G. Barnes, host Donald Woods, and musical director Percy Faith

NBC Radio's weekend "Monitor" is tailored to fit current demand for cumulative audiences, cheap circulation. Shown discussing show below are, l. to r., NBC President Pat Weaver, Jim Fleming, who heads "Monitor"; NBC Exec. V.P. Bob Sarnoff, Dave Garroway







HEADS 'N SHOULDERS
ABOVE THE REST!

Top "Hooperatings" in **41** out of a total of **62** measured quarter hours (7:00 a.m., - 10:30 p.m.) Monday thru Friday. See the January-February 1955 Hooper Report.

It's a TERRIFIC Story!

Ask **BRANHAM!**

BEST BUY in the 79th MARKET
WDEF
RADIO NBC AFFILIATE IN CHATTANOOGA, TENN.

CARTER M. PARHAM, President • KEN FLENNIKEN, General Manager

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

Choose any measurement you like—

BMB
SAMS
PULSE
HOOPER
NIELSEN

For 31 years WDBJ has been the MOST LISTENED TO—MOST RESULTFUL RADIO STATION in Roanoke and Western Virginia.

Ask Free & Peters!

WDBJ
Established 1924 • CBS Since 1929
AM • 5000 WATTS • 960 KC
FM • 41,000 WATTS • 94.9 MC
ROANOKE, VA.
Owned and Operated by the TIMES-WORLD CORPORATION
FREE & PETERS, INC., *National Representatives*



extremes, they could mean that the sponsor (a) reaches one million homes 10 times each or (b) 10 million homes once. Since ratings are based on the number of *different* homes reached this means that the four-week cume rating in the first case is only one-tenth the rating in the second case. But this does not mean that the bigger rating is necessarily better.

Of course, it never works out in quite that way. It is more likely that it would work out to 3.3 million homes reached an average of about three times. However, there are differences in frequency of listening for different kinds of shows. Soap operas, for example, generally have a higher frequency of listening than other types of shows.

Therefore, when buying cumulative audiences, the network radio advertiser should keep in mind that while total audience is a helpful measure of whom he's reaching, there's more to the story.

Q. Is it better to get a high cumulative audience or to hit fewer homes more often?

A. There is no flat answer to this. High frequency per home may be better for one purpose and high total audience may be better for another. An auto advertiser who wants to announce via teaser ads that his new model is on the way would want to reach a high total audience. If the same advertiser wants to explain some new shock absorbers via radio, he would want more frequency of listening to his commercial because of its more complicated nature.

Generally speaking, however, advertisers use radio today to reach mass audiences because of radio's wide reach. It is probably safe to say, therefore, that most advertisers are after a high total rating with the further proviso that the proportion of homes reached only once should not be too great. To some advertisers, thin coverage is waste coverage.

Q. What kinds of cumulative audiences will advertisers be able to reach via network radio this fall?

A. While future ratings are speculative, a good idea of radio's reach via multiple shows can be gotten through looking back at what advertisers have racked up during the past season.

While network ratings will probably be down this fall, the decrease is not expected to be much.

In examining the cumulative ratings below the precautions mentioned above should be kept in mind and it should also be remembered the value of a cume rating is also determined by the dollar cost to the advertiser.

• This past spring Aero-Mayflower bought a news package on ABC Radio at night during the week. The package was three shows nightly on four nights. Total homes reached according to Nielsen was 8,848,000 in four weeks or 18.5% of U.S. radio homes. This homes total is roughly equal to a tv rating of about 25 or more. Monthly cost to the sponsor for this news package was about $45,000, less than the time-and-talent cost of a single half-hour tv show. Of the total homes reached by this nighttime package of 48 shows, 3,926,000 were tv homes.

• The ABC Radio weekend news package of 22 five-minute shows (the typical station carries 17) has been bought by a variety of clients. Current advertiser is Texaco. Between August 1953 and December 1954 the show averaged more than nine million home impressions per weekend, according to Nielsen. In June 1954 home impressions were broken down as follows: 4,168,000 impressions in tv homes and 5,721,000 impressions in radio-only homes—this during a single weekend. The unduplicated homes audience in June 1954 for one weekend was 5,877,000, representing a cumulative rating of 12.6% of all U.S. radio homes. In one month—from June to July 1954—the package reached 26.9% of all U.S. radio homes or 12,548,000 homes. During this month each home was reached an average of 2.8 times. Home impressions for the month were thus 35,134,000. None of these figures include out-of-home listening. Cost of the package per week is $14,500 before agency commission.

• While Nielsen figures on NBC Radio's weekend program *Monitor* were not yet out at SPONSOR's presstime, previous Nielsen figures on weekend listening to NBC provide a good sample of what a Monitor client can expect. A "typical" 10-announcement schedule on *Monitor* could get a rating of 9.5 (or 4,357,000 homes) while a 15-announcement schedule could get a 10.8 (or 4,953,000 homes). NBC feels sure the show will get an average minute rating of at least 1.5 or around 700,000 homes. At the special summer rates now in effect, this would give the advertiser a cost-per-1,000 of 96c for a minute announcement, 73c for a 30-second announcement and 29c for a six-second billboard. At the regular rates for the coming fall an average audience figure of 1.7, which NBC feels confident the show will reach, would bring in the minute announcement at under $1-per-1,000.

Q. Are there any new sales plans in the works for pushing network radio's new selling concepts?

A. Aside from *Monitor* (for details, see "Monitor: network radio's future pattern?" SPONSOR, 13 June 1955) probably the most revolutionary idea in network radio selling is Mutual's new run-of-schedule plan. The plan is aimed at advertisers with saturation on their minds, but a client can buy one announcement a week if he wants to.

Here's the way it works: It envisages the sale of one-minute announce-

NEW YORK, CHICAGO LOS ANGELES, PHILADELPHIA AND SALT LAKE!

GOING PLACES? . . . then include the big 'n booming **billion-and-a-quarter dollar Salt Lake market** — and use KSL Radio, the *only* station that fits this 4 state, 61 county area like a glove.

In Salt Lake City, home of KSL, per family retail sales are 35% above the national average! Population growth is 29% above the average.

Get the complete KSL Radio story: market data, audience statistics and availabilities from CBS Radio Spot Sales or . . .

KSL Radio . . . Salt Lake City

50,000 watts . . . CBS in the Mountain West



33% MORE

QUARTER HOUR FIRSTS

Than all other Stations Combined

STATION	QUARTER-HOUR FIRSTS
WKBN-Radio	129
Station B	68
Station C	27
Station D	2
Station E	0
Station F	0
Ties	8

WKBN-RADIO SHARES

Morning	38.2
Afternoon	36.6
Evening	40.0

Source: C. E. Hooper, Inc., Nov. 1954 thru March, 1955.

The only station completely serving the YOUNGSTOWN MARKET!

WKBN
CBS-RADIO
YOUNGSTOWN, OHIO
5000 Watts·570 KC
Represented Nationally
by Paul H. Raymer Co.

ments in five-minute shows especially programed for the run-of-schedule plan. In buying the five-minute shows, the advertiser can designate in what time segment or segments he wants them run. These time segments are 8:00 a.m. to 1:00 p.m., 1:00 p.m. to 6:00 p.m. and 6:00 p.m. to 11:00 p.m. This is local time. In other words, if he buys a show for the morning, he is guaranteed it will run with its commercial between 8:00 a.m. and 1:00 p.m. He can buy one show for the morning and another for the afternoon, or he can buy three in the afternoon and five at night, etc.

Here's where the run-of-schedule comes in: While the show will originate at a fixed time, the stations are under no obligation to carry it at the same time. They can tape it and play it back whenever they want, providing the show is run during the time segment designated by the client. As a matter of fact—and this is one of the revolutionary features of the plan—the stations don't even have to carry the show at all. They can just tape the commercial and play only the commercial back in one of their local shows during the time segment designated.

While the network has no way of predicting how many stations will carry a five-minute show at origination time, it is felt that a large number of them will do so.

Programing

Q. What are the network radio programing trends for the fall?

A. There are two contrary trends occurring at the same time. The more general trend is to the use of short-length shows for nighttime strips during the week. This started in earnest last season and is being accelerated this coming season. On the other hand, there may be more of a trend toward multi-hour shows to be sponsored in segments. NBC Radio's *Monitor* is an extreme example of this but NBC is planning multi-hour shows during the week, too, though not as all-embracing as its present weekend format.

Q. What are the reasons behind these programing trends?

A. There is at least one common reason for both programing trends

"BEFORE-TV" RATINGS when you buy K-NUZ Radio Ranch, in Houston

MORNING
"Laura Lee's Ranch"
9:45 to 10:00 A.M.
3.3 IN HOME
.7 OUT OF HOME
4.0 Total Pulse ★

AFTERNOON
"Bill's Bandwagon"
4:30 to 4:45 P.M.
4.0 IN HOME
.8 OUT OF HOME
4.8 Total Pulse ★

NIGHT
"Houston Hoedown"
8:45 to 9:00 P.M.
2.8 IN HOME
.6 OUT OF HOME
3.4 Total Pulse ★

GET THE WHOLE PICTURE.... COUNT ALL THE LISTENERS!

K-NUZ is No. 1
in OUT OF HOME PULSE
12 noon to 6 P.M. — Mon. thru Fri.
Tied for No. 2 mornings

★ PULSE RATINGS
OUT OF HOME—Jan. '55
IN HOME — Jan.-Feb. '55
First in Houston
K-NUZ
NAT'L REPS.—FORJOE AND CO.
IN HOUSTON, CALL DAVE MORRIS
JAckson 3-2581

mentioned above. And that is cost. Generally speaking, the longer the show, the cheaper the talent per time segment sold. While the strips are often short in their daily length, a 15-minute strip is, after all, basically an hour-and-a-quarter show spread over the week. This economy, naturally, is passed on to the advertiser.

From the production point of view, long shows and strips are easier to operate and put together compared with, say, a series of different half-hour shows. This also comes down to a matter of economy.

One important reason for strip programing at night is that the radio listener can easily remember that such-and-such a show is on at the same time each evening. The networks consider this an advantage because it is felt that at night the audience has enough to remember in the way of competitive tv programing. So if there is any way to make radio programing easy to remember, they're for it.

As indicated above in the section on radio buying patterns, strips also offer a way of selling short segments to the advertiser and give the advertiser a method of building up large cumulative audiences.

Q. What are the networks planning in the way of new programing for the fall?

A. Radio network lineups, both as to advertisers and programs, are not usually set until late in the summer these days but the rundown, by networks, below will give some idea of what's going on in the minds of network programers.



"Maybe I should have left his radio tuned to KRIZ Phoenix."

ABC: Determined to find a formula for getting into tv homes, especially at night, ABC has put research to work to find an answer. A researcher, Nancy Mazur, has been brought over from the research department to work on this programing problem. Miss Mazur is starting from scratch, with no preconceptions, to study available research data in an effort to find what kinds of people listen when and why.

CBS: The network made an important program decision last season in deciding to go into nighttime strip programing. This policy is being accelerated for the coming season. It is the network's intention to devote its entire evening weekday periods to strips. This would involve moving two Arthur Godfrey shows out of the way. A third single sponsored show, *I Love a Mystery*, which has been used by Wrigley this past season, is on the cancellation roster. The show will probably be tossed out in line with CBS Radio's policy of reducing the number of dramatic shows.

ACRE for ACRE
YOU CAN'T BUY BETTER

KMA's .5 M.V. Primary Market* Leads the Nation in Production of Corn, Hogs and Cattle!



The Most Successful Farm Advertisers Are Selling the Nation's No. 1 Farm Market with the No. 1 Farm Station

. . . KMA

What better market is there for your sales messages than an area that leads the nation acre-for-acre in production of corn, hogs and cattle? Every year KMA-landers harvest the profit of more than 426 million bushels of corn, 99 million hogs, and 2 million cattle according to U. S. Census Bureau figures.

And there's proof aplenty that these rich-from-the-soil Midwesterners with an annual farm income of $1,989,914,000 listen most to KMA. A recent Pulse survey of 21 counties in Iowa, Nebraska, and Missouri showed KMA leads in all three of the six-hour periods of the broadcast day and is the most popular station in 61 of the 72 quarter-hour time segments.

Sell the Nation's No. 1 Farm Market with the Nation's No. 1 Farm Station . . . KMA

**M-N as filed with F.C.C.*
KMA's .5 M.V. PRIMARY MARKET**

Population	2,859,300
Radio Homes	817,379
Retail Sales	$3,081,010,000
Farm Income	$1,989,914,000

**SM-SRDS Estimates

Get the full story from your Petry man or write KMA

"THE HEARTBEAT OF THE CORN COUNTRY"

KMA 5000 WATTS · 960 KC

SHENANDOAH, IOWA

Represented by Edward Petry & Co., Inc.



NUMBER ONE FORD RADIO SALESMAN

AWARD—MADE TO WVOK, WBAM ANNOUNCER, DAN BRENNAN BY O. Z. HALL—TOP FORD DEALER IN SOUTH. LET DAN SELL FOR YOU.

Call Collect: **Ira Leslie—**

WVOK - WBAM National Sales,

Birmingham 6-2924

Radio Representatives, Inc. • New York, Chicago, Hollywood

While CBS has been turning its old nighttime programing format during the week topsy-turvy, it is retaining its top stars. The Bing Crosby strip may be enlarged from 15 to 25 minutes and would probably run back-to-back with *Amos 'n' Andy Music Hall*, which is a 25-minute show now, in the 9:00-10:00 period. There is a possibility of an Edgar Bergen strip also at night.

CBS has also been showing an interest in disk jockeys, a type of programing fare the web has avoided in the past on the notion that network programing should be easily distinguishable from that of the independent station. Already on at night is Fred Robbins' *Disk Derby* and Robbins has also been slotted in a 25-minute daytime strip. Hazel Bishop has signed up for a portion of the daytime Robbins show. Following its cancellation of *FBI in Peace and War*, Wrigley decided to sponsor d.j. Howard Miller in a morning strip. Miller is from Chicago, which is also Wrigley headquarters, starts 18 July.

Aside from the two new d.j. shows the only other daytime change on CBS up to the present will be the dropping of *Rosemary* and *Hilltop House*. The former will be replaced by *Backstage Wife*, moving over from NBC, while the latter's slot will be filled by moving *House Party* up a quarter hour to 4:00. P&G cancelled two days of *Perry Mason* and axed completely *Young Dr. Malone* and *Brighter Day*. The latter three soapers will remain where they are and are being offered in whole or in part by the network. As mentioned previously, Toni and Sleep-Eze have taken segments of *Young Dr. Malone*.

MBS: Mutual has assembled a number of five-minute shows for its run-of-schedules plan (see explanation above in network radio "buying patterns" section). They are varied in nature but there won't be music in any of them because the network feels its affiliates are satisfying that need now. Among them are a food show, a do-it-yourself show, a crime reporter show.

However, the network has an open mind on the subject of programing these short shows, and the advertiser can have pretty nearly anything he wants. They will not be run unless sold, but if a number of them are purchased they will probably originate as a block to avoid upsetting the network program schedule. Though they would originate in a block, they will not necessarily run on all stations together since, as explained previously, the stations can run them at any time within the particular segment of the day purchased by the advertiser.

Mutual has already started programing the first of what it hopes will be a series of programs to build a "personality" for the network. On since 1 July is *Mutual Morning*, a weekday strip aired from 10:30 to 11:00. If the show is sold, there will be a *Mutual Matinee* and, maybe, a *Mutual Evening*.

A brain-child of Robert Monroe, Mutual's new programing chief, *Mutual Morning* was described as "a guy visiting the home with interesting things to demonstrate and talk about." It is not a music show. The format includes dramatic segments, interviews, taped pickups of interesting events and people. Mutual's aim is to find personalities for the show who can be identified with the network. These per-



sonalities would be exposed on other shows, would also do commercials.

NBC: While no weekday *Monitors* are in the works, NBC is concentrating its thinking on long shows. It has already made a start at night with its *National Radio Fan Club*, which had its debut 17 June. The show, for which NBC has great expectations, replaces *Friday with Garroway* in the 9:00-10:00 period; it is slated to be extended to an hour and a half this month and two hours later (probably minus a five-minute news show). The show is aimed at teenagers, and, indirectly, at their parents, too. It will be sold at a special package price with segments as small as 15 minutes. The price for 15 minutes will range from $4,500 to $4,050, depending on the size of buy. Host is d.j. Bill Silbert.

The program will be built around various name bands and singers such as Eddie Fisher and the Fontaine sisters and NBC is busy recruiting listeners by organizing fan clubs; hence the name of the show. Gimmicks include NRFC membership cards and a monthly magazine.

Other long shows are being mulled over but there is nothing crystallized as yet. However, the new shows will probably follow the Weaver pattern of "service" features and intermittent exposure to culture. They may resemble NBC TV shows like *Home*, *Today* and *Tonight* with possibly more entertainment elements than appear in *Home* and *Today*. There has been some talk about organizing a company of actors who would put on vignettes or excerpts from Broadway plays. There may even be educational "classes" with courses in such subjects as psychology.

In all likelihood, these shows would appear first at night but they are not being considered solely as nighttime fare. However, there is more time available at night than during the day and strips are harder to program at night on NBC because of the comparatively large number of single sponsored half-hour shows scattered around and still expected to be on the web's schedule in the fall.

Two soap opera cancellations—P&G's *Backstage Wife* (4:00-4:15) and Manhattan Soap's *Woman in the House* (4:45-5:00)—highlight the day-



NOW 34TH* IN HOME FURNISHING STORE SALES

Home Furnishing Store Sales		Millions
32	ALLENTOWN - BETHLEHEM - EASTON	35.8
33	COLUMBUS	
34th	PHOENIX	33.6
35	TAMPA - ST. PETERSBURG	

*SRD Consumer Markets '55

This gratifying position in local Home Furnishing sales reflects the sharp increase in home-building in the Phoenix area — an increase that is expected to continue indefinitely.

Don't skip this profitable market in YOUR sales-planning! Reach it the sales-building way through KPHO, and KPHO-TV. They take your sales story right into the homes you most want to reach!

SOLD reached most effectively through . . .

KPHO-TV and KPHO

YOUR MEREDITH STATIONS

Channel 5
First in Arizona since '49

Dial 910 • ABC Basic
Hi Fidelity Voice of Arizona

AFFILIATED WITH BETTER HOMES and GARDENS • REPRESENTED BY KATZ

THE QUAD-CITIES
Rock Island • Moline • East Moline, Ill. • Davenport, Ia.

NOW 1/4 MILLION PEOPLE

According to Sales Management's Survey of Buying Power (May 10, 1955) the Quad-Cities now have 250,200 people with an Effective Buying Income of $5843 per family or $1794 per capita. Cover this rich 450 million dollar market with WHBF radio or TV—the Quad-Cities' favorites.



Quad-Cities' favorite
WHBF AM FM TV
TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.

time program changes. Two other P&G soapers will be thrown into the breach and the periods the latter two programs vacate (3:30-4:00) are expected to be filled with conventional serials. While NBC has no specific plans to program in the noon-3:00 p.m. period—the three hours have not been programed for some time—the pattern set by *Monitor* makes it conceivable that something may be done about it in the future.

As for Monitor itself, it will, of course, be continued in the fall. The basic format is not going to change but some shows within *Monitor* will. When *Monitor* began some of the regular shows which had been on were carried along with it, *Monitor* being big enough to swallow these programs without changing its shape much. For example, *Grand Ole Opry*, that grand old veteran, will remain within the voluminous confines of *Monitor* next fall, occupying its regular 9:30 p.m. Saturday time. *Meet the Press* also remains, though it will be moved from 10:30 to 6:00 p.m. Sunday. A few other shows will also stay put within *Monitor's* umbrella.

In addition, a new show, sponsored by Nutrilite, will occupy 55 minutes of *Monitor* (5:05-6:00 p.m.) on Sunday afternoons starting 6 September. Not only is Nutrilite going against the trend by sponsoring a show all by itself (Woolworth has already gone against the trend with its hour show on CBS Radio) but it is defying all the smart boys by putting on drama. The show will feature Pat O'Brien and a script contest.

Q. What's been the trend in listening to network radio, day and night?

A. The move away from the evening, once-a-week show is more than a change in buying strategy as Nielsen figures show. This type of show has suffered the greatest loss in audience. During the first week in April 1954, the evening, once-a-week show averaged 1,959,000 homes. During the first week in April 1955, the average was 1,146,000 homes. (This decline is partly accounted for by the dropping of some top-rated once-a-week shows.)

The daytime and nighttime strips have held up much better, though they still show average declines in audiences. For the same April weeks in 1954 and 1955, respectively, the eve-

HERE'S A MARKET



52% ABOVE U. S. AVERAGE!

From their farms alone, each Kansas farm family wound up the year with $8,830 in the bank—*after taxes!* That's 52% *above* the national average!*

What's more, WIBW delivers this entire market—all tied up in a single package. Year in and year out, every Whan survey consistently shows that these big-income farmers listen *more* to WIBW than any other radio station.

We've got the listeners. They've got the cash. Give us the word and we'll give you the sales.

*Consumer Markets, 1955.

"See Your Capper Man" WIBW CBS RADIO

TOPEKA, KANSAS

Ben Ludy, Gen. Mgr.
WIBW & WIBW-TV in Topeka
KCKN in Kansas City
Rep: Capper Publications, Inc.

WEAS WITH ITS 50,000 WATTS REACHES OVER 814,000 RADIO HOMES!

WEAS REGULARLY DRAWS MAIL FROM 5 OF THE MOST IMPORTANT SOUTHERN STATES!

WEAS HAS COMPLETE SATURATION THROUGHOUT THE NORTH GEORGIA "BROILER CENTER OF THE WORLD, AS WELL AS THE LUCRATIVE PEACH AND CATTLE RAISING AREAS.

WEAS BY JUDICIOUS USE OF COUNTRY AND GOSPEL MUSIC PROGRAMMING, HAS BECOME THE "FAMILY'S FAVORITE STATION".

WEAS
50,000 WATTS
1010 K.C. DECATUR, GA.

CALL STARS NATIONAL
Chicago — New York — Los Angeles

ning multi-weekly shows have dropped from 1,026,000 to 825,000 homes on the average while weekday daytime shows dropped from 1,679,000 to 1,467,000 homes. During the 12-month period these figures span, daytime shows passed nighttime once-a-week shows as top audience-grabbers.

These daytime averages hide the fact that in some cases 1955 Nielsen audiences are greater than the year before. For example CBS Radio points out that most of the leading soapers are topping their 1954 audiences this year, according to the second April reports. For example, *Guiding Light* went from 2,006,000 to 2,476,000 homes, *Young Dr. Malone* from 1,446,000 to 2,385,000 homes.

Costs and rates

Q. How do network radio costs compare with tv networks?

A. A recent Nielsen calculation showed the following comparisons in terms of cost-per-1,000 homes per commercial minute:

Average daytime costs: radio, $.79; tv, $1.47.

Average nighttime costs: radio $2.26; tv, $2.71.

Q. Have network radio costs been keeping in line with reduced audiences?

A. A recent study by NBC illustrates how changing show formats and lower time costs during the past two seasons have brought network radio down to economical levels.

The NBC study deals with *Fibber McGee and Molly*, which had been a half-hour once-a-week show through the 1952-53 season and then changed to a strip. The figures cover 1946 until the present. To illustrate the cost trend in terms of "real" dollars, the cost-per-1,000 figures have been weighted according to the reduced purchasing power of the dollar, which declined more than 25% during the past nine years. In order to compare the old format with the new, the ratings for the strip have been calculated in terms of cumulative audience over three broadcasts.

Here's what happened during the nine-year period:

The rating declined from 34.4 to 7.2 or from 11,696,000 homes reached to 3,312,000. Total cost of the show also declined, going from $30,500 to $8,750. Cost-per-1,000 was $2.61 in 1946 and only three cents more in 1955. However, in terms of the real purchasing power of the dollar, the cost-per-1,000 in 1955 was only $1.95 or 66c less than in 1946.

Q. Will network radio rates be changed this fall?

A. The rate cards of all the networks except ABC have been or will



"I'll take the advice of KRIZ Phoenix today and try your scrambled brains."

NOW! — A Second Printing

"32 TELEVISION TALKS"

transcribed from the BMI TV CLINICS—1954



Combines the knowledge and experiences of 32 TV leaders in every phase of TV programming and production . . . factual, informative and down-to-earth talks by men who have been in the industry from the ground up.

Published by BMI at $7 and made available as an industry service at the cost of transcribing and printing — $4.20 post paid.

"32 Television Talks" is an entirely fresh and stimulating report of the BMI TV Clinic sessions conducted in New York, Chicago and Los Angeles during 1954 . . . a new and up-to-date book which follows up "Twenty-Two TV Talks," published in 1952.

"How to do it" is the theme of "32 TV Talks," with complete data on such vital topics as: *film buying and film programming . . . news and special events . . . twists in production . . . educational and commercial programming . . . low cost production . . . local programming . . . promotion and public relations . . . ideas and imagination* . . . as well as dozens of other essential elements in TV.

In addition to the 32 talks, the book includes transcripts of the QUESTION and ANSWER periods of the Clinics.

(If you attended one of the BMI-TV Clinics you only heard about ⅓ of the talks)

BMI 15TH Anniversary 1940 1955

BROADCAST MUSIC, INC.

589 FIFTH AVENUE, NEW YORK 17, N.Y.

NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

be changed this summer. At least one card will involve lower nighttime costs. Part of the reason for the changes is the desire of the networks to simplify their rate cards, which had become so complicated that only experts could understand them.

What had been happening was this: By leaving gross rates unchanged and setting up all kinds of discount formulae for various segments of the day, the networks had been quietly moving toward more or less a single rate for day and night. However, it was only apparent when specific night and night buys were worked out mathematically. The new cards will formalize the single rate, though this does not mean in all cases that actual dollar cost for equal-sized shows will be identical morning, noon and night. For example, morning time will remain premium time in some cases.

Q. What specific changes will be made in the rate cards?

A. ABC was first to publish a single-rate card. It was put out last October. Though Mutual had been mulling over a single-rate card for more than a year, it was not published until less than two weeks ago (1 July). The ABC card provided for a single gross rate, but varied weekly dollar volume discounts going up to 30% in the morning, 42% in the afternoon and 36% in the evening with maximum annual discounts reaching, respectively, 43, 54 and 45%.

The Mutual rate card change is the most drastic of all the networks. It is completely new and at Mutual is considered a thing of beauty in its simplicity. It not only provides for a single gross rate but also for a single discount schedule from 6:00 a.m. to midnight (nighttime costs will be slightly lower since Mutual's full network is 34 stations smaller after dark). The basic gross rate (one-time, one-hour) is around $14,000. Discounts are figured on a weekly dollar volume basis, which is the standard method on networks these days. These discounts start at 20% for billings of more than $2,000 and go up to 40% for billings of $23,000 or more weekly. There is an annual rebate of 7½% for 52-week clients and an over-all discount (in lieu of weekly discounts and annual rebate) of 47½% for spending of more than $1.2 million during a year's time.

The net effect of these rates, which are for standard buys and do not apply to participation package prices or run-of-schedule purchases, provides for reduction in nighttime costs of from about 10 to 30% compared with the old rate card. Daytime is about the same cost as before.

Mutual also set up a schedule in its new rate card for the various-sized announcements in its participation shows. These are, as mentioned previously, one-minute, 45-second, 40-second, 30-second, 20-second and six-second billboards. In the past, only minutes were available on participation shows. These minutes included opening and closing billboards and went as low as $1,500 per announcement. In the new schedule, minutes and billboards are separated. That is, an advertiser can buy a minute without buying a billboard. With maximum discounts, these minutes are as cheap as $1,000 now, and with two billboards the price, at maximum discounts, comes to $1,420.

Depending on both frequency per week and number per year the participation announcement schedule has the following maximums and minimums: one-minute—$1,500 to $1,000 each; 45-second—$1,200 to $800; 40-second—$1,100 to $750; 30-second—$900 to $600; 20-second—$750 to $450; billboards (available only in conjunction with the purchase of announcements in participation shows)—$330 to $210. The rate for minute announcements on the five-minute run-of-schedule shows starts at $975 and goes down to $625. In all cases the maximum discounts are given for buys of at least 260 announcements running at the rate of 10 or more a week within 52 weeks.

Mutual's new gross rates are actually the regular daytime rates now applied to nighttime. This means that the nighttime gross was brought down 50%. However, this had practically been in effect previously since Mutual's old rate card provided for a flat nighttime reduction of 50% for stations in tv markets.

CBS is going to a single growth rate card. Actual cost to advertisers will remain the same with morning and night rates equal, afternoon a little less. Weekend rates will be raised slightly, however. NBC is expected, as in the past, to make rate changes competitive with CBS. ★ ★ ★

WMGY COVERS AND SELLS
CENTRAL & SOUTHERN ALABAMA

with Hillbilly—News—Sports—Pop—Race Programing

Featuring

"Uncle Bob Helton"
Dean of Alabama's D.J.'s

Red Ryan—
9 years State Capitol newscaster

Chuck Elliott as
"Charlie the Square"
7 year veteran with a huge loyal following

Chucks—Atomic Boogie Rhythm & Blues

WMGY | MONTGOMERY, ALABAMA

clear Channel 800 kc—1000 watts

Another Independent
Metro-Market Station

Thomas W. Sewell, Gen. Mgr., Rep. Forjoe, Inc., New York City
Dora Clayton, Inc., Atlanta



only a combination of stations can cover Georgia's major markets

THE GEORGIA TRIO

WAGA	WMAZ	WTOC
Atlanta	*Macon*	*Savannah*
5000W. 590KC	10,000W. 940KC	5000W. 1290KC
CBS Radio	CBS Radio	CBS Radio

The Trio offers advertisers at one low cost:

concentrated coverage
merchandising assistance
listener loyalty built by local programming
dealer loyalties

in 3 major markets

represented individually and as a group by

THE KATZ AGENCY, INC. NEW YORK • CHICAGO • DETROIT • ATLANTA • DALLAS
KANSAS CITY • LOS ANGELES • SAN FRANCISCO



"My Ideal Rep"

says JIM LUCE of J.WALTER THOMPSON

"strives for automatic improvement of my client's schedules. He works with his stations to give me a better spot as they become available."



"My Ideal Rep"

says MAC DUNBAR of TED BATES

"delivers availabilities promptly and always includes pertinent data such as ratings, costs and, most important, indicates premium rates for programs not so listed in SRDS."



"My Ideal Rep"

says ARTHUR S. PARDOLL of FOOTE, CONE & BELDING

"provides the necessary information in his first presentation and eliminates unessential data. In the careful preparation of his material, he tries to anticipate all questions."



"My Ideal R

says HALE BYER BBDO, MINNEAP

"knows his markets, is completely honest in his presenta tions, and doesn't try to sell me a pig-in-the-poke."

"MY IDEAL REP" ask any top timebuyer



The quotes on this page might well serve as a standard of ethics and activity for any conscientious national representative. JEPCO knows that application of these yardsticks comes close to being a guarantee of success. Success for the rep, success for the stations represented. You can fully expect any JEPCO salesman to faithfully live up to this philosophy of doing business.

John E. Pearson Company

RADIO AND TELEVISION STATION REPRESENTATIVES

NEW YORK • CHICAGO • MINNEAPOLIS • DALLAS • ATLANTA • LOS ANGELES • SAN FRANCISCO

"My Ideal Rep"



says MILDRED FULTON of McCANN-ERICKSON

"uses the valuable time buyer's office to sell his stati rather than to undersell competition. He sells his tions honestly, thereby assu the advertiser of sales res that match the sales pit

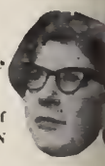


"My Ideal Re

says HELEN THOMA STREET & FINNEY,

"doesn't forget the account after the contract is in. He continues servicing the accou by suggesting improvements in schedule when they become available and therefore helps maintain the best possible schedules for the client."

"My Ideal Rep"



says BETH BLACK of HARRY B. COHEN

"knows his stations' progran He can tell quickly wheth 'Aunt Tillie's Note Book' is a k show or a cooking school. usually makes a difference



"My Ideal Rep"

says CHET SLAYBAUGH of TED BATES

"shows ingenuity in 'digging out' and cooperation in 'working out' schedules that meet my clients' requirements. He does not merely submit a cut and dried list of availabilities."



"My Ideal Rep"

says CHUCK WILDS of N. W. AYER,

"doesn't hesitate to use the teletype or telephone when a quick decision is needed from a station."



"My Ideal Rep"

says TED KELLY of McCANN-ERICKSON

"My ideal would provide the intangible data concerning a market or station area not found in the general statistical sources, i.e., would provide data either common to other markets or specific to the market's makeup. Such information would aid the buyer in selecting the audience most suitable for the product."



"My Ideal Rep"

says BILL KENNEDY of TED BATES

"gives me straight information on his availabilities and his stations."

1955 FALL FACTS BASICS—SECTION **5**

SPONSOR

radio BASICS

NEARLY 46,000,000 HOMES HAVE RADIOS; TWO-THIRDS ARE MULTIPLE-SET

Page Number

Q. How many radios are there in U.S.? **1**

Q. Where are radio sets located? **2**

Q. How many auto radios are there? **3**

Q. How many homes does radio reach weekly? **5**

Q. What does "out-of-home" radio add? **6**

Q. How does radio compare to other media? **10**

Q. What is "saturation" radio? **11**

Q. How much money was spent in radio? **12**

Reprints will be available at 30c each. Quantity prices on request. Write to Sponsor Services, Inc., 40 E. 49th St., New York 17, N. Y.

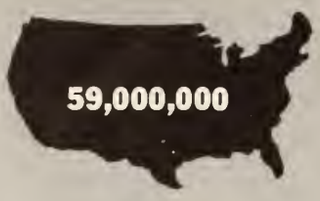
I Dimensions of radio's audience

1. How many radios (all types) are there in the U.S. today?

SOURCES: NAB records for Jan. 1945 figure; Jan. 1955 estimate from NBC and CBS Radio research departments.

More than 100% increase in decade

Total number of radios in U.S. (counting those needing repair) has more than doubled in decade between close of WW II and today, despite postwar growth of U.S. tv.



1945



1955

2. Does radio set production reflect "post-tv" listening habits?

SOURCE: RETMA 1947 and 1954 industry production figures

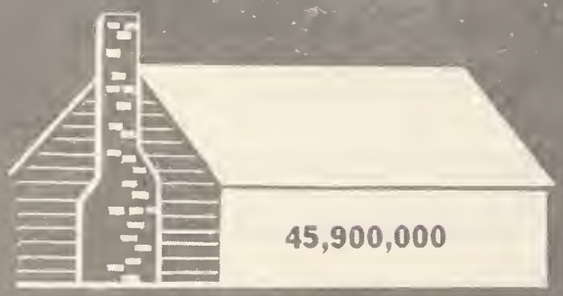
PRODUCTION BY TYPES:	HOUSEHOLD	CLOCK	PORTABLE	AUTO
BEFORE TV: 1947	70%	1%	12%	17%
AFTER TV: 1954	29%	18%	13%	40%

Trend to "secondary" auto sets

With much radio listening moving from living room to other locations with coming of tv, set production has shifted strongly to "clock," "auto" types.

3. How many U.S. homes today have one or more radios?

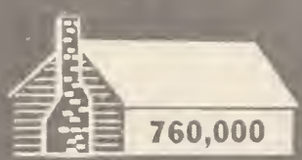
SOURCES: NBC and CBS Radio research depts. estimate for January 1955



Homes with one or more radios

96.3% of U.S. homes have radio

Radio has the widest penetration of any mass communications medium. Joint network estimate is based on Politz-ARF ownership against updated Census base.



Homes with no radios

4. What percent of radio homes now have two or more radios?

SOURCE: "National Survey of Radio and Television Sets," May 1954 by Alfred Politz for ARF



33.8% have only one set



32.7% have two sets



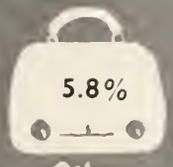
33.5% have three or more receivers

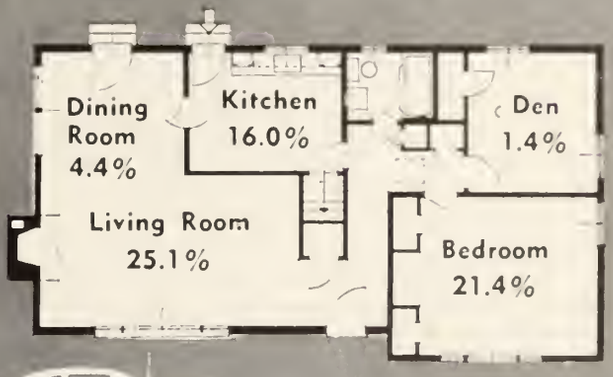
Two-thirds are "multi-set"

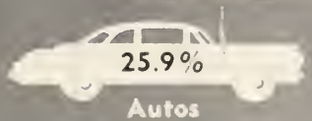
Key to "diffused" listening to radio in many different locations is found in preponderance of multi-set radio homes. According to nationwide study by Politz for Advertising Research Foundation, two out of every three homes has at least two radio receivers in working order.

5. Where are U.S. radios located (in and out of homes)?

SOURCE: "National Survey of Radio and Television Sets," May 1954 by Alfred Politz for ARF







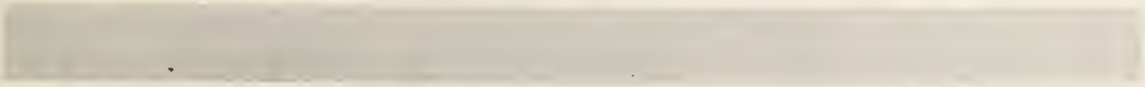
70% of radios are within homes

There are more radios in U.S. autos today than there are in the living room; there are almost as many in bedrooms, or in kitchens and dining rooms, according to '54 study by Politz for Advertising Research Foundation. Main reason for "scattering" of radio receivers: coming of U.S. video.

6. How does the total number of radio sets compare with tv set total?

SOURCE: NBC Radio and Tv Research departments. Radio: Jan. '55; Tv: June '55

Radio: 132,400,000 sets



Tv: 36,200,000 sets



Radios outnumber tv three-to-one

Unlike radio, tv is a "living room" air medium. Radios are distributed (see chart above) in multi-set homes.

7. How many cars in the U.S. are radio equipped?

SOURCES: 1946 figure from NAB, for January; 1955 figure from Crowell-Collier annual "Automotive Survey."

Car radios have quadrupled

American families own more car radios than there were radio homes just 15 years ago. Number of car radios approaches the total number of television homes.



1946 1955

8. Do owners listen? What percent of cars have radios?

SOURCES: (A) Advertest Research "Do they listen?" study for CBS Radio, November 1954. (B) Crowell-Collier "Automotive Survey," 1954

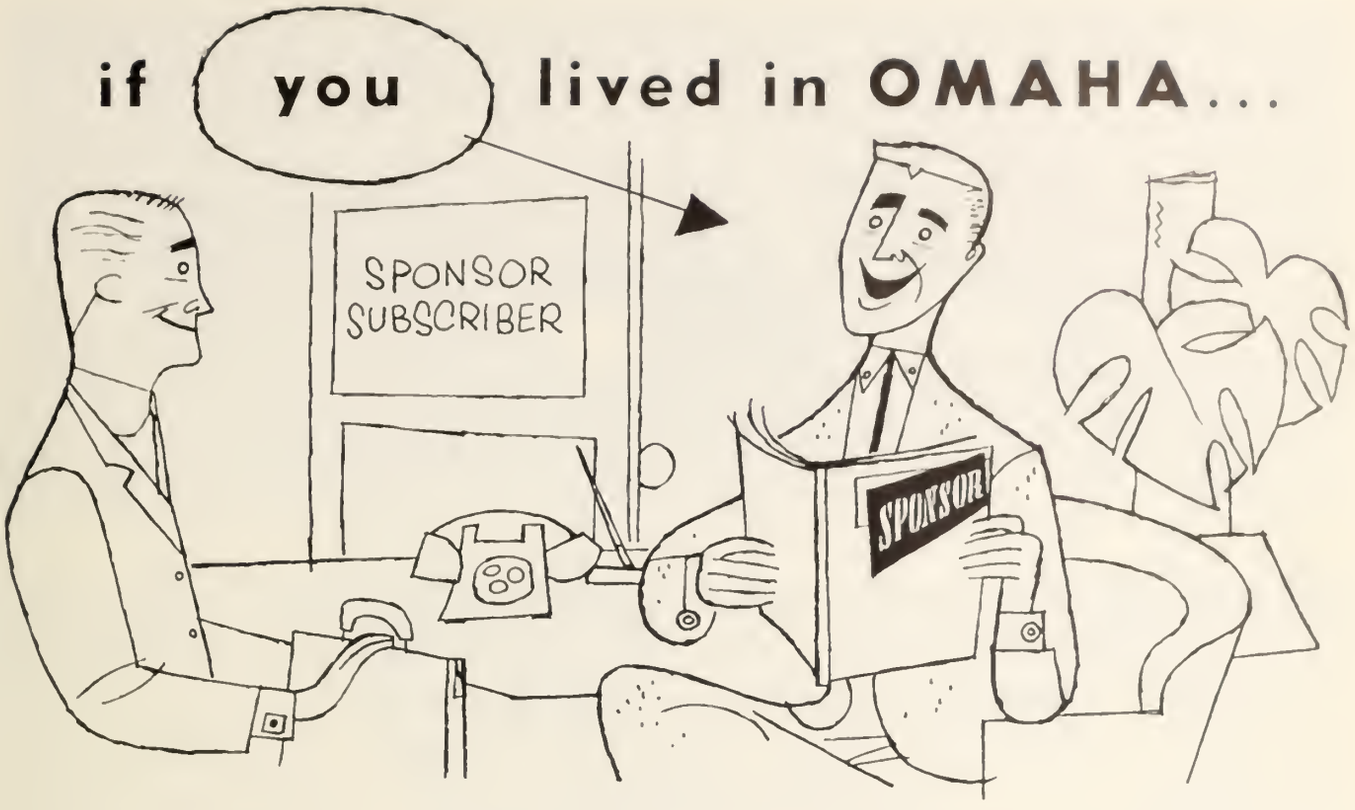
A. Car radio listening to programs, commercials

THE QUESTIONS:	THE ANSWERS:
1. "Do you have a radio in working order installed in your automobile?"	1. Of the 344 cars interviewed, 77% had working car radios.
2. "Did you happen to listen to any parts of the "Jack Benny" (or "Amos 'n' Andy" program tonight?	2. The "Jack Benny" and "Amos 'n' Andy" programs had an average rating in the test of 23.1%.
3. "Can you tell me as much as you remember about the advertising which was presented on either program this evening?"	3. Of all those tuned to "Jack Benny" or "Amos 'n' Andy" shows, three-quarters (75.4%) could repeat substantial portions of commercials.

B. Car radio ownership, by model years and income groups

SPECIAL EQUIPMENT ON CARS NOW OWNED	TOTAL CARS — By YEAR MODEL							BY INCOME GROUPS					
	Cars Total %	1953-1954* %	1952 %	1950-1951 %	1948-1949 %	1946-1947 %	Before 1946 %	$7000 or more %	$5000-$6999 %	$4000-$4999 %	$3000-$3999 %	$2000-$2999 %	Under $2000 %
Heater	94	96	95	98	96	93	86	96	95	95	96	91	89
Radio	75	78	78	77	82	78	56	84	77	77	75	67	66
Seat Covers	68	41	62	76	81	78	71	57	65	70	71	75	77
Turn Indicators	56	94	87	62	42	28	14	81	64	53	51	41	29
Backup Light	37	57	55	36	36	22	12	55	42	32	31	29	24
Automatic Transmission	29	50	52	36	18	12	5	50	37	26	22	18	15
Power Brakes	6	14	11	4	2	3	2	10	4	5	6	6	4
Power Steering	5	14	10	3	1	**	2	11	4	5	4	4	3

if you lived in OMAHA...



you'd listen to KOIL

. . . for **MUSIC** you like

old—new
mood—blue
semi-classic too

you'd listen to KOIL

. . . for **NEWS** you like

5 minutes of fresh
news reports on the
hour and half-hour

you'd listen to KOIL

. . . for **SPORTS** you like

EXCLUSIVE
voice of
OMAHA CARDINALS

you'd listen to KOIL

. . . for **PERSONALITIES** you like

who love their
listeners more
than themselves

you'd listen to KOIL

. . . for **RESULTS** you want

BUY

DIAL **KOIL** 1290

5000 WATTS FULL TIME

COMING SOON

24-HOUR PROGRAMMING

Omaha's ONLY Full-Time
Independent Station

also "KOIL KASH BOX"

EXCLUSIVE NAT'L. REP. **AVERY-KNODEL INC.** New York Chicago Los Angeles San Francisco Dallas Atlanta

9. How many portable radios are there in this country?

SOURCES: SPONSOR estimate based on RETMA data; NBC Radio Research Dept.

1946



1,500,000

1955



4,800,000

Portables: one in 10 homes

Production of portable radios, both "personal" and battery-a.c. types, has boomed in past decade, now amounts to over million a year. These figures are set totals.

10. What is the ownership status in U.S. homes of ALL receivers?

SOURCE: "National Survey of Radio and Television Sets," May 1954 by Alfred Politz for ARF; updated household figures from NBC and CBS Radio Research

Most households have radios, or radio-tv; few tv-only

	%	Number
TOTAL NUMBER OF U.S. HOUSEHOLDS	100.0	46,600,000
HOUSEHOLDS WITH RADIO, AUTO RADIO AND TV	33.1	15,400,000
AUTO RADIO, TV BUT NO HOUSEHOLD RADIOS	13.4	6,250,000
HOUSEHOLDS WITH RADIO, AUTO RADIO, NO TV	21.8	10,150,000
HOUSEHOLDS WITH RADIO, TV, NO AUTO RADIO	1.5	700,000
HOUSEHOLD RADIO(S) ONLY	24.2	11,275,000
AUTOMOBILE RADIO ONLY	0.7	326,000
TELEVISION SET ONLY	1.7	792,500
NO HOUSEHOLD RADIO, AUTO RADIO, TV SET	3.6	1,675,000

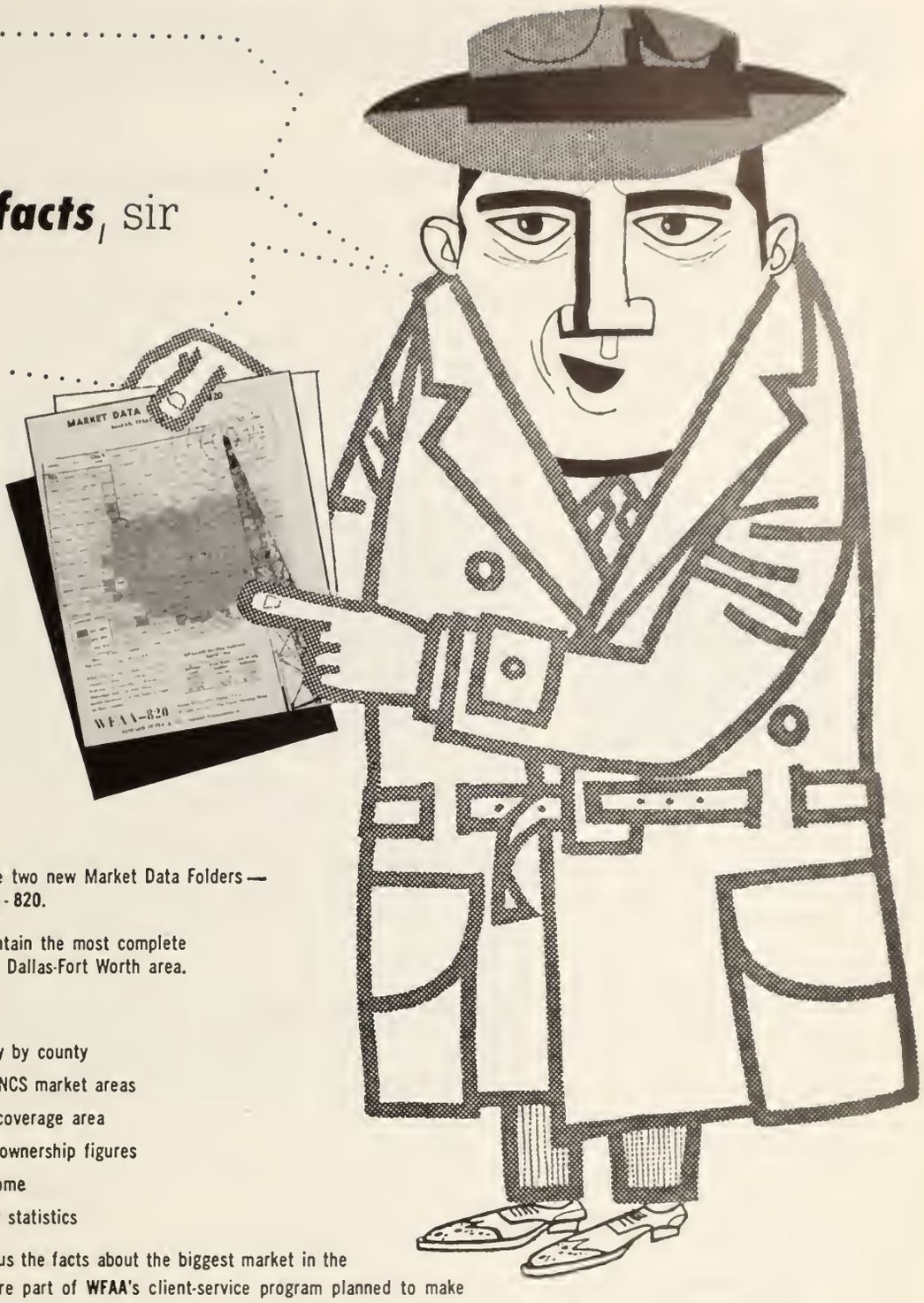
RADIO IN THE UNITED STATES TODAY:

Chart above will show admen at a glance how deeply radio penetrates into U.S. households. Homes without one or more radio receivers, in or out of home itself, are a rarity in the average community. On the other hand, less than 2% of nation's homes are "television-only" households. Politz study for ARF used a stringent definition of "sets in working order" in making its nationwide study of a cross-section of some 12,000 U.S. homes in all areas and income brackets. Interviewing was done on a personal basis, between 3 May and 28 May 1954.

As charts in pages to follow will show, the effect of tv on most radio-tv households has been to "disperse" radio listening to locations other than the living room, and to make radio a "companion" medium that follows listeners around the house and out of home as they go about their daily living and working routines. Same trend also increases greatly the complexity of proper measurement of size of radio program audiences, with much of audience out of reach of some forms of radio audience measurement.

Over-all trend indicated in radio ownership and set retailing surveys is that radio will continue to grow in the paths of "secondary sets" (clock radios, portables, small table receivers) and, to some extent, with fancy "hi-fi" radio-phonograph sets in homes. Out-of-home, the trend is definitely on toward auto radios, which are actually selling faster than tv receivers in most of the major U.S. markets.

Just the ***facts***, sir



That's what you want.

And that's what you'll get in these two new Market Data Folders — one for **WFAA - 570**, one for **WFAA - 820.**

They're just off the press and contain the most complete information available about Texas' Dallas-Fort Worth area.

You'll find:

- ★ Coverage data, county by county
- ★ Audience figures, by NCS market areas
- ★ Market data for the coverage area
- ★ Population and home-ownership figures
- ★ Farm market and income
- ★ Retail sales and other statistics

These folders bring into sharp focus the facts about the biggest market in the biggest state in the nation. They're part of **WFAA**'s client-service program planned to make your advertising on this station effective and profitable.

For the **facts**, write for these **NEW Market Data Folders.** They're yours for the asking.

Also available soon
"North Texas Radio Audience"
A study in radio listening
by Dr. Forrest Whan
Kansas State College

A Clear Channel Service of the Dallas Morning News

WFAA *Dallas* **820 · 570**

NBC
ABC
TQN

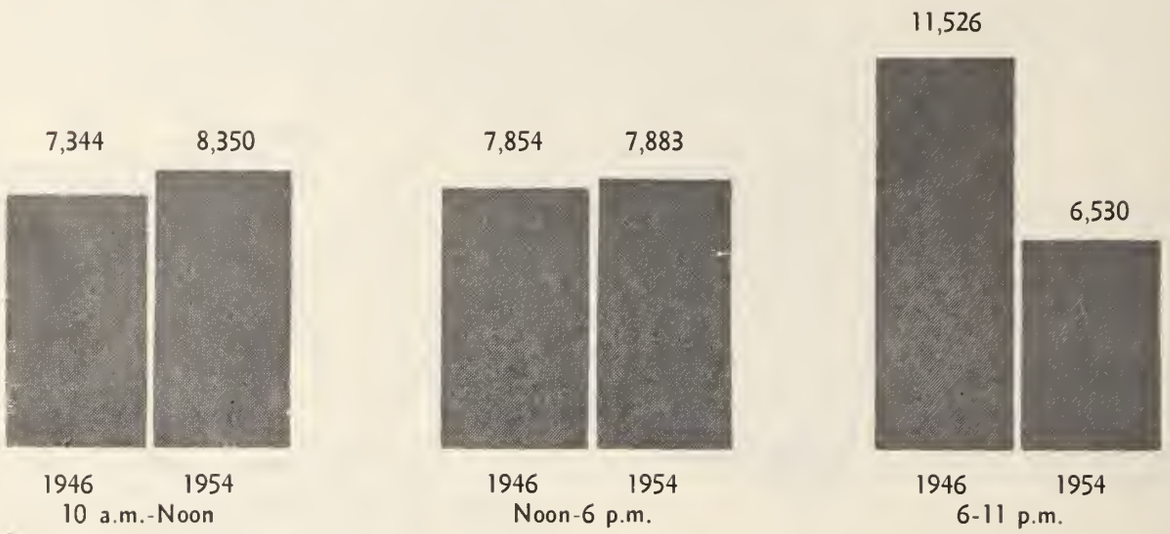
Alex Keese, *Manager*
Geo. Utley, *Commercial Manager*
Edward Petry & Co., Inc., *Representative*

II Radio listening habits

1. How does daily radio listening in homes compare with "pre-tv"?

SOURCE: A. C. Nielsen NRI, first six months each year; seven-day averages for nighttime and afternoon periods. 1946 radio homes: 34,000,000. 1954: 46,646,000 homes. Prepared by ABC Radio

Number of homes using radio (000)*



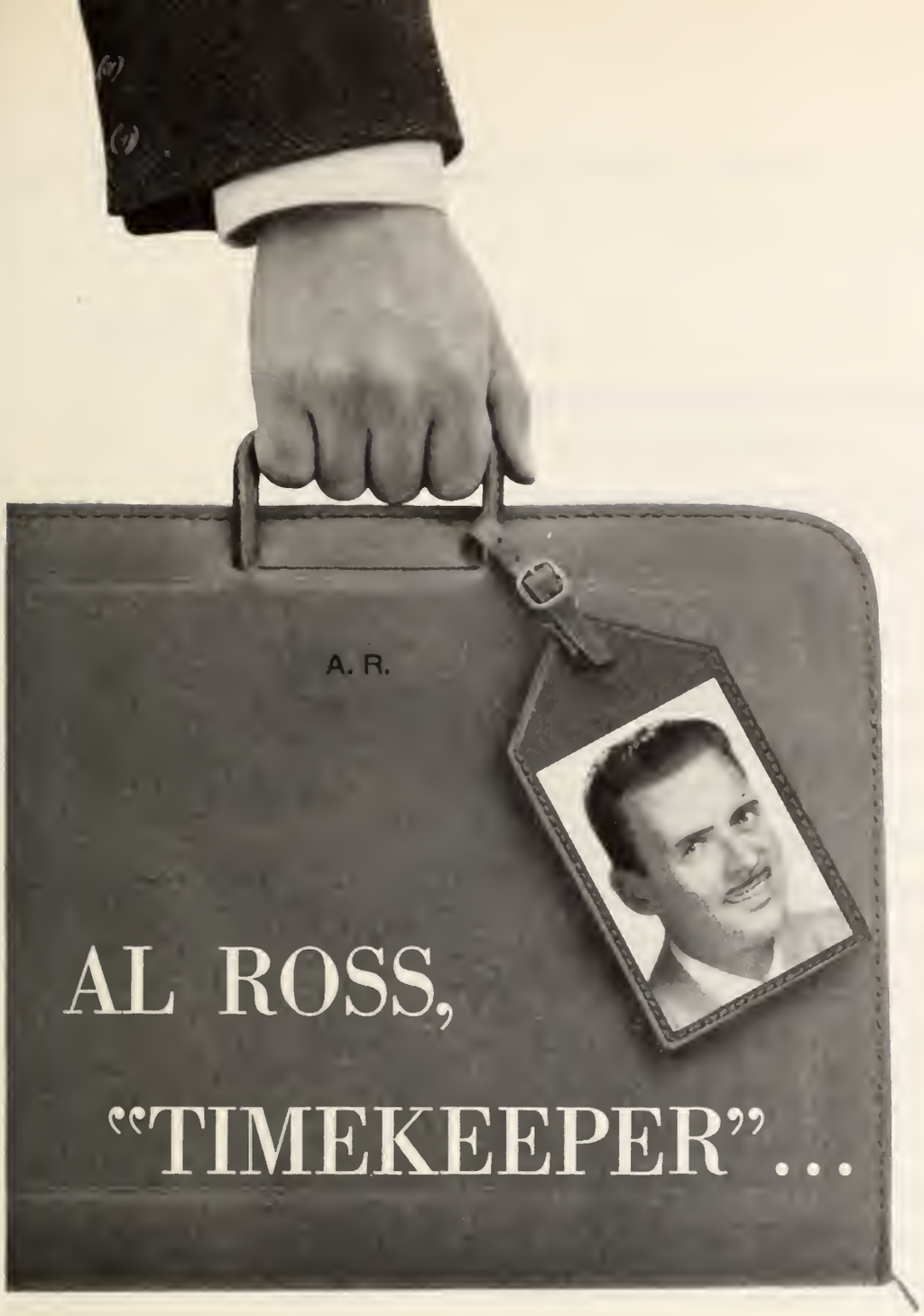
*In the morning, 14% *more* homes are tuning radio during the average minute than did in 1946. Afternoon radio, in terms of listening homes, is slightly ahead of 1946 level. Only at night has the number of homes tuning radio within the home made a noticeable decline. These levels are general, however. Careful time-buying will often produce nighttime buys that top daytime.

2. What is the size of "weekly cumulative" home audience of radio?

SOURCE: A. C. Nielsen NRI, spring 1955

During average week, nine out of 10 homes have dialed radio

		HOMES REACHED % TOTAL	HOMES '000	AVG. HRS. LISTENED PER HOME PER WEEK
MORNING (6 AM-NOON)	**ALL HOMES**	**77.8**	**35,678**	**7:02**
	TV HOMES	75.4	24,580	6:30
	RADIO ONLY	83.7	11,098	8:17
AFTERNOON (NOON-6 PM)	**ALL HOMES**	**79.0**	**36,217**	**7:35**
	TV HOMES	75.1	24,483	6:20
	RADIO ONLY	88.5	11,734	10:12
NIGHT 6 PM-MID)	**ALL HOMES**	**70.0**	**32,116**	**6:16**
	TV HOMES	62.4	20,342	3:42
	RADIO ONLY	88.8	11,774	10:43
TOTAL DAY	**ALL HOMES**	**90.6%**	**41,527**	**17:32**



AL ROSS, "TIMEKEEPER"...

your personal radio salesman in Washington

Beginning July 1, Al Ross will bring his personal touch to a great new early-morning radio show . . . and its commercials. He's "Your Timekeeper" on WRC, 6:15-9:30 Monday through Friday and 6:15-8:00 Saturday mornings.

Al is one of the most phenomenally successful disc jockeys in the East . . . and for very good reasons. His entertainment has that personal touch. Al has a knack of selecting the hits from the current releases and picking everybody's favorite old timers. And as "Your Timekeeper" he delivers a smooth, easy blend of headline news, time checks, weather reports and sports that's just right for the early morning. The commercials get the same treatment. Al uses sound effects, recorded excerpts and several different voices to make commercials a joy to hear and a goldmine to sponsors.

For years national advertisers such as Wildroot Hair Tonic, Pall Mall Cigarettes, and Fels Naptha have been building their spot radio schedules in Baltimore around Al Ross. Now if you want a personal representative in Washington to carry your story home to America's richest mass market, Al Ross is your man. Call your NBC Spot Sales representative or

WRC NBC RADIO

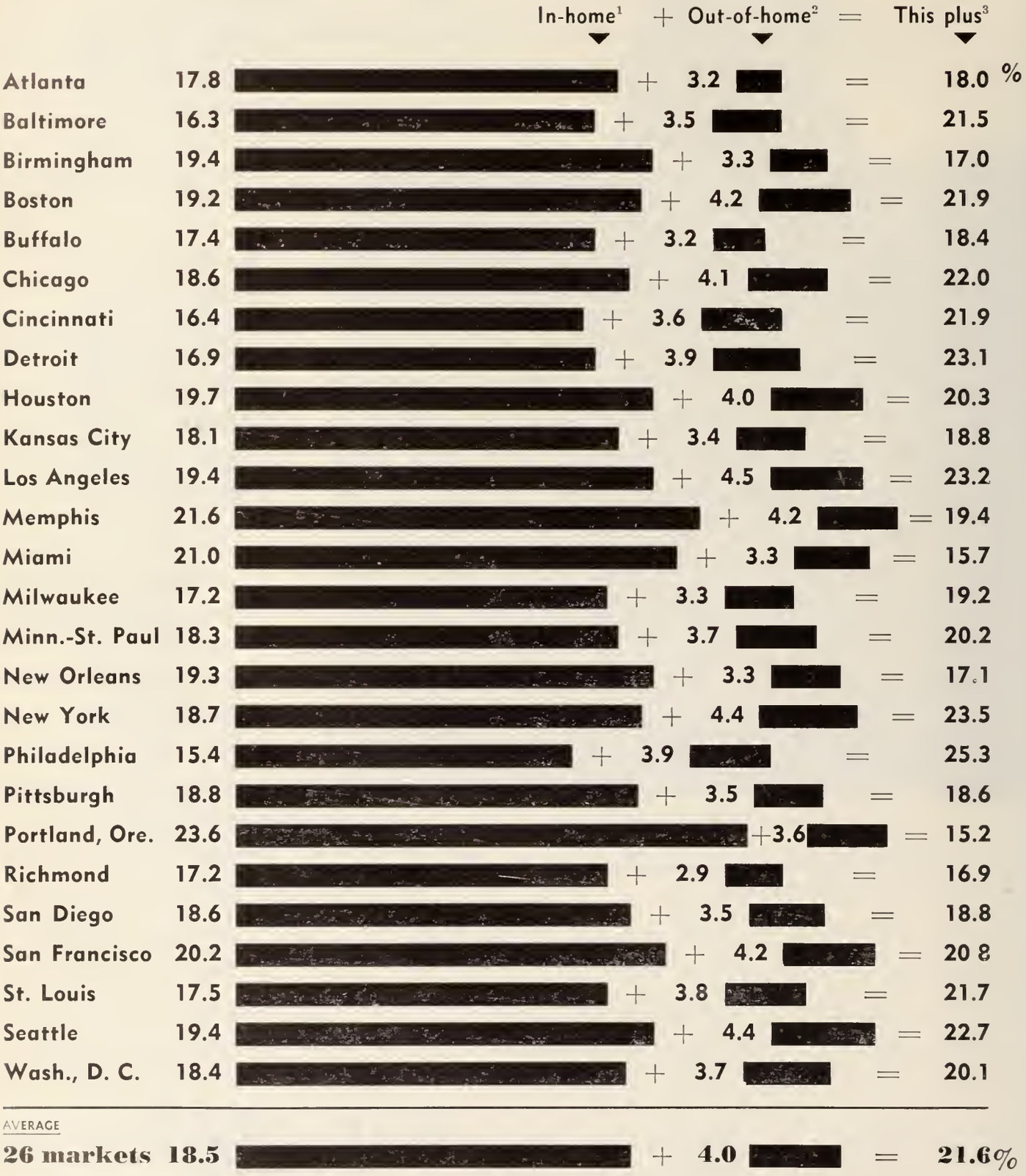
IN WASHINGTON

represented by NBC SPOT SALES

3. How much does "out-of-home" audience add to "in-home" radio?

SOURCE: The Pulse, Inc., winter 1955. Markets are those in which Pulse conducts monthly o-o-h studies

"Out-of-home" listening adds "bonus" of nearly 22%



[1]Average quarter-hour sets-in-use of in-home radio listening. [2]Average quarter-hour set-in-use of out-of-home radio listening. [3]The percent of listening added by out-of-home. (This is derived by calculating the ratio of out-of-home to in-home listening.) All figures in this chart cover 6 a.m. through midnight, Sunday through Saturday. Out-of-home dialing is done mostly in automobiles.

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

Beeline RADIO

delivers more for the money



These four *inland* radio stations, purchased as a unit, give you more listeners than any competitive combination of local stations . . . *and at the lowest cost per thousand!* (SAMS and SR&D)

In this mountain-isolated market, the Beeline serves an area with over 2 million people and 3¼ billion in spendable income. *(1955 Consumer Markets)*

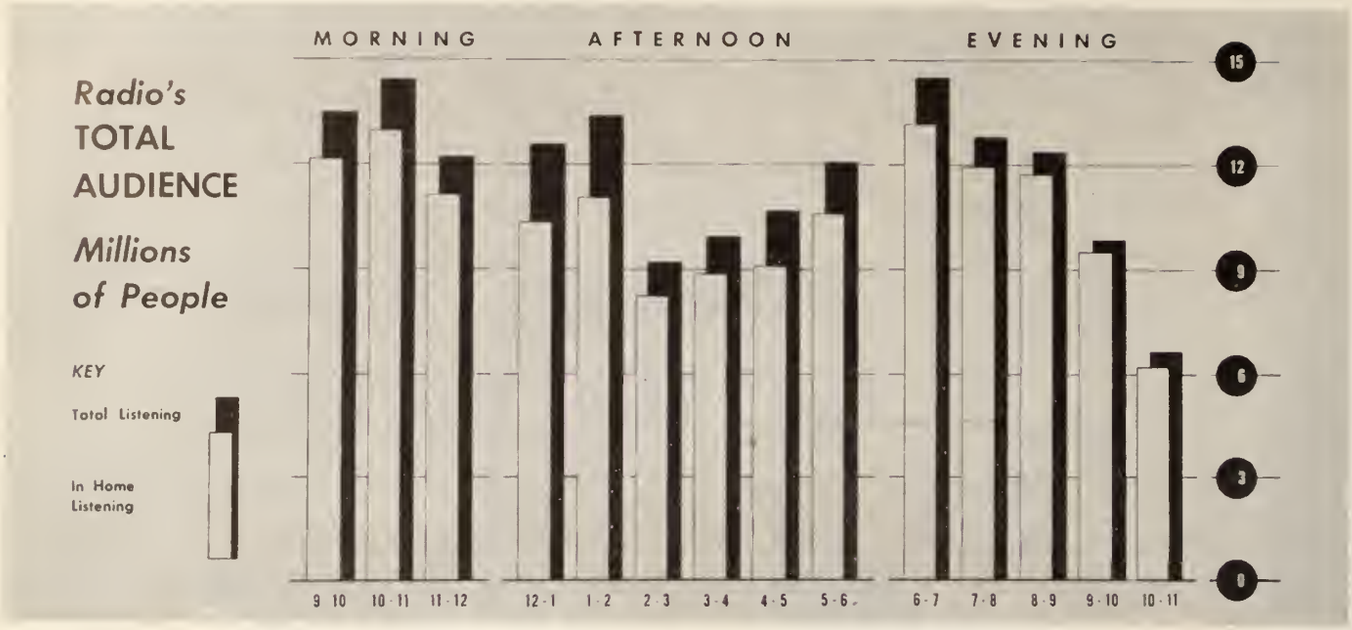


McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA • Paul H. Raymer Co., National Representative

4. How does radio's total audience vary during day?

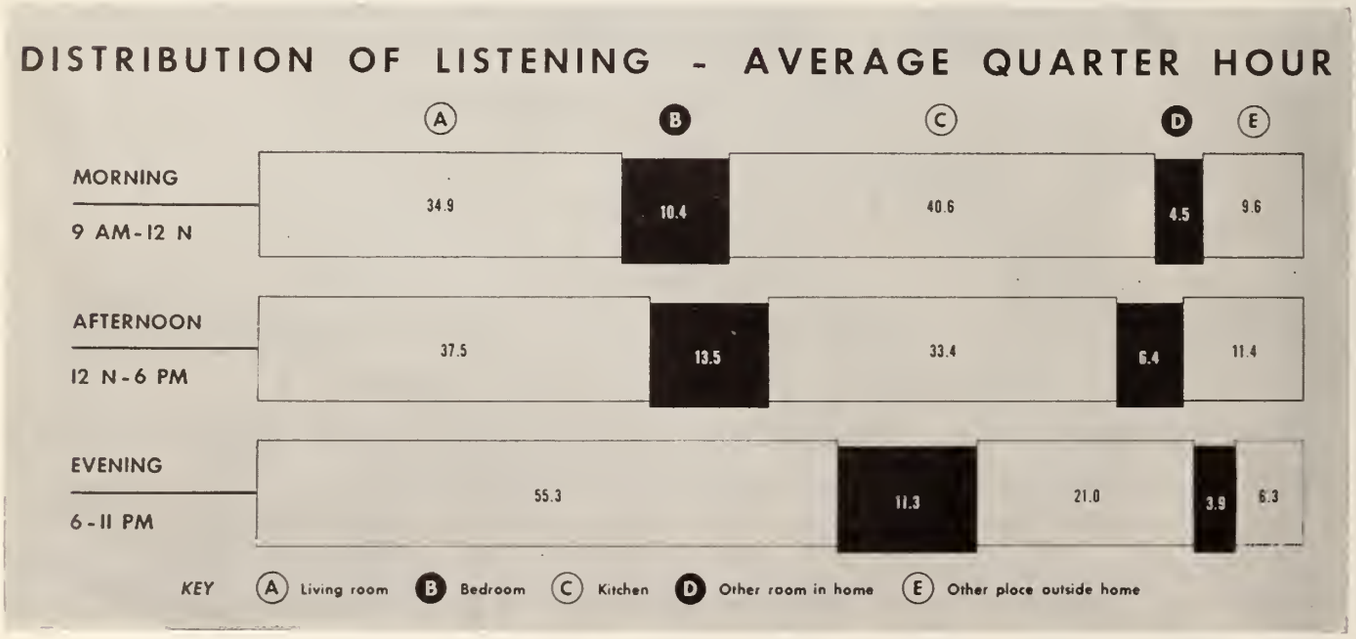
SOURCE: "Ward Daily Living Habits Survey" for MBS, fall 1954



Ward study measures both in-home and out-of-home radio radio audience by millions of individuals throughout day, as shown in chart of "total audience" above. Peak of "total" listening comes in late mornings (10-11 a.m.) and in early evening (6-7 p.m.). The $150,000 study utilized a sample of some 7,000 households, employing a diary technique to record radio listening as it shifts (see chart below) around the house. and out of home. Complete study for MBS gives listening totals by quarter-hours for each day of the week. Full study is available to admen.

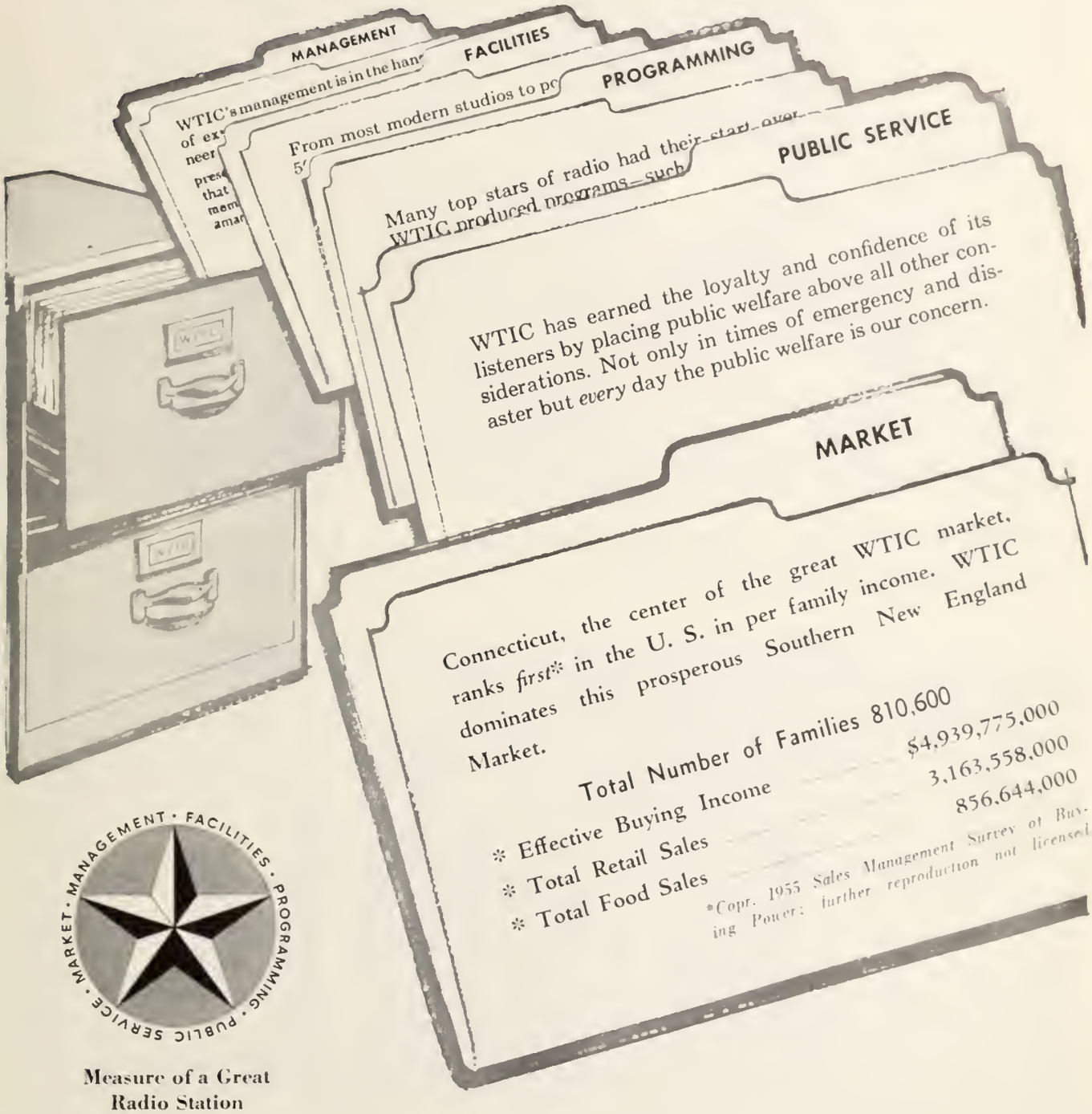
5. How does location of "in-home" audience vary, hour-by-hour?

SOURCE: "Ward Daily Living Habits Survey" for MBS, fall 1954



Radio follows the listener around the house today; no longer must he trek into the living room. As Ward chart for MBS shows, half of morning radio is listened to in kitchens and bedrooms. In the afternoon, the pattern is similar, with out-of-home radio (mostly in autos) becoming a major factor. Only at night does living room lead.

WTIC...By Every Measurement
A GREAT RADIO STATION



Measure of a Great Radio Station

REPRESENTED NATIONALLY BY

THE HENRY I. CHRISTAL CO., INC.

NEW YORK — BOSTON — CHICAGO — DETROIT — SAN FRANCISCO

6. Where does "out-of-home" listening take place?

SOURCE: The Pulse, Inc. surveys in August 1953 and November 1954

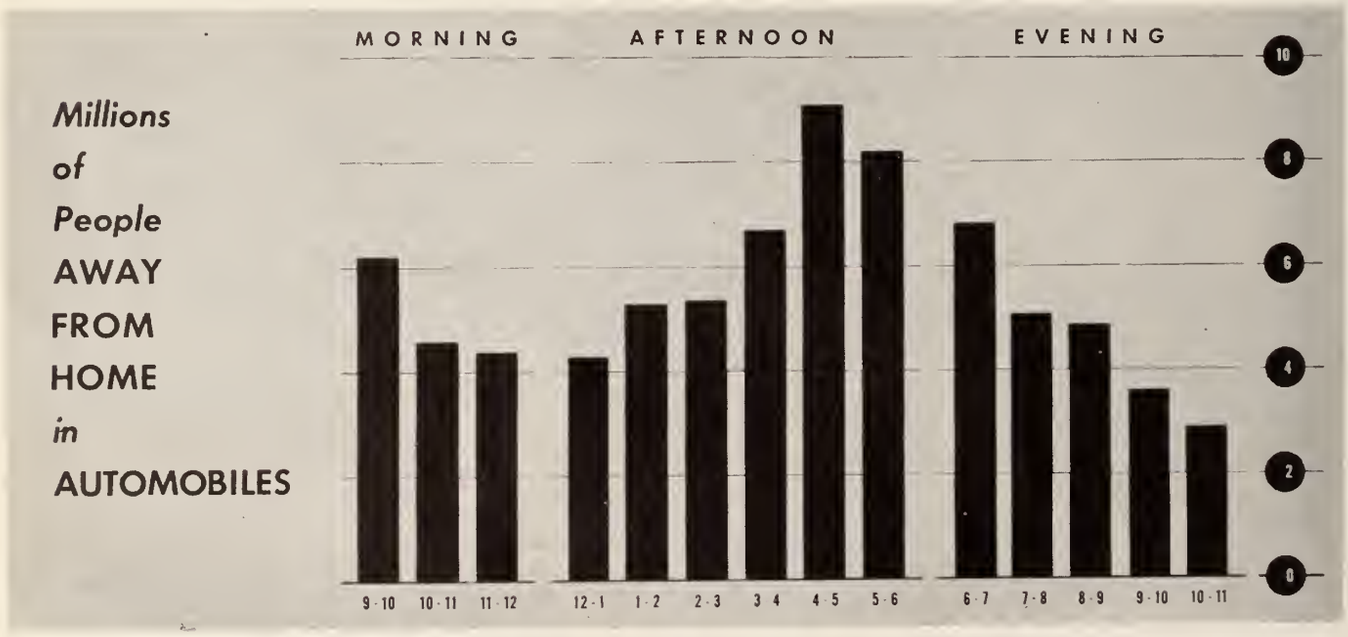
Location shifts to autos, portables in summer

Location of "out-of-home" listening	Summer '53	Winter '54
Auto	61.8%	54.8%
Work	25.5%	29.4%
Visiting	14.1%	16.8%
Portables	5.0%	0.9%
Restaurants	3.9%	3.5%
Retail shops	6.3%	10.0%
Schools, etc.	1.0%	1.6%
	117.6%*	117.0%*

*multiple responses

7. How does "auto audience" size vary, hour-by-hour?

SOURCE: "Ward Daily Living Habits Survey" for MBS, fall 1954



The U.S. is the world's most auto-minded nation. And, with 75% of the cars equipped with radios, the radio audience on wheels is sizable. Ward chart above shows how this listening peaks in the morning, and rises again to a high point in the afternoons, between 4 and 5 p.m., when some nine million listeners on the average are dialing radio in cars all over the United States. Nielsen reports, meanwhile, that car radio listening has as high as 3.4 listeners per set, and that this out-of-home listening can add an additional one-third to home tuning.



It Happens Every Day...Millions Of Times

Yep—the family goes to market in Hometown and Rural America and they really "live it up." Cleaning tissue, automobile wax, hamburger and tenderloin, toothpaste and toiletries. You name it . . . they've got it at home and they buy it in huge quantities. Here is a rich and responsive market better and more effectively covered by the Keystone Broadcasting network than by any other advertising medium. Here is a market that TV overlooks!

Nice thing about Keystone is that you don't buy speculatively. You can cut and try. You can pick a group of eighty or eight hundred markets and discover quickly whether 15 minutes across the board will do the job or whether spots will move the merchandise and at a greatly reduced cost. The KEYSTONE story is a juicy one. It's all meat and no bone, fat or gristle. Why not let us tell you how we can serve you?

●WRITE, WIRE OR PHONE FOR COMPLETE MARKET INFORMATION AND RATES

CHICAGO
111 West Washington St.
STate 2-6303

NEW YORK
580 Fifth Avenue
PLaza 7-1460

LOS ANGELES
3142 Wilshire Blvd.
DUnkirk 3-2910

SAN FRANCISCO
57 Post Street
SUtter 1-7440

✓**TAKE YOUR CHOICE**

A handful of stations or the network . . . a minute or a full hour . . . it's up to you, your needs.

✓**MORE FOR YOUR DOLLAR**

No premium cost for individualized programming. Network coverage for less than "spot" cost for some stations.

✓**ONE ORDER DOES THE JOB**

All bookkeeping and details are done by KEYSTONE, yet the best time and place are chosen for you.

N E W S

KBS **Keystone**

BROADCASTING SYSTEM, INC.

THE VOICE OF HOMETOWN AND RURAL AMERICA

III Cost of radio advertising

1. How does network radio compare with other media as to cost?

SOURCE: CBS Radio Network research, May 1955

People reached per advertising dollar spent, national advertising media, December 1954

MEDIA	PEOPLE PER DOLLAR
ALL NETWORK RADIO	**575**
ALL NETWORK TV	**356**
MAJOR MAGAZINES	**277**

Radio efficiency: On a conservative basis (see below) network radio reaches 61.5% more people-per-dollar than network tv, and nearly 110% more than the top U.S. magazines.

SOURCES OF DATA:

Radio: "All Network Radio" data are based on 722 broadcasts, or 72% of all rated broadcasts whose ratings and estimated time and production costs were listed by NRI for the two-week report period ending 11 December 1954. All calculations are by CBS Radio Network research.

Homes-per-dollar data were weighted by the number of broadcasts for each program. Listeners-per-100 homes based on Multi-Market Pulse, November-December 1954.

Television: "All Network Tv" data are based on 607 broadcasts for which ratings and cost data were available in NTI for two weeks ending 11 December 1954; these 607 broadcasts represented 80% of all rated broadcasts. Homes-per-dollar data were weighted by the number of broadcasts for each program. Number of viewers-per-home is from ARB-TV National report for December 1954.

Mazazines: Data are for seven leading publications (*Life, Look, Sat. Eve. Post, Colliers, Good Housekeeping, Ladies' Home Journal, Woman's Home Companion*). Average for one-page and two-page ads, including black-and-white, two-color, four-color and bleed. ABC circulation as of 30 June 1954. Readers-per-copy from Magazine Audience Group Study, 1949. Percent ad-noting from Starch Adnorms Report, July '53-June '54; men and women noting for four general magazines, women only for three women's magazines. Space costs are one-time rates in effect or announced for April 1955; production costs excluded.

Noters-per-dollar data for each magazine were weighted by the number of ads of each kind and size reported by Starch.

big...and growing every day!

AGRICULTURE
OIL AND URANIUM
MANUFACTURING
TOURISTS



The Western Market

Served and *Sold* by KOA Radio

KOA Delivers Boom-Town Denver and 302 counties in 12 states (Nielsen)

KOA Is the leader in creating local programs and personalities for Western tastes.

KOA Serves o farm and ranch population of 700,030 with 18 hours per week of informative and entertaining agricultural programs. To many of these listeners, KOA has long been their only day-in, day-out source of vital news and weather information.

KOA Is heard by more people who can't get TV than any radio station in the U.S.A.!

KOA Sells this ever-increasing market, developing and keeping phenomenal listener-loyalty, as proved by 39% greater mail response in 1954 over 1953.

LET KOA SELL FOR YOU!

	FARM	TOTAL
Population . . .	700,030	3,633,000
Households . .	191,140	1,088,420
Radio Homes . .	175,850	1,049,020
Buying Income .	$2,044,714,000	$5,226,724,000
Retail Sales . .		$4,071,951,000

Source: 1955 Survey of Buying Power

KOA
DENVER
Covers The West... *Best!*

NBC • 850 kc • 50,000 WATTS • CALL PETRY

Send us your name and address for monthly factual "Western Market" information folder.

2. What is the cost-per-1,000 of the three basic network buys?

SOURCE: NBC Radio Research Department, January 1955

BASIC BUY A.	PENETRATION	WEEKLY IMPACT	COST-PER-1,000
NETWORK DAYTIME QUARTER-HOUR STRIP PROGRAM	1 week ..... 4,145,000 homes 4 weeks ..... 8,083,000 homes	More than six commercials heard per daytime listener weekly. 33,200,000 commercial impressions	66c-per-1,000 impressions

BASIC BUY B.	PENETRATION	WEEKLY IMPACT	COST-PER-1,000
NETWORK EVENING HALF-HOUR ONCE WEEKLY	1 week ..... 1,550,000 homes 4 weeks ..... 3,600,000 homes	More than 2½ commercials heard per evening radio listener. 6,327,000 commercial impressions	$1.58-per-1,000 impressions

BASIC BUY C.	PENETRATION	WEEKLY IMPACT	COST-PER-1,000
THREE SCATTERED NETWORK RADIO PARTICIPATIONS	1 week ..... 4,082,000 homes 4 weeks ..... 7,307,000 homes	More than 1.2 commercials heard per radio listener. 6,857,000 commercial impressions	$1.28-per-1,000 impressions

Basic network buys, as chart above compiled by NBC Radio reveals, can deliver a thousand listener impressions for as little as 66c. They are part of recent four-network radio presentations shown to agencies. Source of home data is Nielsen's NRI, whose homes-reached figures were multiplied by Pulse listeners-per-set averages for chart.

3. How does network radio compare with network tv on a cost basis?

SOURCE: A. C. Nielsen, January-February 1955 NRI average network program

Cost-per-1,000 commercial minutes

	Radio	Tv
DAYTIME	**$1.04**	**$1.56**
NIGHTTIME	**$2.50**	**$3.29**

Radio vs. tv: Daytime television costs 50% more than daytime radio network shows in order to reach the average home with one minute's worth of commercial in a network program. Nighttime tv also lags behind nighttime radio on the same efficiency yardstick. Tv's nighttime "cost-per-1,000 commercial minutes" is 32% higher than radio's. This cost measurement is a Nielsen concept designed to make longer-length shows with longer commercials comparative with shorter network programs containing more brief commercials. It draws comparison of spectaculars, soap opera.

FIRST IN SPRINGFIELD

WTXL

√ AUDIENCE ACCEPTANCE

MONDAY THROUGH SATURDAY	WTXL	"A"	"B"	"C"	"D"	"E"	"F"	"G"	"H"	Other AM & FM
7:00 A.M.-12 NOON	28.1	20.6	19.8	13.4	7.9	4.6	2.7	1.6	0.7	0.5
12:00 NOON-6:00 P.M.	33.1	16.0	12.1	14.7	7.6	7.3	4.2	3.1	2.0	1.7
6:00 P.M.-8:00 P.M.	34.0	20.7	17.5	8.4	7.4	10.5			0.4	1.1

Springfield, Massachusetts, November 1954 Hooper

√ ADVERTISER ACCEPTANCE

(Jan.-June, 1955)

ACCOUNT	AGENCY
Ballantine Beer	William Esty Co.
Blue Cross—Blue Shield	Sutherland Abbott
Bond Bread	B. B. D. O.
Camels	William Esty Co.
Clapp's Baby Foods	Young & Rubicam
Colonna Cheese	Paris & Peart
Colgate Shaving Cream	Bryan Houston
Dawson's Beer	Reingold & Co.
Ford Motor Co.	J. Walter Thompson
Hathaway Bread	Bresnick Co.
Hostess Cakes	Ted Bates
Hudson Paper Napkins	Biow, Biern, Toigo
Ladies Home Journal	B. B. D. O.
Life Magazine	Young & Rubicam
Loew's	Donahue & Coe

ACCOUNT	AGENCY
Mass. Dept. of Commerce	James Thomas Chirurg
National Biscuit Co	McCann-Erickson
National Eletr. Contr. Asso.	Fuller, Smith & Ross
New England Tel. & Tel.	Harold Cabot
Pall Mall	S. S. C. & B.
Readers Digest	Schwab & Beatty
Rheingold Beer	Foote, Cone & Belding
Robert Hall	Sawdon
Ruppert's Beer	Biow, Biern, Toigo
Sanka Coffee	Young & Rubicam
Saturday Evening Post	B. B. D. O.
Silicare	Weintraub
Simonize	S. S. C. & B.
Sun Oil Co.	Ruthrauff & Ryan
Turtle Wax	W. B. Doner
Wonder Bread	Ted Bates

AIMS

MEMBER STATION

For avails and other information, call Larry Reilly, Gen. Mgr., WTXL, Springfield, Mass., RE-9-4768 or any office of the Walker Representation Company.

WTXL
SPRINGFIELD, MASS.

SOUND

to do real selling . . . to achieve continuo

big season (and small fortune) elsewhe

CBS Radio Network, where they'll be maki

50¢ a thousand . . . and they'll have t

customers what to ask for when they

still the most attractive way

posure, economically. After spending a

azel Bishop will now be selling on the

mmercial minute impressions for less than

fferent occasions every week to tell the

BUYING

ning this summer, Hazel Bishop will sell cosmetics on Wendy Warren and the News, and the new midafternoon
Robbins Show on CBS Radio. Other major purchases recently made on CBS Radio. McKesson & Robbins, now sponsoring
Godfrey Digest Friday evenings, F W Woolworth Company, sponsoring the hour-long Sunday afternoon musical
am, The Woolworth Hour; Amoco, also on Sunday afternoons with Rhythm on the Road.



6. How much spot radio is needed to reach "saturation" levels?

SOURCE: Various Colgate agencies; SPONSOR research

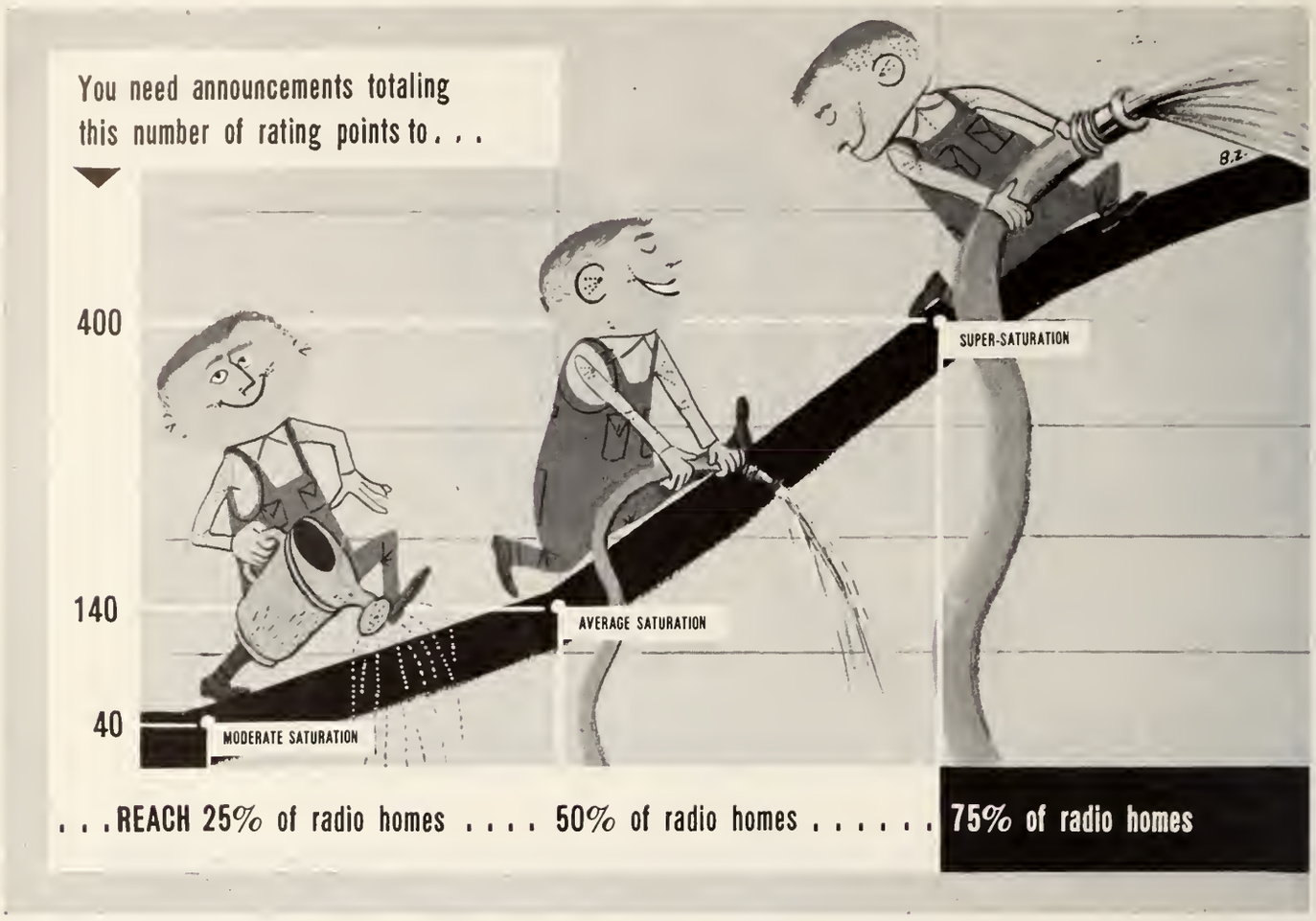


CHART ABOVE is based on formula developed as planning aid for Colgate's ad agencies. Note that spot frequency is geometric; to triple homes-reached, you must boost spot frequency about 10 times. Rating point levels in chart refer to simple arithmetic sum of ratings of time slots you're buying in major city. Formula is guide, not absolute, but most veteran timebuyers use comparable formulas.

5. What are the costs of spot radio campaigns in top markets?

SOURCE: "Spot Radio Guide, Free & Peters, based on A.C. Nielsen NCS data, current radio rates for highest-cost stations.

	Markets	13 Weeks	26 Weeks	39 Weeks	52 Weeks
			20 Daytime Minutes Per Week		
DAYTIME	The Top 50	$458,234.40	$ 801,910.20	$1,202,865.30	$1,603,820.40
	75	558,864.80	978,013.40	1,467,020.10	1,956,026.80
	100	644,727.20	1,128,272.60	1,692,408.90	2,356,545.20
	125	702,353.60	1,229,118.80	1,843,678.20	2,458,237.60
	161	794,447.68	1,390,283.44	2,979,178.80	3,972,238.40
			20 Daytime Station Breaks Per Week		
	50	$350,261.60	$ 612,957.80	$ 919,436.70	$1,225,915.60
	75	439,088.00	768,404.00	1,152,216.00	1,536,288.00
	100	509,454.40	891,545.20	1,337,317.80	1,783,090.40
	125	564,990.40	988,733.20	1,483,099.80	1,977,466.40
	161	651,499.68	1,140,124.44	1,710,186.66	2,280,248.88
			10 One-Minute Nighttime Announcements Per Week		
NIGHTTIME	50	$324,773.28	$ 577,374.72	$ 866,062.08	$1,010,405.76
	75	396,095.44	704,169.44	1,056,254.16	1,232,296.52
	100	456,950.52	812,356.48	1,218,534.72	1,421,623.84
	125	497,792.88	884,965.12	1,327,447.68	1,548,688.96
	161	563,064.84	1,001,004.16	1,501,506.24	1,751,757.28
			10 Nighttime Station Breaks Per Week		
	50	$275,831.01	$ 490,366.24	$ 735,549.36	$ 858,140.92
	75	345,781.80	675,123.80	1,012,685.70	1,254,642.48
	100	401,134.50	713,128.00	1,069,692.00	1,247,974.00
	125	444,929.94	790,986.56	1,186,479.84	1,384,226.48
	161	513,055.53	912,098.72	1,368,148.08	1,596,172.76

*Prices shown are maximum, unadjusted (no discounts figured) rates on highest-cost outlets.

"**WPEN**

Shows the greatest rating increase
of any station in Philadelphia"

Pulse Jan.-Feb. '54-'55

AGAIN!

In the latest Pulse period

WPEN

shows the
Greatest Rating Increase
of any station in
Philadelphia*

Represented Nationally by Gill-Perna

**Pulse March-April 1954*
March-April 1955

IV Radio's billings

1. How much money (gross) has been invested in net radio ('50-'55)?

SOURCE: Publishers Information Bureau

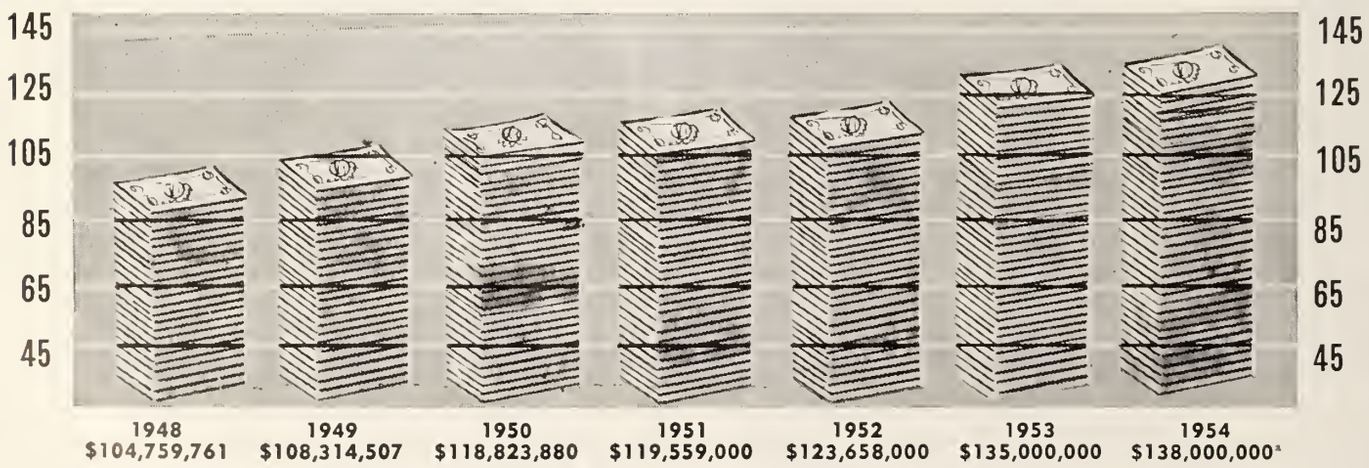
NETWORK	1950	1951	1952	1953	1954	1955 First 3 Months
ABC	$35,124,624	$33,708,846	$35,023,033	$29,826,123	$29,051,784	$7,320,805
CBS	$70,744,669	$68,784,773	$59,511,209	$62,381,207	$54,229,997	$12,524,418
MBS	$16,091,977	$17,900,958	$20,992,109	$23,176,137	$20,345,032	$4,109,505
NBC	$81,397,650	$54,324,017	$47,927,115	$45,151,077	$34,014,356	$8,282,310

YEARLY TOTALS

1930	$27,694,090	1949	$187,800,329	1952	$163,453,466
1935	$49,293,901	1950	$183,358,920	1953	$160,534,544
1940	$96,455,603	1951	$174,718,594	1954	$137,641,169

2. How much have advertisers spent for spot radio time ('50-'55)?

SOURCES: Federal Communications Commission; SPONSOR estimates



Dollar figures show national spot revenues of stations AFTER trade discounts of frequency and dollar volume; BEFORE commissions to reps, agencies, brokers.

*SPONSOR estimate based on industry and station rep forecasts.

Where listening gains most (3-TO-6 P.M.)

WOLF has the most . . .

Station WOLF leads all stations with 38.2% of the audience; nearly twice its share.

RADIO SETS IN USE — JAN. TO APRIL

	1954	1955	1955 ABOVE OR (BELOW 1954)
3:00	7.5	9.5	+ 26.7%
3:30	7.5	8.3	+ 10.7%
4:00	7.2	9.6	+ 33.3%
4:30	6.2	13.3	+114.5%
5:00	9.0	12.4	+ 37.8%
5:30	12.5	13.8	+ 10.4%

HOOPER RATINGS

STATION WOLF RATING	SHARE
2.6	27.3
3.0	36.4
4.3	44.9
6.3	47.4
4.8	38.7
4.8	34.7

SPRING 1955

- POPULATION • LABOR FORCE
- AUTOMOBILES • BUSINESS FIRMS
- MONTHLY SALES COMPARISONS
- INDUSTRIAL WORK HOURS
- SALES ESTIMATES
- TELEPHONES
- HOOPER DATA
  - HOME LISTENING
  - AUTO LISTENING
  - STORE LISTENING
  - 4 YEAR TRENDS
  - 8 YEAR AUDIENCE TREND
  - T V. OPERATING HOURS
  - 4 YEAR SETS-IN-USE COMPARISON BY ½ HOURS SEPTEMBER - DECEMBER INDEX
- PROGRAM SCHEDULE
- RATE CARD
- WOLF SPONSOR BREAKDOWN
- FIELD INTENSITY MAP



RATING FOR RATING
RATE FOR RATE



Send for the Free Complete, detailed study...

NATIONAL SALES REPRESENTATIVES - THE WALKER COMPANY

REGIONAL WOW IS NOW



BASIC CBS RADIO



IN OMAHA and in 170 RICH COUNTIES

(One-third in rich Western Iowa!)

Tops in *Every Way* . . . that's Radio WOW . . . now proudly a basic CBS Radio affiliate.

Top WOW personalities . . . great names like "Jolly Joe" Martin . . . Connie Cook . . . Mal Hansen . . . and Ray Clark . . . are eager to sell your product!

Radio WOW is a top buy . . . a *must basic buy* in every national schedule!

Call your John Blair man today!

Frank P. Fogarty, Vice Pres. & Gen. Mgr. ● *Represented by John Blair & Co.*
Affiliated with "Better Homes & Gardens" and "Successful Farming" Magazines.

Regional RADIO **WOW** OMAHA **Dial 590** 5000 WATTS

SPONSOR

timebuying BASICS

40,000-word book-digest of 13 RTES seminars

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timebuying BASICS

First practical textbook (40,000 words) on tv and radio buying

Here for the first time is the world of radio and television timebuying—in breadth and depth—as seen by America's foremost experts in the field. On succeeding pages are edited transcripts of the 13 seminars held under the auspices of the Radio and Television Executives Society of New York. Objective of RTES was to provide the thousands of timebuyers of the U.S. and Canada with best possible radio and tv timebuying background and tips. This book within a book will prove of exceptional value to everyone identified with radio and television and interested in its problems and their solutions. (Timebuying Basics reprints will be made available.)

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THOMAS McDERMOTT, N. W. Ayer, N.Y., vice president, radio and tv; moderator



MARY McKENNA, WNEW, N.Y., director of research & sales development; committee member, moderator



FRANK PELLEGRIN, H-R Reps, N.Y., v.p.; committee member, and a moderator



FRANK SILVERNAIL, BBDO, NY., manager of station relations; committee member



Seminar 1.

THE BASICS OF AUDIENCE MEASUREMENT

Speakers: Ward Dorrell, vice president and research director, John Blair and Co.; Donald Coyle, director of television research, ABC. Moderator was Gordon Gray, vice president-general manager WOR and WOR-TV, N. Y. C.

HISTORY OF RATINGS



WARD DORRELL: Fan mail was one of the earliest methods of judging program popularity, but it was soon evident that the people who wrote the station and network were not typical. Some better method of determining the listeners' likes and dislikes was mandatory, and upon this concept audience measurement was born. Have any of you who are harried, upset and bedeviled by the current confusion of audience measurements ever wondered who started it all? Do you often wonder if his conscience bothers him? I don't know exactly who first thought of audience measurements, but in 1929 Archibald Crossley started using a telephone recall method asking respondents what programs they had heard the previous day. Not long after this the 4 A's and the ANA formed an organization called the Cooperative Analysis of Broadcasting, or "CAB." They initiated the first continuous plan for measuring program popularity and retained the Crossley Co. to produce the measurements. The operation was non-profit and reports went to members confidentially.

This unaided recall system, making use of the telephone home sample, had obvious deficiencies. But it served the advertising agency and advertiser in limited fashion for approximately five years.

About 1934 the firm of Clark-Hooper engaged in the measurement of newspaper and magazine readership, was invited by an advertiser to do a special survey of radio listening using the telephone home sample. They asked the respondent what they were listening to *now*, rather than during some previous span of time—and the coincidental method was born. Soon the method was expanded to 33 cities and the Hooperating popularity service became a strenuous competitor to the CAB. Many of you remember The Green Pocket Piece.

Alas, even then, as now, large differences were noted in comparisons of the competing ratings. Battle lines were drawn, and the war was on between "telephone recall" and "telephone coincidental." We might refer to it as the Twenty Years War, for it is still continuing with other contenders in the lists, replacing the vanquished.

The mechanical recorder reared its electronic head about 1943 sponsored by the A. C. Nielsen Co. They were engaged in producing a Food and Drug Index upon a large scale serving manufacturers of food and drug products, and they entered the radio audience measurement field with the Nielsen Radio Index produced by the Audimeter. The recorder provided the industry with a projectable sample, whereas the Hooper method was confined to reporting relative popularity between programs and networks. The competition was rife between the so-called "national ratings." About 1950 Nielsen and Hooper made a deal and Hooper withdrew from the national field, abandoning his 36-city Popularity Ratings upon payment by Nielsen.

While the coincidental rating was in its hey-day, publishing a so-called "national rating," the growth of the coincidental rating as a measurement of local station popularity grew rapidly. The evolution of these city reports was a logical outgrowth of the 33 (later 36) city ratings. The number of calls was relatively low but by accumulating the interviews for a five-month basis, the sample was sufficient to report the measurements of local stations and programs.

The sample size was respectable when large portions of broadcast time such as "morning," "afternoon" and "evening" were reported. But constant pressure was put upon the measurer to report on smaller and smaller segments by using sub-sample, until the measurements reached a minimum "conclusive" base.

These city measurements received wide acceptance by the stations during the middle Forties, but dissatisfaction grew and grew. The Hooper measurements could only be projected to the number of telephones in the calling area. Many said that by the time the five-month report was produced it was ancient history. Because of assaults upon the measurer for more frequent reporting, measurements on a base of approximately 225-homes-called in a shorter period were published. But the station subscriber soon realized the instability of measurements upon such a small sample and a variety of arrangements were made to amplify the sample size. During this period the 36-city popularity rating was sold to Nielsen and the regular interviewing conducted in these cities was abandoned. The stations were on their own and able to order reports based upon sample sizes according to their desires and pocketbook.

Dr. Sydney Roslow—encouraged by the shortcomings of the telephone coincidental—introduced the Pulse reports in 1941. During this year Dr. Roslow conducted three or four experimental studies in audience research, perfecting the roster technique with financial support of a half-dozen broadcasting organizations. In October, he launched The Pulse of New York as a new audience research organization, with four of his summer clients—NBC, CBS, WNEW and WOV as regular subscribers.

The technique then used is substantially the same as that which The Pulse uses today. In the intervening years the sample size has increased, the number of day-parts stepped up from three to four and the quota sample system, which starts with a pre-conceived sample comprising the correct proportions of economic and other groups, changed to a probability sample method. This involves the random selection of every nth family in the area to be surveyed so that, while nothing is known in advance about any individual family, the overall sample is representative of all families in the area. Personal interviews and a house-to-house survey with a scientifically selected sample are the foundation of the Pulse surveys.

During the period between 1940 and 1950 many cities accepted the Pulse technique. The basic reason for the growth was the inherent advantage of the technique in producing larger sample sizes than those commonly used by the telephone coincidental, the practicality of producing more frequent reports, generally on a bi-monthly basis for the important markets, and the complete cross-section of the market, rather than just the telephone homes. Today Pulse is produced in over 100 cities on a continuing basis, and is used by many advertising agencies and nets.

While audience measurement history was being made the medium of television appeared on the scene. Experiments were made to obtain measurements of this new medium in a combined survey technique, using the one interview, whether telephone or personal, to produce the raw figures for both tv and radio reports. It was during this experimental procedure that much damage was done to the radio industry by incomplete measurements on a combined interview basis. The telephone technique was introduced using the now discarded and fallacious question, "Are you looking at television or listening to the radio just now?" and experiments were conducted by my company that proved rather conclusively that this technique sold radio down the river, and gave television larger audiences than was actually the case.

It was soon discovered that the only technique which was inherently satisfactory to measure both television audiences and radio audiences *at the same time* was the personal interview. The reason is simple, for when the interviewer is in the home it is easy to establish that the

The 1954 Billion Dollar Club

	SALES OR REVENUES 1954 (in millions of dollars)	1946	% GROWTH SINCE 1946
→ General Motors Corp.	$9,824	$1,963	400.5
→ Standard Oil Co. (N.J.)	5,661	1,622	249.0
→ Bell Telephone System	4,784	2,094	128.5
→ Great Atlantic & Pacific Tea Co.	E4,000	1,435	178.7
→ U.S. Steel Corp.	3,241	1,496	116.6
→ Sears, Roebuck & Co.	2,965	1,045	183.7
→ General Electric Co.	2,959	679	335.8
→ Swift & Co.	2,511	1,308	92.0
→ Chrysler Corp.	2,072	870	138.2
→ Armour & Co.	2,056	1,184	73.6
→ Safeway Stores, Inc.	1,814	847	114.2
→ E. I. du Pont de Nemours & Co.	1,709	662	158.2
→ Gulf Oil Co.	1,705	562	203.4
→ Standard Oil (Ind.)	1,660	651	155.0
Bethlehem Steel Corp.	1,657	788	110.3
→ Westinghouse Electric Corp.	1,631	378	331.5
→ Socony-Vacuum Oil Co.	1,609	761	111.4
→ Texas Co.	1,574	587	168.1
→ Shell Oil Co.	1,312	443	196.2
→ National Dairy Products	1,210	742	63.1
→ Standard Oil (Calif.)	1,113	373	198.4
→ Kroger Co.	1,109	574	93.2
J. C. Penney Co.	1,107	677	63.5
→ Goodyear Tire & Rubber	1,090	617	76.7
→ American Tobacco Co.	1,069	859	24.4
①Boeing Airplane Co.	1,033	14	———
→ ①Sinclair Oil Corp.	1,021	376	171.5
→ Ford Motor Co.	②	②	②

E—Business Week Estimate
①New member
②Does not report sales, but is in billion class.

©BUSINESS WEEK

25 of the 28 members of the Billion Dollar Club realize:

"No selling campaign is complete without the WBC *stations"*

In 1954, twenty-eight companies in the United States sold over a billion dollars' worth of goods each. These companies certainly know something about selling. And *twenty-five* of them were among the more than 250 national advertisers on WBC. Keeping them company are lots of smaller guys who know something about advertising, too. Over 1,200 local advertisers put WBC in their selling campaigns.

National advertisers *know* that 1/6 of America's sales are made in the six markets served by the WBC stations . . . that they *need* the WBC stations to complete their selling campaign. And local advertisers have found that no other station gives them the coverage and sales impact of their WBC station. If your selling campaign doesn't include the WBC stations, call Eldon Campbell, WBC National Sales Manager at MUrray Hill 7-0808, New York, or your WBC station.

WBC

WESTINGHOUSE BROADCASTING COMPANY, INC.

WBZ + WBZA • WBZ-TV, *Boston;* **KYW • WPTZ,** *Philadelphia.* **KDKA • KDKA-TV,** *Pittsburgh;* **WOWO,** *Fort Wayne;* **KEX,** *Portland;* **KPIX,** *San Francisco*

KPIX represented by THE KATZ AGENCY, INC.
All other WBC stations represented by FREE & PETERS, INC.

home *is* a television home, and to conduct the complete radio interview before going on to the tv interview. There is not the possibility of the respondent being too eager to report their tv viewing and neglect the fact of radio listening as was the case with the combined telephone interview. In fact, it is only because the interviewer is in the home that she can probe as she must, to elicit all of the radio listening that takes place in multiple-set homes today. It is believed even today with the abandonment of the combined telephone tv and radio question that the telephone interview is incapable of obtaining all the facts on radio listening, not only *in the home* but "out-of-home" listening.

A recent release by Pulse, Inc. which reports the out-of-home-audience states that the increase due to out-of-home listening adds 23.8% to the in-home sets in use. Projected nationally, these results would indicate that any time of day over 2,000,000 families are listening out-of-home.

We are now entering the history of confusion on the part of the user of audience measurements. Confusion established by attempting to report the listening and looking audience on small inadequate samples, of a limited area of station coverage and by the use of techniques that cannot elicit the facts of entire radio listening.

Certain basic changes were made in the Hooper technique, particularly in the production of television reports. After the exposure of the inadequacies of dual telephone questions in the interview, Hooper started using diaries in conjunction with the telephone coincidental, using the telephone calls to adjust the responses from the diary homes. The coincidental telephone portion of this combined technique is still used to provide limited city reports of radio listening. Smaller and smaller samples are being attempted to report radio and it is my belief that in many cases estimates resulting from this limited sample have inherent statistical variations much too large to make these reports particularly useful. If you want to learn more, and every user of audience measurements should have considerable knowledge of the standard error inherent in all sampling operations, I suggest you get a booklet produced by my firm which treats this subject in detail, providing you with simple charts from which you can judge the reliability of measurements based on various sample sizes.

To those of you who are using audience measurements in your daily activities, I suggest that before you use the figures in these reports as categorical measurements of audience size, you keep in mind that all are based on some form of sampling, and it is axiomatic that *all* forms of sampling have inherent statistical errors. Keep in mind that these figures are only estimates, having a wide range of possible variation, and that many other factors should be considered before you base serious decisions involving many thousands of dollars of your client's money on them.

WHY RATINGS DIFFER



DONALD COYLE: It is stimulating for me to work in an industry which unquestionably spends more money than most other industries for research performed outside the realm of the "laboratory." And like all researchers, I resent the gibes (whether real or unfounded) which are made about the art we are discussing here today.

Some weeks ago an article appeared in a leading national magazine which, while extremely damaging, summed up neatly all of the broadcasting industry's own unfavorable thoughts and expressions on "The Tv Numbers Game."

In the preparation of the story, interviews were sought with some of television's recognizable talent, as well as some of the so-called experts in the field of ratings research. Here are some of the revealing comments which appeared in print:

A network official: "You won't learn anything from ratings. One rating service has you No. 3 just behind *I Love Lucy* and *Dragnet;* but another, which is supposed to be measuring the same audience, has you No. 24."

A tv performer: "It's just like you go to Lindy's Restaurant and see three people eating sour cream and then you say 'Everyone in the United States eats sour cream'."

The Author: "Broadcasting executives are aware of a deep-rooted fear of the rating services throughout the industry, based on a suspicion that harm can come to those who criticize the system."

It sounds like chaos; it most certainly is confusion. "Who knows who's on top?"

Fortunately, several years ago, the industry took steps to "get its own house in order" through the Advertising Research Foundation. At that time subscribers were polled to determine what projects the Foundation should undertake first. The resulting vote showed an overwhelming desire for a study of the widely divergent radio and television rating methods and results, and so the first study was begun. The culmination of two years of work is soon to be out. (Editor's note: published December 1954.)

Basically, there are three reasons for *differences* in audience measurements:

Difference of . . .

1. *Method:* such as the technique employed in gathering data; elapsed time between broadcast exposure and the act of obtaining the audience information; and the type of measurement reported.

2. *Sample:* such as type of sample employed, sample size and geographical area covered.

3. *Procedure and processing:* such as handling of tabulations, reporting period used and the particular broadcasts covered.

Bearing in mind these three fundamental factors which can cause rating divergences, I would like to discuss briefly the two tv national audience measurement services with which we, at ABC, are principally concerned—the American Research Bureau and the A. C. Nielsen Co.

As to method: ARB employs diaries. National reports are issued monthly, covering a one-week period which is usually the first week of every month. Reports for alternate-week programs are issued also, based on a smaller sample.

Nielsen uses a metering device which records tuning activity on a receiver. The published national Radio and Television Reports cover broadcasting activity for a two-week period. Nielsen reports this activity during all but four weeks a year.

As to sample selection: The universe for the ARB national sample is the entire United States. A completely new sample is chosen every month. The sample is selected so that every television home in the country (insofar as possible) has an equal chance of being selected.

All diaries are mailed to tv homes which have indicated no disinclination about accepting a diary. Where possible a telephone request occurs on the day before the diary week is to begin and again during the middle of the week. In areas which cannot be reached by interviewers a premium device is used to insure cooperation. Self-mailers accompany the diaries and the families are requested to return them to ARB at the end of the survey week.

Final tabulations are usually based on 1,700 or 1,800 completed diaries, although as many as 2,800 are sometimes mailed out.

Unlike ARB, the basic Nielsen sample was chosen only once. Here, too, the sample was selected so that every home in the United States had the same probability of being chosen (with the exception of the Mountain Zone which Nielsen, for economic reasons, has omitted from his sample). In order to obtain wide geographical dispersion, a 451-county sample was chosen.

Inducements are offered to participating homes in the form of premiums. In addition, I understand, the Nielsen Co. offers to pay 100% of cost of maintaining the radio sets in working order; 50% of the similar cost for tv sets.

In the case of the mailable Audimeter, in which the



Most comprehensive survey ever made of a radio audience

There's a new report out on radio listening. Advertisers will find it absorbing . . . for a good many reasons.

- It measures audience quality as well as quantity.
- It measures station preference as well as program preference.
- It measures listening habits 24 hours a day, upstairs, downstairs, indoors and out.
- Its sample is big—so big that the report is conclusive, definitive.

The survey was made by Alfred Politz Research, Inc., in an area that includes parts of four states. There are 197 radio stations to choose from in that area. But survey results show that 41.4 per cent of the adult listening audience is tuned daily to one station—WJR, Detroit.

Whether it's news, drama, farm reports, sports, homemaking shows, music, or variety—makes no difference. Morning, afternoon, evening, all night—no difference. The overwhelming percentage of people prefers WJR.

That's because WJR is a radio station with a personality. The personality accounts for circulation—millions of steady listeners who tune to WJR for the kind of programming they want.

The Politz report is fascinating—don't fail to read it! Either write WJR, Detroit 2, Michigan, or ask your local Henry I. Christal Company representative for a free copy.

The Great Voice of the Great Lakes

WJR *Detroit*

50,000 Watts CBS Radio Network

More for your advertising dollar . . . this year! That's the new, free WJR-Politz Survey. Get it today if you want to sell Detroit and the Great Lakes Area.



sample home is required to mail the filled cartridge back and replace it with the new cartridge, 50c is offered per replacement. Where tape Audimeters are still being used, a Nielsen representative calls every two weeks, removing the consumed tape and installing new tape.

As to the data they produce: Both ARB and Nielsen report audience data on a household base, with the former reporting viewing data as recorded by sample homes and the latter reporting set tuning activity as it takes place within the home. Both techniques theoretically can measure all household sets, with Nielsen's sample currently limited to program data on a maximum of five receiver units; two of which can be tv sets.

Both report a cumulative-type audience figure: *ARB*, the total number of different households viewing for each 15-minute segment measured, or for shorter periods when programs of lesser duration are involved; *Nielsen*, the total number of homes tuned six minutes or more to a given broadcast. In addition, Nielsen can produce average instantaneous audience figures as well as total cumulative figures for the duration of a program or a segment of time.

Both services can report unduplicated household audience data for two or more broadcasts, with ARB being limited to the measured week of broadcast activity. Both organizations report program audience characteristics—Nielsen based upon households and ARB based on viewer characteristics.

Here, briefly, are some of the typical applications of audience material by a network.

Station Relations: Principal interest is at the local level, particularly with reference to the relationship of local ratings with national data. Such information as can be supplied us by ARB is extremely helpful in examining the relative strengths and weaknesses of our affiliates in delivering audiences to a network program. Where delayed time periods have to be purchased, very interesting analyses are possible against "new" competition. Often trends are more readily discernible which occasionally lead to scheduling changes and perhaps even format changes.

Then, too, there is always the problem of station rates and compensations, on which recommendations from Research are possible only after an analysis of delivered audiences for stations of comparable size in somewhat similar markets.

Programing: Here principal interest lies in the so-called "popularity" reports as published by Trendex and Nielsen, the latter under the name Multi-Network Area Report. Each program trend which develops is quickly noted and digested by management, whether it be caused by the entrance of a new show in a time period, a format change or a time period shift. Trendex, which employs the telephone coincidental technique, is our principal source for this type of information.

Trends are later reviewed in light of published Nielsen data which, although slower in arrival, lends itself more fully to special analysis work.

Sales: A program's full audience size measurement is of major import to the sales department. All favorable data are funneled to this unit whether it be a good cost-per-1,000 study on the *Breakfast Club;* relative rating gains against competitive net shows; or the story of the large cumulative audience reached by a weekend radio news package.

QUESTIONS AND ANSWERS

Q. How is cost-per-1,000 figured?
A. (From Ward Dorrell) There are as many ways of figuring cost-per-1,000 as there are people in this room. Basically, the formula is very simple.

When you project your rating and you know from this projection the number of homes that are listening or looking at a program if you have that number in thousands, you simply divide it into the number of dollars. Divide dollars by the thousands of listeners, and you will have a cost-per-1,000.

Q. Is that for number of homes or number of people?
A. (From Ward Dorrell) What did you want, the number, the cost-per-1,000 homes or the cost-per-1,000 people? If you want the cost-per-1,000 people, then you convert homes into people. You can use your census definition, 3.3 average people per home, or you can find a report which gives composition of the audience—the number of listeners per listening home. The Pulse report gives you listeners per listening home. I don't believe the Hooper reports do. If you know the exact number, the ARB Tv report gives you composition of audience, the number of listeners per set, so you can convert sets to listeners, or, if you wish, by applying an average factor which you get from census data, about 3.3.

If you want it more specifically and the type of report that you use gives you audience composition and listeners and lookers per set, convert homes into people and divide people into dollars and you get cost-per-1,000 people. ★ ★ ★

Seminar 2.

PITFALLS AND PRATFALLS IN RESEARCH

Participants in this seminar on audience ratings and rating services were Tom Lynch, Young & Rubicam media buyer with 19 years' experience; Lloyd Venard, president of the station representative firm of Venard, Rintoul & McConnell; and Dr. E. Lawrence Deckinger, vice president and research director of Biow-Beirn-Toigo and chairman of the Ratings Review Committee of the Advertising Research Foundation. Miss Mary McKenna, director of research and sales promotion at WNEW, New York, and formerly a Benton & Bowles timebuyer for many years, was moderator.

Because of the integrated nature of this session and for clearest understanding of a complex subject, SPONSOR *is presenting the commentary under four divisions: (A) meaning of ratings, (B) use of ratings, (C) calculations with ratings, and (D) questions and answers.*

A. MEANING OF RATINGS



LARRY DECKINGER: What I say now concerns pitfalls that stem from a misunderstanding of the *meaning* of ratings. Let's remember that "ratings" are *audience size measurements,* nothing less and nothing more.

One of our great difficulties is that we *expect* "ratings" to do more than they are intended to do. They are not, unfortunately, *sales* measurements. No one has yet figured out a way to get *sales* measurements from most programs for most products. And even if sales measurements were possible, we would want audience size measurements anyway. Audience size measurements tell us something about one of the elements that go into sales productivity. Instead of being so apologetic about what we *don't* have in this field we ought to be awfully grateful for the things we *do* have.

Don't the other media wish they had *half* as many measurements as we have here in radio and television! Yet, somehow this seems to be open season for attacks on the ratings. There is the story that recently appeared in *Collier's.* I think that was a rather unfair attack on the ratings people.

What causes all this trouble?

What causes the *confusion* that's responsible for the *attacks* on what is really a *good thing?* Norman Glenn, the Doherty, Clifford, Steers & Shenfield Norm Glenn, at the Ohio State Conference recently said that the trouble is that the ratings services are measuring different things. He says that's why they get different *results.* Well, that is true. But we can't *accept* that as a full explanation.

MICHIGAN'S SARAN WRAP GOES NATIONAL



Good Michigan raw materials have been transformed by The Dow Chemical Company's *product research* and marketing ability into a new "best seller" in grocery stores — fabulous Saran Wrap! Dow makes 600 other chemical products, employs thousands of Michigan citizens.



First a "bubble" — then a film — then Saran Wrap!



Saran Wrap preserves food flavor and freshness!

WOODland-TV is big territory!

Dow's rapid growth to a position of prominence in the chemical industry, has stimulated the growth of Western Michigan as a whole. Dow . . . and other nationally famous companies throughout WOODland-TV . . . have made this a *big* market, in every sense of the word.

WOOD-TV's constantly expanding facilities are the natural outcome of this sound area development. First station in the country to deliver 316,000 watts from a tower 1000′ above average terrain, WOOD-TV gives you all the important communities like Midland, Muskegon, Battle Creek, Lansing and Kalamazoo — plus the primary trading center of Grand Rapids. For top coverage of this rich Western Michigan market, schedule WOOD-TV, Grand Rapids' *only* television station!

WOOD-TV

GRAND RAPIDS, MICHIGAN



GRANDWOOD BROADCASTING COMPANY • NBC, BASIC; ABC, DuMONT, SUPPLEMENTARY • ASSOCIATED WITH WFBM-AM AND TV, INDIANAPOLIS, IND. • WFDF, FLINT, MICH . WEOA, EVANSVILLE, IND •WOOD-AM, WOOD-TV, REPRESENTED BY KATZ AGENCY

You ask the ratings-maker *how big is the audience for a program*. That seems like a very simple question. But when you analyze the answers, and you find out *why* they are different, you find, as Mr. Glenn says, they are all answering somewhat different questions.

It is sort of like getting up in the morning and asking your wife, "Is my face red?" and she were to say "Well, if it is, then you are wearing suspenders." You might be able to figure out what she is saying, but you would probably feel that she has answered your question in a rather peculiar way.

And if she insisted on answering all your questions that way, you might proceed to have her head examined.

Some of us feel from time to time that maybe we ought to have the ratings methods examined, we want to know more about why they are different. That is why the ARF appointed its Committee to study the ratings services, to help us get rid of some of the confusion.

Ratings tools are not the beginning and end-all of *anything*. They are only *indications*. They are based on relatively small samples, and quite properly so. Nobody could afford to pay the cost that would be necessary to get big samples. So we have a sampling process, and we get these indications. And since they are only indications, they are not absolutely accurate.

There are ranges of error about them. I hope you won't try to attach any false accuracy to ratings. If you *don't*, then you and ratings will get along just fine.

The principal point is that the ratings are different because they measure different things, and we wish they would measure the same thing. And you can do your share in *getting* them to measure the same thing if you will support the ARF's suggestions when they are out.



TOM LYNCH: An audience measurement is nothing but an audience measurement. Many people feel that a good rating or audience measurement will insure commercial selling. No one can be sure that commercial selling will be assured unless they have a good commercial and a good product to put across.

Ratings are only evaluations—and no one should be a sliderule slave. Numbers are no substitute for thinking. They aid your ideas. Also don't forget program association. A cigar company recently bought a sports show that looked very good, should have covered everything they wanted, but it didn't sell cigars. When they got the audience composition figures they found that 80% of this audience was children.

Many people see a national rating and assume that they can use it for everything. I have noted buyers using national rating services as the criterion in every individual market. See what the audience rating covers.

B. USE AND MISUSE OF RATINGS

LARRY DECKINGER: One point that should be considered in the use and misuse of ratings is that one should be sure to use ratings *in the environment in which they were obtained*. That is to say, if you have a rating that was obtained in a certain market, it applies only to that particular market and not nationally.

Second, *don't use the numerical rating in a vacuum*. If you are appraising a show, unfortunately, the rating alone won't do the whole job for you. The rating is not the result of just one force. It is the result of a *combination* of forces. So it must be interpreted that way.

What about the competition at that time? Maybe the show is a success, but the spot was a failure. What about the hour of broadcast? Maybe it was on too early or too late. What about the trend? Maybe its present rating is low, perhaps it is four times what it was about two months ago. So it is *going up*.

I remember some years ago I was asked for a flash statement on how the *Inner Sanctum* Show with Boris Karloff was doing. This was in the days of Hooper's 30-city ratings. So I looked up Boris Karloff. And there was Boris Karloff with a fat 0.3 rating. Of all the 100 or so shows on the air that Hooper was rating, that was the lowest. So I reported "Boris Karloff is the lowest-rated show on the air, I guess it isn't doing very well."

Well, it so happened that that was *Inner Sanctum's* first rating for its first broadcast. We all know that *Inner Sanctum* grew and grew and grew to become one of the most durable shows on the air. I was evaluating *Inner Sanctum* in a vacuum.

And that brings one to a third point in the misuse of ratings. Don't let anyone slip you just one rating for a show and try to get you to conclude something on the basis of that one rating. It can be a freak.

Another point is this. Don't put all your eggs into one basket. I guess it would be grand if we had one method which would tell us everything. But unfortunately, there just isn't one such perfect method. There are things that one method tells us that other methods don't tell us. Now, it is true you can't buy every rating service. We have to make a decision on what we are going to buy, just as you do in your shops. You, of course, should buy what your research department suggests that you buy.

When a station representative calls on you and shows you a figure for Y service and you are buying X service, I think generally it is a wrong thing to say, "We use X service in our shop, we don't use Y. You will have to take those figures to some other agency." I think it is wrong because no one method, at least at the present time, is that much better than the others. You should therefore have as much information as you can *get* to help you make as good a decision as you can when you buy.

The ratings people really are very conscientious. I hope you believe me on that. They are very earnest and I don't say that just because they *sell* very conscientiously. They genuinely try to do a good job, and they are delighted to have you help them do it.

TOM LYNCH: Dr. Deckinger mentioned the misuse of single ratings as the basis for a buy. One rating in a market is never any good. A good client had a habit of going out into the hinterlands and doing a little buying on his own. At one time a contract came back saying that this client had bought a radio baseball show. I looked it over and could find no reason whatsoever for his choice. Looking further, I found that the station had shown our client a 12 rating, which was very, very good. We dug deeper and found this rating was gotten on the day of a Dodger-Giant playoff game. Everyone who carried baseball got a rating that day.

A buyer should know his client's marketing strategy. When using ratings, know whether it is advantageous to hit a smaller audience more often or a larger audience less often.

In analyzing rating services, read all the fine print, whether local, national or regional. Different bases and formulas make for confusion. They also make a great difference in many decisions.

Seasonal variations in ratings are important. Some of the markets still only have two rating services a year, and you have to go back—if you are buying in the winter—to the previous winter for any indication. Yet by that time the program has changed, and everything about the market could be changed.

Check all calculations on sales pitches. Usually the more complicated the figures, the more carefully they need analysis.

In projection make sure that the service is projectionable, and if local that it is projectionable to city limits or station area.

Take small rating changes with a grain of salt. As Ward Dorrell pointed out in the last meeting, the chance of error statistically is great depending on the size of the sample.



BOO!

We're Gonna GET YOU . . .

SALES

. . . in the Negro Market!

We entertain . . . inform . . . and SELL two big Negro Markets!

The interest shown by the Negro communities of NASHVILLE-MIDDLE TENNESSEE and the TAMPA-ST. PETERSBURG BAY AREA in WSOK and WIOK has been phenomenal! The sales records chalked up for our clients among the more than 225,000 Negroes have been just as phenomenal!

It will pay you to let our ALL-NEGRO programming and our ALL-NEGRO staff work for you in the wealthier-than-ever Negro communities of these two great markets . . . NASHVILLE-MIDDLE TENNESSEE and the TAMPA-ST. PETERSBURG BAY AREA!

WSOK
Represented by
Forjoe
Dora-Clayton

WIOK
Represented by
Joseph Hershey McGillvra, Inc.
Dora-Clayton

Buy the combination and get 5% discount . . .



LLOYD GEORGE VENARD: I am not an expert on ratings, but perhaps I can reflect some of the pitfalls that a salesman runs into — the pitfalls for the salesman, and pitfalls for the buyers.

I am going to confine myself strictly to spot because I don't get into the network picture. The first and the most important pitfall is failure to take into consideration the statistical variations. Statistical variations are based upon the law of permutation, and the curve by which they are determined is based on a 1.9 sigma. Now, do we have that clear? Let's go ahead.

I don't know what a 1.9 Sigma is, but if men like Deckinger and Tom Lynch will take that kind of a definition, it must be right.

When that chart that is in the back of many audience reports is analyzed and put into something that I can understand, it means that a 5.0 can be as low as a 3.0 or as high as a 7.0. It means that a 3.0 can be as low as a 1.5 or at high as a 7.0. It means that a 3.0 can be as low as a 1.5 or as high as a 4.7. And that isn't a theory; that is an actual fact.

Now here is how that is applicable when you are buying time. If you buy a 3.0 you might get a larger audience than when you buy a 5.0. And moreover the 3.0 show may be of a type reaching the audience that you want to reach while the 5.0 is not.

There are certain products and certain conditions where this is especially true, for instance, women's shows, kid shows, teen shows.

There is another pitfall on which all program salesmen will agree. The program changes that are made from the time a program survey is made and the time the figures got into your hands are enormous. If you are buying a participation show, is the program in the spot in which it was rated? Is the preceding program the same that was there when the rating was made? Is the following program the same? Are the preceding and the following program on the major important competitive stations unchanged? Did you get the date of the survey?

Do you read the fine print in the surveys? That's important—not because the survey organization wants to deceive you, but because the facts that they put in there are pertinent to each individual survey and each individual city. You have to know how many calls are made, how many reports are made, let us say, for each 15 minutes. If there are 300 reports made for each 15 minutes, and half of those are coincidental, there is going to be a larger variation than if 1,000 calls are reported for the same 15 minutes. You can pretty well be sure the 5 rating in a 1,000-call survey doesn't have the variation that would be indicated with a 300-call survey.

Currently many timebuyers forget that radio ratings ignore out-of-home listening—that is, beach, club, schools, gasoline stations, public places, and, of course, automobile listening, which is enormous and very hard to tabulate.

Here is another pitfall for both the salesman and buyer. Your Monday through Friday daytime ratings are average ratings Monday through Friday. Now, a program participation program could easily have a 10 four days a week and on Friday, because the competition has changed or because the preceding program is stronger or the following program is stronger, you could have a 35. When you get your Monday through Friday rating, the average will be 15. If you are not buying a strip five days a week and you are buying two days a week or three days a week, check show appeal carefully. A 10 and the 15 actually could average out four days a week to be the same audience.

Now another thing to watch if you accept a survey in your agency is: in Boston they may make 300 calls or 300 reports for 15 minutes, and in Miami they may make 1,000. You cannot accept the same survey report for all cities without an investigation into the individual report for each city.

I am going to touch on something that both Larry and Tom spoke about—the failure to read and know the individual research services, which is a fault not only of timebuyers but of representative salesmen and station people. There is a great deal of information if you will sit down and read those from cover to cover.

One research service puts a little curlecue in their reports. I have asked at least 25 people in the last 15 years what that curlecue means, and just a few of them know the answer. That curlecue says, "indicative but not conclusive." Then there is another little curlecue for the 30-minute interviews. This little curlecue says, "conclusive with a less variation than the symbol that indicates indicative." It indicates to you that the 30-minute rating is more conclusive than the 15.

Now all worthwhile rating services survive, and that is why it is a good thing for you to know each new one as it comes up, particularly in the Western market where a new survey organization opens every time a salesman gets out of a job. Not many of these survive and come to New York. Here is a 10-second warning that applies to all buyers, representative salesmen and myself, and it is something that has brought many a timebuyer to a dead end. Don't let the station men or the representative men think for you. Get all the facts. If you are making a buy, facts are really important. Investigate all the ratings and when those ratings were made. Investigate every station. Then you are going to get your job out of the dangerous clerical sphere into which it can fall.

I personally live in constant fear that some day the clerical timebuyer and the clerical salesmen are going to have us end up individually or collectively in a great big room where there is a Univac punching out the numbers and none of us is going to get paid.

C. CALCULATIONS WITH RATINGS

LARRY DECKINGER: Unfortunately most of us don't like to work with numbers. We are just not mathematicians. Remember the story of the Pullman porter and the fellow who didn't know what to tip him? He said, "George, what is the size of your *average tip?*" The porter scratched his head and said, "Well, Boss, the *average* I suppose is about a dollar."

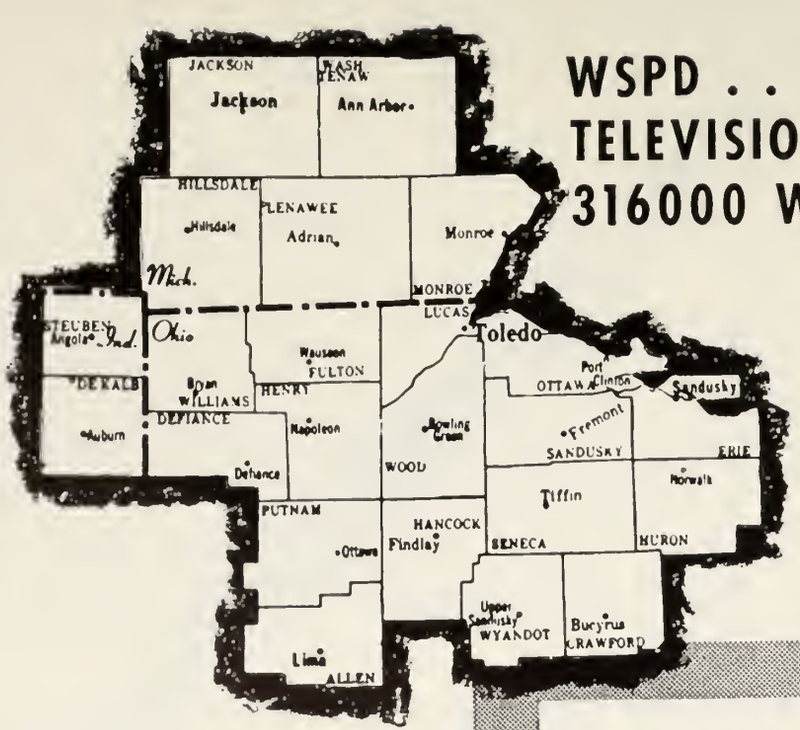
So the fellow gave him a dollar. And George scratched his head again and said, "Thanks, Boss, but you know you is the first one that has come up to the average!"

We just don't like to work with numbers, but we have to. The ratings come off the line and they are numbers, and we have to do *something* with them. Now, what *should* we do with them?

One of the pitfalls that we should watch for is the blind use of ratings as something beyond the measurement of *homes*. They are percentages of homes or they are numbers of homes, and that is all.

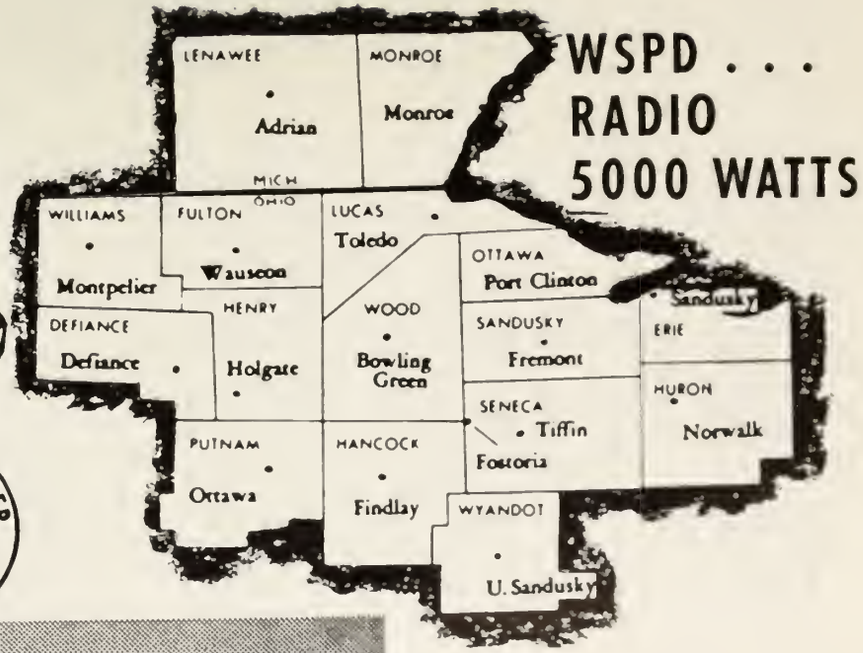
A 10 rating in the afternoon could be quite different qualitatively from a 10 rating in the evening. That would be particularly true, say for a cigarette. If you know what percentage of men smoke, and you know what percentage of women smoke, and you know that men who smoke consume 50% more cigarettes than women who smoke, you can apply those figures. You can thus get a better *index* of the cigarette consumption by the audience to two different shows. That can given you a better clue as to which of the two programs is the one you would buy. If you don't have such consumption figures for an item, at least you can make some broad general estimate to sharpen your "home-audience size data" where necessary.

Secondly, you should know something about the *brand strategy* to make sense out of rating points. Take a 60-rated 8-second I.D., or take an 8-rated one-minute spot. Mathematically, you probably take the 60 and multiply it by the 8 and say that is 480 rating-second points, or you multiply the other 8 by the 60 and you get the same answer numerically. But certainly they are qualitatively different. The same type of problem surrounds three 20-



WSPD . . . TELEVISION 316000 WATTS





WSPD . . . RADIO 5000 WATTS

Population	1,573,000
Families	496,600
Television Homes	374,910
Percent tuned to WSPD-TV	
Daytime	78%
Nighttime	91.5%

EFFECTIVE BUYING POWER

E. Buying Power	$2,646,007,000
Per Capita	$1,723
Per Family	$5,634

RETAIL SALES

Retail Sales	$1,791,607,000
Per Family	$3,608

Spent for:

Food	$436,065,000
Gen. Mdse.	$162,459,000
Furniture & Household	$87,519,000
Automotive	$360,120,000
Drug	$52,185,000

Toledo ranks high in the nation's 200 leading areas . . .

• 38th in population • 33rd in total income • 37th in retail sales • 39th in effective buying power • 6th in buying power per capita • 7th in buying power per family • 34th in Food sales • 34th in Gen. Mdse. • 37th in Furniture and Household sales • 31st in Automotive sales • 35th in Drug Sales.

SPeeDy daily entertains the people whose buying habits account for Toledo's high rating.

Authority for above listening and market information: Nielsen Coverage Service; Sales Management Survey of Buying Power.

WSPD

RADIO
TELEVISION
TOLEDO, OHIO

Represented Nationally by KATZ

Storer Broadcasting Company

TOM HARKER, NAT SALES DIR. 118 E 57th STREET, NEW YORK

Population	934 300
Families	336,060
Radio Homes	332,350
Percent tuned to WSPD	
Daytime	56.8%
Nighttime	48.6%

EFFECTIVE BUYING POWER

Total	$1 766 650,000
Per Capita	$1 505
Per Family	$4 948

RETAIL SALES

Total	$1 189 187 000
Per Family	$3 65[illegible]

Spent for

Food	$[illegible]85 812 000
Gen Mdse	$114 494 000
Furniture & Household	$30 552 000
Automotive	$246 974 000
Drug	$32 28[illegible] 000

second spots. Are they equal to one one-minute spot, if they total the same rating and cost? Unfortunately that is just another of those questions that we are awful good at *asking*, but not so good at *answering*.

The third calculation pitfall is this. We should be careful not to mix ratings from different *cities* or *places*, and, also, we shouldn't mix ratings of different types. If a salesman comes in and he tells you a show has a 42 Nielsen, ask him to slow down a minute and tell you just what kind of Nielsen rating is that. There could be so many of them. Does it mean 42% of all television homes? Does it mean 42% of those in the area served by the program? Is it the average audience rating or a total audience rating? Certainly, you can't compare a 42 total audience rating on one show with a 35 average audience rating on another.

One ought to be awfully careful about comparing ratings for shows of different sizes, particularly in time period evaluations. A total audience rating gives an advantage to an hour show over a 15-minute show, because the show has a longer period in which to build up its rating.

Next, one should watch for *average* tendencies as opposed to *peak performances*.

Be sure that some conniving soul doesn't slip over a *share-of-audience* figure to you as an *audience size measurement*. Shares of audience are, of course, relative measurements. They are not audience sizes. And when the rating gets a little low, there may be tendency to slip in the share of audience instead of the audience size.

When you figure cost-per-1,000 commercial minutes, maybe you do it this way. You take the rating, multiply by the coverage of the show. Then you multiply by the number of commercial minutes and finally, you divide by the cost. That is all right if the rating happens to be an *average* audience measurement. If it is a total audience measurement, unfortunately you *can't* do it because the calculation is spurious.

In getting cost-per-1,000-homes reached by the program, you can *only* do it properly by using some kind of *total* audience type of rating. If you use an average audience measurement, you can get some *index* of homes per dollar, but the *index* has a *time* measurement mixed in, because average audience is the average audience for one minute. Not that that's wrong, or not usable. Simply, it's *not* a per homes per dollar figure—it's an average number of homes per dollar during an average instant.

For a spot announcement, most of us average the rating of the preceding show with that of the following show. Unfortunately, you can't do that with total audience measurement. You can only do that with an average audience measurement. Total audience means people listening at any time of the show.

Now, the reason I point out these differences is that some audience size measurements are *total* audience figures. Some of them are *average* audience ratings. *Both* have a function.

Watch out what you do with cumulative ratings. It seems to be a fetish in this industry to figure what is the *cumulative*. The *Life* continuing study measures how many homes *Life* reaches in 13 issues which very, very few ever buy anyway. And for those who do, their ads don't get that coverage anyway. Cumulative audience has a place. You want to know what your reach is. If you have a product like Tide which is a prospect for every home, then you want to get your message into many homes. You want a big cumulative coverage. But if you have a specialty like Lux Flakes, in perhaps a smaller percentage of homes, then you don't want such broad coverage.

D. QUESTIONS AND ANSWERS

Q. Can we have an analysis and discussion of the various audience measurement services with emphasis on the strong points and weaknesses of each?

A. (From Larry Deckinger) Let's do it this way. Let's talk *methodology*, not services. Let's start with the meter. The principal advantage of the meter is that it is automatic. It is an automatic measurement of something. Let's call it "set-tuning." Another advantage of this system is that it can give you both an average type measurement and a total type audience measurement. It can give you a measurement for every *minute* of a program that you want.

The great disadvantage of the meter system is that it doesn't tell you anything about the people who are at the other end of the set. The set is tuned in, but you don't know whether it is a man, a woman, or both or neither.

Unfortunately, one of the great disadvantages of the meter system is that it is costly to install and operate the system. The only reason we don't have meter systems so far for local ratings is that nobody has been able to figure out a way to do the job cheap enough so that most of us can afford to buy what they do. (Editor's note: Since this talk A. C. Nielsen has launched a local rating service using meters called Recordimeters plus diaries to get local measurements.)

However, the Pulse people have been working on a new system which if it works will give us local ratings on a meter system. They are going to try to sell it in New York within the next year. I think it is remarkable that they are adopting a meter system. Their whole livelihood has been built on another kind of system, yet they are willing to work on and adopt this one if the industry feels strongly enough *that* is the system they really want.

Another system is the telephone coincidental. The telephone coincidental has this great disadvantage—you cannot get out too far, you cannot make a completely national coincidental survey. Another disadvantage is that the telephone coincidental gets only into telephone homes, but telephones are gradually expanding so that this disadvantage is diminishing.

The real advantage of the telephone coincidental is that you check at the moment the program is on the air. You ask him, "What were you listening to just now when the telephone rang?" And it is unlikely that he will have forgotten.

However, there may be three or four radio sets in the house, and you cannot very well expect the interviewee to rush around the household to find what everybody is doing with the other sets.

Diary is a third system for recording audience-size measurements. Most of us feel that to a large extent people who cooperate with the diary may be kind of funny. In a word, they are people who are willing to do this thing. The diary provides a reminder to use the set because there is a diary on the set. Maybe kids fill in the diaries. Or do people *over*-fill diaries, getting overly enthusiastic perhaps? Yet the diary can cover all hours of listening, which no coincidental method can.

A fourth system that is in commercial use today is the roster recall. Its principal advantage is its economy. You can cover a lot of ratings hours in one interview. You can cover a six-hour or longer listening span. But, like the others, this system has disadvantages too. For example, I may ring the doorbell at 6:00 p.m. tonight and ask about listening at two o'clock in the afternoon. Unfortunately, the man who was home at 2:00 may not be home at 6:00, so you can't ask him what he listened to.

You show people a list of program and ask them to tell you what they are listening to. It is a reminder for some, but others might not even know the names of the programs, particularly on small stations. All they know, for example, is that they were listening to the *news*, but they don't know which news program it was.

There are problems in all systems. *No* system is *perfect*. All have *advantages* and *disadvantages*. The type of information you get varies. I would say that as a *source* of *information* the electronic system, the recorder system, probably gets you more information than any other. You can get information minute-by-minute. You can get the total audience, the average audience, the cumulative audience. You can have it accumulated over seven years if the tapes last that long. You can do more tricks with those data than you can with most of the others.

When you buy the Memphis Market, remember:

1. From Monday morning through Sunday night from sign-on to sign-off, WMCT Memphis, leads Station B in total audience *

* ARB report March, 1955

2. Of all top rated programs, WMCT, Memphis, has led Station B Consistently **

** all reports, all years

3. Of all top-rated film programs, WMCT Memphis, leads Station B

Convincingly ***

*** ARB reports, March, 1955 Pulse, May, 1955



WMCT

WMC • WMCF • WMCT

MEMPHIS

CHANNEL 5

Memphis' First T.V. Station

100,000 WATTS

NATIONAL REPRESENTATIVES—THE BRANHAM CO.

Owned and operated by THE COMMERCIAL APPEAL

NBC BASIC • ALSO AFFILIATED WITH ABC AND DUMONT



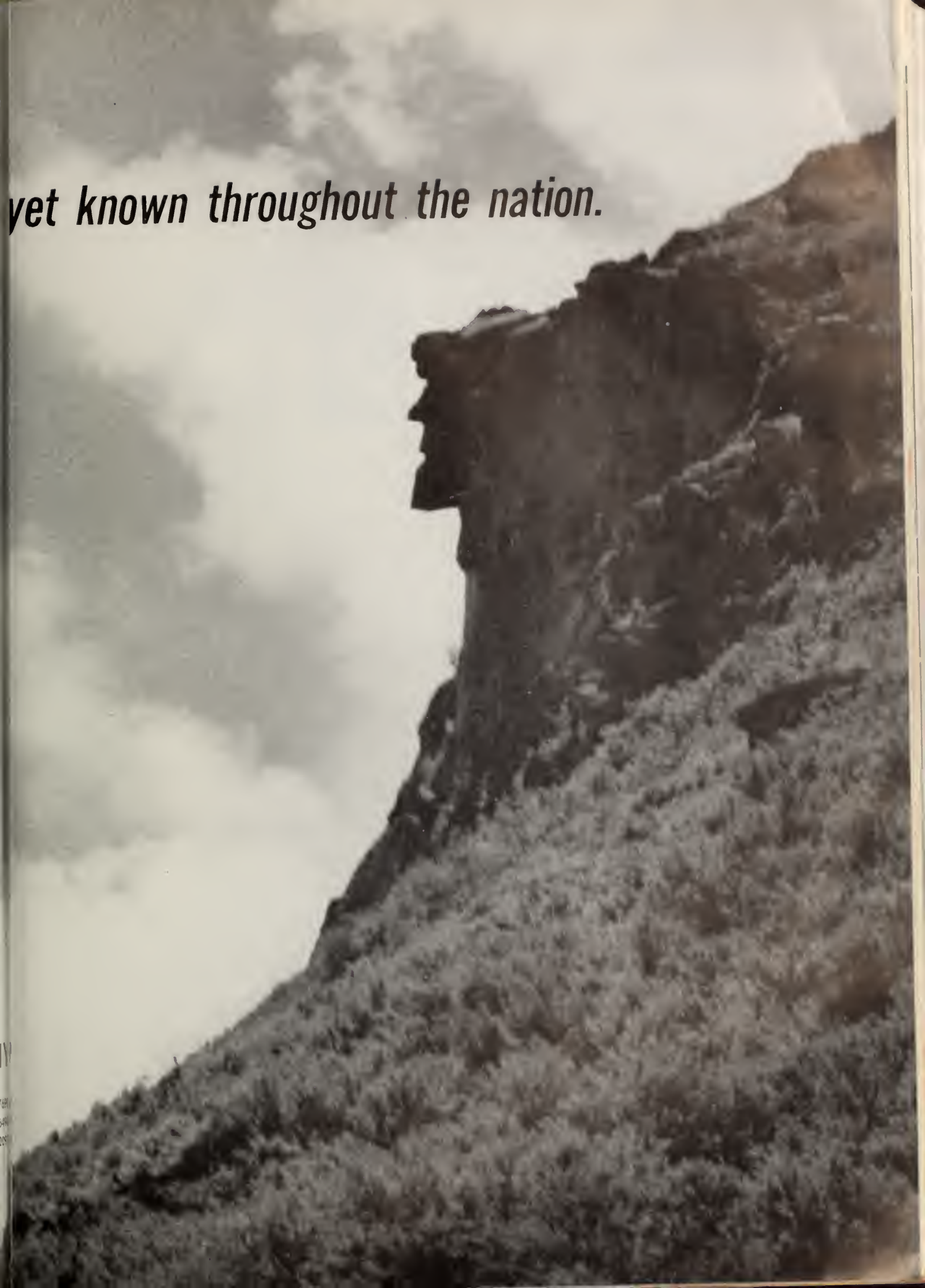
Famous on the local scene..

The Old Man of the Mountains never fails to impress the visitor,
but those living in the shadow of this remarkable formation
feel the inspiration of its quiet dignity.
Storer Stations too, have achieved similar
positions in the communities they serve.
Known afar, but loved at home . . .
a Storer Station is a local station.

STORER BROADCASTING COMPAN

NATIONAL SALES HEADQUARTERS:

TOM HARKER, National Sales Director • 118 E. 57th St., New York 22, ELdorado 5-769
BOB WOOD, Midwest National Sales Mgr. • 230 N. Michigan Ave., Chicago 1, FRanklin 2-649
GAYLE V. GRUBB, Pac. Coast Nat'l Sales Mgr. • 111 Sutter Bldg., San Francisco 4, Calif., WEst 1-209


yet known throughout the nation.

The coincidental is the only way you can get average audience composition. The Roster Recall and the diary make it possible to get out-of-home information which you cannot get through the other systems.

Q. Why is it sometimes said that Pulse tends to inflate smaller station ratings as compared to Hooper?
A. (From Larry Deckinger) You say "inflates." That's a little loaded. Pulse certainly gives a *higher* rating. The roster recall system, which Pulse uses, produces higher ratings for small shows, for low-rated shows relative to high-rated shows, than does the coincidental. For example, while a high-rated show might have a 20 on both systems, the low-rated show might have a 10 on the roster recall and a 5 on the coincidental.

I don't think anyone knows exactly why that happens. But I think that the roster recall system gives a better break to the long-lasting low-rated shows. If you listened to 15 minutes of an hour disk jockey show, you *might* identify *two*, or more quarter hours as having been heard.

But it's really a very mysterious effect, because there would seem to be a *contrary* effect, with the roster which really *should* emphasize the *high*-rated show. Maybe people would "identify" having listened to some show today, when actually they listened to it regularly, but just not today. There is that possibility. Hence, just *why* is the Pulse coincidental gap greatest for lowest-rated shows? Well, I guess we don't really know.

Q. What degree of credibility do you attach to a survey subscribed to by only one station in a given market? What is the panel's opinion of station area reports, i.e., the WOR Nielsen or the WHDH or WIBC Pulse studies?
A. (From Tom Lynch) When only one station subscribes to an audience service in their area, there are a lot of other elements that come in. Did another station subscribe to a different one? If so, you should evaluate both services. If it is the only rating service in the market, then the station man has enough guts to at least have his station rated. The other fellows do not. I'd go along with him.

LARRY DECKINGER: If you mean that there is only one subscriber to a given service in a given market, then I would say that I firmly believe this, and I hope you will too. The rating service people as a group have *integrity*. If they didn't, they wouldn't stay in business long. The one most important ingredient that any researcher has is his honesty, and I thing it is almost an insult to ask that question about a service. I hope whoever asked the question will reconsider on the basis that whether one station subscribes, or 40 stations, or no stations, that the survey *itself* is basically honest.

When the station knows that a survey will be conducted, it may do some promotion. these things can happen. How to guard against them, I don't know, except you can do a little investigating. I think you will find the survey itself is honest. It reports what the *men in the field find*.

The questioner might have meant, "What is the panel's opinion of station area reports, that is, the WOR Nielsen or WHDH or the Pulse studies?" Area studies are wonderful. They are certainly a lot better than city reports. Of course, there are exceptions. But you generally do not buy a station just to cover a small area. You are hoping to get whatever that station covers. The *station area* report gives you some idea of what that coverage is.

However, I don't know whether the asker of the question meant "Is the sample big enough?" Is that what he means, or did he mean "What does one think of an area report as against a city report?" I answered the latter.

Q. How do you find out how many homes are reached?
A. (From Tom Lynch) Applying the percentage to the total audience is dependent upon what rating service it is. Does the service cover a city only or an area sample as the Nielsen studies do? Some of these ratings cannot be projected. However, we have to project some in order to get a basis of statistics for comparison with other media. The *base* is the important thing. Apply percentage against any base. ★ ★ ★

Seminar 3.

GUIDES TO MORE EFFECTIVE TIMEBUYING

Speakers: Frank Minehan, vice president for media, SSCB; Robert E. Dunville, president, Crosley Broadcasting Corp. Moderator was Mary McKenna, director of research and sales development, WNEW, and a timebuying veteran.

A MEDIA DIRECTOR LOOKS AT TIMEBUYING



FRANK MINEHAN: I want to help, if I possibly can, contribute to a better understanding of the aims of timebuying and its part in developing marketing and media plans.

Media, as you know, is a means through which an advertising or sales idea can be demonstrated or conveyed to the public. In many respects, the different media represent diverse ways of reaching the over-all public or some selected part of it.

Of course, your immediate job is to buy time. But the only reason for your existence as a timebuyer is to sell your client's merchandise, not to be a specifically wonderful timebuyer. You might think you are a good timebuyer, but if you are not contributing to the sales of the product that you are supposed to sell, you are wasting time and money.

Programs, adjacencies, time periods, ratings, audience composition and costs must be coordinated to fit the sales pattern of the product you are trying to sell. Media cannot be selected until the advertising problem is completely outlined.

Before you can even start to sell anything you must first outline the product's marketing and advertising problem. These are the questions you should ask yourself:

1. *What are we selling?*—the product, its merits, values.
2. *To whom are we selling?*—what kind of people, sex, age, income, etc.
3. *Where are we selling?*—geographically, city size, type of outlets utilized.
4. *How are we selling?*—how the merits or values of the products are to be demonstrated to the public (length of commercials, type of commercials).
5. *When are we selling?*—seasonal aspects of sales and consumption.

After learning the answers to these questions you should select the best media to help increase the product sales.

There are at least 10 primary types of media and there is no single yardstick or footrule which can measure their advantages and disadvantages. We must select the medium or media which comes closest to fulfilling the requirements of the budget, market, copy and advertising effectiveness for the product under consideration.

To help us do this job intelligently, media research has provided us with a wealth of media and market information. Circulation, ratings, audience composition by times of day and day of week, areas of circulation, ARB, BMB, Hooper, Pulse, Trendex, Nielsen and so forth.

The extensive data sources we have can all be used in one way or another to help us do a better job. For example, we can check to see how sales for types of products are concentrated in various portions of the country. Take the 168 metropolitan areas. They contain 60% of the families in the United States. But these families account for a varying percentage of retail sales, ranging from a high of 78% of apparel store sales to a low of hardware store sales of 42%.

You can check to determine how media circulation relates to total population. The coverage of radio is about 95% in both metropolitan and non-metropolitan areas, and television is 75% in the metropolitan areas and about 45% in the balance of the United States.



it takes KPTV's Television Giant to cover the Portland, Oregon scene!



STORER NATIONAL SALES HEADQUARTERS

TOM HARKER, V. P., National Sales Director, 118 E. 57th Street, New York, ELdorado 5-7690
GAYLE V. GRUBB, V. P., West Coast Sales Manager, 111 Sutter St., San Francisco, SUtter 1-3631
BOB WOOD, Midwest National Sales Manager, 230 N. Michigan Ave., Chicago, FRanklin 2-6498

Represented Nationally by NBC Spot Sales

We have products using magazines and radio, and we have combinations of newspapers, Sunday supplements, magazines, network radio, network spots and network television with a spattering here and there of tv spot.

My main purpose for mentioning this is to leave with you, if I can, this thought: There is no specific set formula for developing a media plan. You must go back originally to the basic questions: what are we selling?; to whom are we selling?; where are we selling?. Then determine what your budget is, find out what the copy is going to be. Tie the whole thing into your plan and come out with a combination of media or a single medium.

Now, it is important for you to remember that as the complexities of this business increased, there was a corresponding demand for imagination, increased skills in analysis, interpretation and the presentation of your ideas on media and markets.

All media directors and buyers have to continue to be alert as to the development of all media. You as buyers must know the advantages and disadvantages of television and radio when compared to other media. You can't bury your head in the sand. They exist. You can do a more intelligent job if you can point out why your medium is best.

I would like to mention that a research source not mentioned in this talk is the salesman who calls on you. If he does a good job in supplying you with competent and up-to-date information and you continue to use it wisely with the research at hand, you can't help but do a good job.

WHAT QUALITATIVE RESEARCH DOES



ROBERT E. DUNVILLE: I would like to touch upon the significant difference between quantitative and qualitative research. Any of the audience research studies such as Nielsen, ARB, Pulse, Hooper, etc. will obviously help determine the size of an audience or the quantity of that audience. Now, some of the research companies, in addition to giving information as to quantity on a single program, will give information on certain qualitative factors such as the number of people looking, or listening, broken down as to male or female and age groups. To my knowledge this is about as far as any of the five or six major audience research companies go into "qualitative research."

Qualitative research is in itself as complex as the circuitry of a radio or television receiver. A few of the factors encompassed in qualitative research: (1) age, (2) sex, (3) education, (4) family size, (5) income, (6) city size.

You might assume that an experienced buyer can determine the age group to which a radio or television progrom is directed and simultaneously determine the general appeal, male or female. This is extremely dangerous.

A good example of this would be the matter of wrestling on television. I think it was generally contended that wrestling appeals to men from 30 to 45, or maybe 50 years of age. An analysis of wrestling in the Midwest has indicated however, that 47% of the wrestling television audiences were composed of women and of the 47%, over 60% were 40 years old, or older. Prize fights, that is the pro fights, however, appeal, according to our figures, to 97% men, slightly less than 3% women and the age group is from 20 to 45 predominantely, with a small percent being 45 or older. I mention these two program types because they are both exhibition of personal contests and, still, the make-up of the audience is entirely different. Only through qualitative research can these determinations be made with any degree of accuracy. (For article containing data on audience programing preference based on age, sex, education and income, see "Does your show reach people—or customers?" SPONSOR 18 October 1954, page 38.)

As regards rural vs. urban—you probably know in the Midwest so-called hillbilly programs are extremely popular. The quantitative research companies mentioned before will, I am sure, substantiate the popularity of hillbilly programs throughout the entire Midwest part of the country. They have even proved to be popular, both radio and television, on a network basis. However, in over 25 years of selling hillbilly programs, I have constantly heard the statement from well informed timebuyers that the client would not be interested as his particular product is not one that is generally purchased in rural communities. Authoritative analyses of hillbilly programs reveal, however, that there is no significant difference in the degree of listening or viewing in the urban areas, small towns, villages or farms. As a matter of fact there is a slight edge on the listening in the urban centers.

As to income groups, while the hillbilly program is listened to more in the upper-lower income group and the upper-middle income group—really the heart of the buying power—they are not listened to or watched to a great degree in the upper income group, however, though strange as it may seem, hillbilly programs have a higher index in the upper income group than do symphonies, operas, or what is generally classed as good music.

At WLW we have for over 12 years conducted a regular, week to week, running account of nearly every form of qualitative research. While there are several methods that might be employed, they are generally the personal-interview type where there is a door-to-door interviewer asking a number of questions that have been prepared by the research firm or the research director of the agency. There is the other method using a "captured panel" in which a recording of a program, or a film of a television program, is presented to the panel and after listening or watching they fill out a questionnaire or in some cases a mechanical device is used to voice approval or disapproval. A method we use is a stratified panel in which questionnaires are sent on a regular weekly basis, and in which the members of the panel receive remuneration in the form of points that may be applied to a great variety of useful items ranging anywhere from umbrellas to complete living room suites, bedroom furniture and all sorts of appliances, etc. In our opinion this method is by far the best, though extremely expensive. The success or failure of this method depends entirely upon (1) the size of the panel and (2) the degree of perfection of stratification. Bear in mind also that there are always members of the panel who eventually lose interest or move from the area or, because of illness, deaths, births, graduation, etc., cause changes in the stratification. Then too, people have a way of getting older each day and this too has an effect on the stratification. A good part of the expense is the continual replacement of members in order to keep this stratification as nearly perfect as humanly possible. Peoples Advisory Council, is the name of the panel (and none of the members of the panel has any knowledge whatsoever that Crosley Broadcasting Corp. is conducting the studies as this may lead to bias). It operates from a Dayton address and all questionnaires are prepared and signed by Dr. Richard Hepner, Syracuse University, Syracuse, New York. The questionnaires are tabulated by IBM, reducing as far as possible the human error. The questions asked range from "What is the most desirable length of a news program?" to questions relative to types of commercials, acceptance or rejection. There is one annual study conducted on "buying intent." In other words, what do these people intend to buy. Many studies are made each year on what has been purchased and the reason for so doing. These purchases are broken down into categories such as dentifrices, coffee, soap, both hand and package variety. This qualitative research is conducted with a two-fold purpose. The most important is to inform our management as to the proper program procedure; the other, also

Traveling Salesman!



WJBK-TV GOES FAR AND WIDE TO MAKE SALES FOR YOU THROUGHOUT THE HUGE DETROIT-SOUTHERN MICHIGAN MARKET

Area Survey Figures Show
***WJBK-TV** Tops 'em All!*

Look at these typical ARB figures for March, 1955, for example:

IN FLINT, 58 miles from downtown Detroit:

47% tune most to WJBK-TV before 6:00 P.M.
14% to 2nd Detroit station; 3% to 3rd Detroit station

48% tune most to WJBK-TV after 6:00 P.M.
14% to 2nd Detroit station; 3% to 3rd Detroit station

IN ANN ARBOR, 40 miles from downtown Detroit:

26% tune most to WJBK-TV before 6:00 P.M.
18% to 2nd Detroit station; 13% to 3rd Detroit station

43% tune most to WJBK-TV after 6:00 P.M.
25% to 2nd Detroit station; 8% to 3rd Detroit station

There's a lot more to the "Detroit Television Market" than just Detroit alone! More than 800,000 TV homes out of 1,590,000 are outside Wayne County. For real area coverage, you need the station that's most welcome in those homes, as well as in Detroit . . . WJBK-TV.

Success story after success story in our files show the far-reaching selling power of WJBK-TV's top CBS and local programming, 1,057-foot tower and 100,000 watt maximum power. We'd welcome a chance to do a selling job for *you* in this multi-million dollar Michigan market.

WJBK-TV

CHANNEL 2 DETROIT

STORER STATION

Represented Nationally by THE KATZ AGENCY

National Sales Director, TOM HARKER
118 E. 57th, New York 22, ELDORADO 5-7690

important, is to aid and assist our clients in making the proper purchase.

From these studies it will become evident over a period of time that the program with the highest audience rating does not necessarily do the best advertising job for any given product. Conversely, it does not necessarily follow because an audience rating is low and loyal that it will successfully sell any product. Many agencies and advertisers are beginning to put more faith in qualitative research than in quantitative research. I could give you several examples of extremely low-rated programs advertising a given product or products, that do a far better job than programs on our same stations having two to three times the audience. Because of the lethargy that has existed for a good number of years in the matter of buying time, it is extremely difficult for our sales department to convince the timebuyer or client that he is making a better buy on a lower-rated program than a higher-rated program. However, I am sure each of you has in your career experienced this and, unless your agency has a continuing method of "opportunity pattern type" of qualitative research, the answer to why this occurs will be extremely difficult, if not impossible to determine. On the other hand with proper use, and I want to stress the word "proper" use of qualitative research, you will have placed in your hands what I consider the most valuable tool that could be used by you as a timebuyer. May I implore you, if you do not have available to you qualitative research material, that you obtain and analyze that material that is made available to you through radio and television stations and other sources?

QUESTIONS AND ANSWERS

Q. In buying tv or radio spot time, what weight do you give to station merchandising and promotion services? May they overshadow a poor rating picture?

A. (From Frank Minehan) As far as our agency is concerned, merchandising comes into the picture only when all other factors are even. If, when you are buying a spot, the cost-per-1,000 of one station vs. another is about even, if the audience you are trying to reach is about even, if everything else is even and one offers merchandising, the station with the merchandising is likely to get the business. There must be some little advantage for one station or the other, and whichever has the advantage we buy from the straight consumer's point of view.

MARY McKENNA: Since the Crosley Broadcasting Corp. has one of the most well-known merchandising services in the country, I think Mr. Dunville wants to comment.

BOB DUNVILLE: I want to make this one observation. I think that the term "merchandising" is oftentimes loosely used. There is a difference between merchandising and impressing the client with how a program has been merchandised. All products advertised do not necessarily lend themselves to good, sound merchandising, and I think any good, sound merchandising organization recognizes this and will not attempt to use it as a means of trying to cover up a low rating. As far as we are concerned, the rating has absolutely nothing to do with the merchandising efforts put behind it; it is the product, its distribution, and the merchandisability of the product.

Q. Should radio and television timebuyers be more militant in agency-client conferences to get a larger share of the appropriation, because of radio's greater economy and effectiveness?

A. (From Frank Minehan) Granted that everything you say is true, I think that your militancy depends upon your client and your account executive, and your ability to be militant and get away with it. I am not trying to dodge the question. You all realize that circumstances alter your conduct in a meeting. If you are strong enough and a good enough salesman and have enough influence with a client, certainly you can afford then to be militant.

Seminar 4.

HOW TO ENGINEER A GOOD BUY

Speakers: Earl M. Johnson, vice president in charge station relations, MBS; Robert L. Coe, director of station relations, Du Mont. Moderator was Frank E. Pellegrin, vice president, H-R Representatives and H-R Tv.

RADIO STATION COVERAGE



EARL M. JOHNSON: It is impossible in this brief rundown to more than scratch the surface on the subject of radio station coverage.

Basically, the reception of a radio signal depends on only two factors:

1. The strength of the signal, and
2. The interference present.

The strength of the signal in turn depends upon power, frequency, ground conductivity and the type of antenna. To discuss these items briefly:

Power of a radio station varies from 100 watts to 50,000 watts.

Frequency ranges in steps of 10 kilocycles, from 540 kilocycles to 1600 kilocycles, thus creating 107 broadcast channels.

Ground conductivity, which is the ability of the earth to conduct radio waves, and is measured in specific electrical units, varies from a low of ½ for the sandy soil of Long Island, to 40 for the plains of the Dakotas, and to 5,000 for sea water!

Antenna can be either non-directional, radiating the same amount of power in all directions, or it can be directional, expanding the radiated power in certain directions and suppressing it in others. Stations using directional antennas are usually *required* to do so in order to minimize interference to other stations. The use of directional antennas enables a great many stations to operate on the same frequency without causing excesssive interference to one another. Also, a station will sometimes use a directional antenna to provide a greater signal to the more populous areas of a community.

With all other factors equal, the greater the amount of power, the greater is the resulting coverage area. However, these other factors can be of more importance than power in determining coverage area. For example, a 250-watt station in one city may have the same size coverage area as a 50,000-watt station in another city because of superior ground conductivity.

The 0.5 millivolt per meter contour is often used as the "boundary line" of a station's coverage. It has a special significance in the assignment of frequencies by the FCC and is often considered to be a fairly good signal. Actually, to determine whether or not a 0.5 mv/m signal is a listenable one, we must consider the second factor mentioned at the beginning of this talk, namely the interference present at the point of reception.

There are three general types of interference:

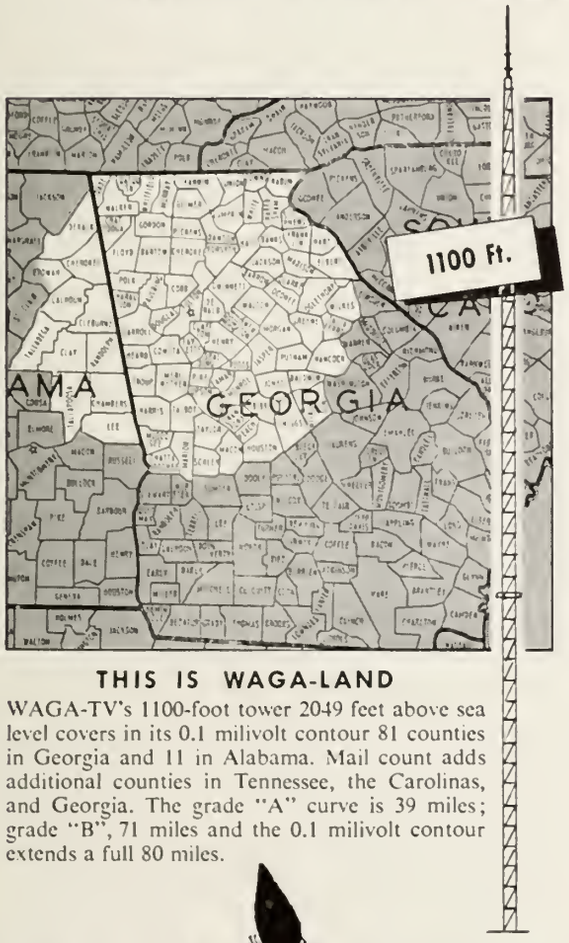
1. Atmospheric noise, due principally to thunderstorms.
2. Man-made noise, due to automotive ignition, electric motors and switches, neon signs.
3. Interference from other radio stations operating on the same or adjacent frequencies.

To determine whether a listenable signal is available in a specific location, the two factors of signal and noise *must* be considered together. For example, a relatively strong signal might be useless if the noise or interference present were excessive, whereas a relatively weak signal might be perfectly satisfactory, if there were but little noise present.

These interference factors are not constant, but vary greatly, and their analysis is quite involved. At Mutual,

ATLANTA POPULATION 808,853
RETAIL SALES $888,692,000

WAGA-TV REACHES AN ADDITIONAL 1,986,900
WITH RETAIL SALES OF $1,202,594,000



THIS IS WAGA-LAND

WAGA-TV's 1100-foot tower 2049 feet above sea level covers in its 0.1 milivolt contour 81 counties in Georgia and 11 in Alabama. Mail count adds additional counties in Tennessee, the Carolinas, and Georgia. The grade "A" curve is 39 miles; grade "B", 71 miles and the 0.1 milivolt contour extends a full 80 miles.

Atlanta's standard metropolitan area population has jumped 20% in the past five years. It now ranks as the 21st market in the nation. But to this market, WAGA-TV adds nearly two million more people and more than a billion dollars in retail sales. Here are market data of the area covered by WAGA-TV, based on its 0.1 milivolt contour:

Population	2,795,753
Disposable Income	$3,314,323,000
Retail Sales	$2,091,286,000

Pulse shows 86.1% television ownership in Metropolitan Atlanta. In the area beyond, its a rare sight to find a home without TV.

Only WAGA-TV, with its new 1100-foot tower, 2049 feet above sea level, and its full 100,000 watts on Channel 5—plus CBS-TV and outstanding local shows—can cover this market completely.

Get the facts on *Waga-land* from your representative.



waga-tv 100,000 watts channel 5

CBS-TV in Atlanta

A STORER STATION

Represented Nationally by the
KATZ AGENCY, Inc.
STORER BROADCASTING COMPANY SALES OFFICES:
New York—118 E. 57th St.
Chicago—230 N. Michigan Ave.
San Francisco—111 Sutter St.

Tom Harker, Nat'l Sales Director; Bob Wood, Nat'l Sales Manager

we have developed a set of engineering standards that take into account all the factors we have mentioned. We call it "listenability." Time does not permit a discussion of these standards now, but an example might be helpful. It can be determined that for a specific station in Florida, a signal of 2.0 millivolts per meter is required to constitute what is called Grade 1, or Primary Service, whereas another specific station, located on the West Coast, is capable of providing this same quality service with a signal of only .1 millivolt per meter, or one-twentieth of the signal strength. This is due to lower noise or static level on the West Coast as compared to parts of Florida.

All the preceding discussion pertains to the so-called ground wave emission of a broadcast transmitter. This transmitted ground wave provides the basic coverage for all stations both during the daytime and nighttime. During the nighttime hours, however, there is an *additional* transmission known as "skywave." As the sun sets, a layer of ionized particles, known as the ionosphere, is formed about 70 miles above the earth. This layer acts as a reflector and during the hours of darkness bounces radio signals back to earth at very great distances from their transmitters, and with relatively little loss of signal intensity.

For all but a small percentage of the standard broadcast stations, this phenomena has a detrimental effect on their nighttime coverage area. Most of the 2,600-plus radio broadcast stations share their operating frequency, so that on one given frequency there may be as many as several hundred stations throughout the country. Consequently, with the ionosphere reflecting these signals back to earth, the resulting interference on that particular frequency is severe. For this reason, the nighttime coverage of many stations extends only slightly beyond their principal cities.

For the small number of stations we mentioned before, namely the "clear-channel" stations, the skywave effect is a very desirable one. A clear-channel station is one which operates on a frequency that is not assigned to any other U.S. station, or that is assigned to only a *very few* other stations. In such a case there is little or no interference from other stations to the skywave signals, and consequently they are capable of affording satisfactory reception. It should be pointed out, however, that skywave service is not as satisfactory as groundwave service. The ionosphere does not remain at a fixed elevation above the earth, but actually varies considerably. This causes the reflected signals to vary in intensity; the condition referred to as "fading." In spite of this fact, however, skywave signals furnish the only available nighttime reception to millions of rural listeners, who live beyond the range of ground waves.

Now, let me summarize very quickly some of the points I have discussed. In general, it can be stated that greater coverage will result from:

1. Stations with higher power.
2. Stations operating on the lower frequencies.
3. Stations located in areas having high conductivity.
4. Stations operating with non-directional-antennas.
5. Stations operating in areas where noise factor is low.

TELEVISION STATION COVERAGE



ROBERT L. COE: Admittedly television is highly technical, but I think just as true is the fact that the technical facilities of the stations and how they are operated play a tremendous part in the job that that station will do for your client. So I think it is essential that all of you who are engaged in buying time have some understanding of some of the principal factors involved, because you certainly are barraged with all kinds of charts, maps, diagrams, and everything else, attesting that this station is the best station in the country. And considering the factors which probably would be of most interest and importance to you, the three that come to my mind first are frequency, power, and antenna height. Those are the three major factors, which, everything else being equal, will determine the coverage of the specific station.

With respect to frequency, I think there are two terms probably all of you are familiar with by now, vhf and uhf. Actually, there are three bands in this television spectrum of ours. The band from Channel 2 to Channel 6, which is sometimes referred to as the low-band of vhf, the high-band of vhf, which is Channel 7 to Channel 13, and uhf, Channels 14 to 83.

When the first postwar stations came on the air right after World War II, they were all on the low band, Channels 2 to 6. Why? Well, simply because it was much easier then to build equipment for those channels and besides, as some of you will remember, no one was breaking down any doors to get television channels. I think, incidentally, some of us are prone to forget the skepticism which greeted many of us when we talked about starting television stations back in those early days.

Then in 1948 in some of the major cities at least, all those low-band channels, 2 to 6, were exhausted. So stations started opening up on the high bands, Channels 7 to 13. Some of us, and I am one, well remember the problems of those high-band stations when they first opened up. The receiving antennas were not installed for high-band operation. In many cases they weren't designed for proper operation. Many receivers had never been adjusted for Channels 7 to 13, and it soon became evident that you needed more power and more signals to produce the same picture on the higher channels.

Now we have uhf, and the memories of that—they are really not memories at all, they are experiences on uhf—are still very fresh. Certainly at the outset uhf has had all the problems that we had on Channels 7 to 13, and a lot more thrown in—and not all technical by any means.

In the matter of power, television stations, as most of you know, are generally referred to as so many kilowatts E.R.P. I have long suspected that maybe E.R.P. threw a lot of people for a loss. It stands for *effective radiated power*, and it is something slightly new to most of us who have had a lot of radio experience.

In radio if a man had a 50-kilowatt transmitter, he had a 50-kilowatt station. In tv we can't make things that simple. It has to be a little more mysterious, and perhaps I can explain to you in layman's language just what effective radiated power is and how we arrive at it.

The simplest components of any television station, as you know, include a transmitter, a tower, and on top of it some kind of an antenna. Assume, for instance, that we had a 25-kilowatt transmitter—and let me point out right there that 25 kilowatts can be referred to as 25,000 watts. (I think most stations prefer the latter designation, because it sounds like an awful lot more.)

Assume the simplest form of antenna on top of this tower of ours and that the necessary transmission line connects the transmitter to the antenna, and we will disregard the factor of power losses in that line.

If you were at some distance from the antenna and looking crosswise at it and could see the television waves emanating from the antenna, you might conceivably be radiating equal power in all directions in a vertical plane. Now, just as gradually in radio we have come to use more and more directional antennas, it is possible in television to directionalize to a certain extent and change the pattern so that energy that is going clear up in the sky, for instance, and is completely wasted can be to a certain extent saved.

In other words, with this new antenna, a more complicated one to be sure, more signal is being concentrated out toward the horizon where the people want to watch it. The effective radiated power, is the result of the concentration of the signal by a directional antenna. It actually gives you a gain in power, a multiplication of power of an amount varying anywhere from four to 20 to 40 times the power from a simple antenna.

Vital

TO THE LIVES OF DETROIT'S MILLIONS

At work, at play . . . in their homes, in their cars . . . WJBK Radio is the constant companion, the entertaining friend, the handy, ever-reliable source of news, weather, sports and music for the millions of folks in the Dynamic Detroit area. What better spot for your sales message than the station with the consistent high tune-in, night and day, every day . . .

WJBK Radio

DETROIT



STORER STATION

Represented Nationally by THE KATZ AGENCY

National Sales Director, TOM HARKER,
118 E. 57th, New York 22,
ELDORADO 5-7690

So assuming that with a directional antenna we have a gain or power multiplication of four in useful directions, there is four times as much power being radiated as would be normal with a simple antenna. Then the effective radiated power, the power that is effectively being pointed toward the home is four times the power being fed in the antenna. In this case your effective radiated power would be 100,000 watts since the transmitter power is 25,000 watts.

It is probably obvious to you that on the higher frequency more power is needed to produce a given picture on a receiver at a given location. Partially recognizing this, FCC has set a limit on the power of Channels 2 to 6 of 100 kilowatts, on Channels 7 to 13 of 316 kilowatts, and on all the uhf channels a maximum power of 1,000 kilowatts. Today vhf transmitting equipment is capable of developing these maximum powers and there are a number of stations already operating with such powers.

In the case of uhf we don't know too much about building equipment; we haven't had as much experience, and the problems are considerable. I believe, however, there are a few uhf stations about to come on the air with maximum effective radiated power.

The matter of antenna height, I think, is probably the one facet of this business that really doesn't need much explanation. I suspect you all visualize that pretty easily, because it is so closely akin to line of sight. Obviously, when you are up on the Empire State Building, you can see a lot farther. You can see over intervening obstacles. At a lower floor, you can't see as far. Your view may be blocked by some adjacent building. By the same token. a television station with a low antenna may well have buildings somewhere in the vicinity or at a considerable distance that will block off reception, or there may be a range of hills. So that the higher the antenna, the greater the coverage.

Then there's the matter of shadows and nulls. Shadows explain themselves. They are occasioned by some obstacle interjecting itself between the television transmitting antenna and the receiver. All stations, I think without exception, have some bad spots, shadows. With the increased power that our stations are using today, and even more important the increased height they are using, those areas are disappearing very fast.

The matter of nulls is something else again. There are stations that have found that they do not actually radiate signals equally in all directions. Some misadjustment of the antenna, or some other factor, may produce a somewhat crazy pattern. The coverage is by no means circular. That can sometimes be corrected by a readjustment of the antenna, and in some cases I know of, actually, the antenna itself has been turned around so that its bad side, so to speak, is pointed where there are the fewest people.

One of the first, if not the first piece of promotion that any station produces and puts on your desk, is a coverage map. You must have seen hundreds of them by now and certainly some of them can be pretty confusing because in many cases each station owner has a different idea of what constitutes coverage. Some maps, for example, will have two perfect circles on them, one indicating Grade A coverage, one indicating Grade B coverage. Others will have a third circle farther out labeled 100 microvolts. Still others will just have a plain circle on the map with no identification of what it is. All of those, I submit, represent a sincere effort on the part of the station to tell you something about coverage, but certainly there is a need for more standardization in our presentation of coverages.

But remember this, Grade A and Grade B stem from classifications of service areas established by the FCC, Grade A being an area within which in about 70% of the possible locations within that area and with your normal receiver (that is roof-top antennas, no towers) the television viewer will get a reasonably perfect picture with no snow. Grade B, on the other hand, goes out considerably farther; it embraces that area in which 50% of the possible locations can receive an acceptable picture with no appreciable amount of snow.

Within the 100 microvolts circle of a vhf station with the present-day receiver (assuming *no interference* from other stations) there's a picture that is certainly acceptable; particularly so when there isn't anything else available. This matter of interference is something that I wanted to touch briefly, because I feel that that is a factor that you people will have to be considering more and more with the development of increasing numbers of stations.

Obviously, in the early days with one station operating in a tremendous area with no other stations around it, people 100, 150 miles away and farther, enjoyed reception from that station. There wasn't anything else. Probably most of them never saw any other television signal. So that if they got anything that was recognizable, that constituted a television picture. Since the lifting of the freeze, there are more and more vhf stations coming on the air, and actually they are not required to be separated —and I am speaking of stations operating on the same channel—by any more than 175 to 200 miles. Obviously, if Station A has been reaching out 150 miles and 200 miles away Station B starts up on the same channel with a service area of 100 miles or so, there is going to be a large area between where there is going to be terrific interference and, generally speaking, a non-usable signal.

When new stations come on the air, the first coverage maps they generally show you are a perfect circle because they are usually based on the predictions of their engineers as to what the coverage will be. After they have been on the air a while they have the opportunity of making actual measurements and you will frequently find the results considerably different from the predicted coverage. Measurements will show, in many cases, greater coverage in some directions, but in others there will be less.

No coverage map that I have seen to date has taken into consideration the matter of interference. There is one other factor of interference that I might just touch on, and that is what is known as adjacent-channel interference. For example, a station operating on Channel 8 has stations nearby operating on Channels 7 and 9. There is an area where that interference will be something of a problem. But my impression is that the modern receivers have reduced that to the point where it is not as substantial a problem as the co-channel interference from other stations on the same channel.

You radio people certainly know what has happened to radio over the years with more and more stations coming on. Their coverage has been reduced. Inevitably that same thing must happen with many television stations of today, as additional stations start using the same channel.

QUESTIONS AND ANSWERS

Q. Does the FCC make available coverage maps of radio and television stations to agencies and representatives?
A. (From Earl Johnson) You can write to the Broadcast License Bureau of the FCC. They have a photostating service which charges a small fee. You have to be pretty specific about the particular map you want. You have to ask for a particular kind of coverage, a Grade A map or a Grade B map, daytime map or nighttime, but you can get a map for any station you wish.

Q. Where can you get a schedule of areas classified according to conductivity?
A. (From Earl Johnson) There is a conductivity map put out by the FCC as well. It is in the FCC rules and standards. This little packet encompasses some 150 or 200 pages. One of the pages has a soil-conductivity map.

Q. Does the sky-wave factor enter into television reception as it does in radio?

IN ALBUQUERQUE, NEW MEXICO IT'S

KOAT-TV

ALVARADO TELEVISION CO. INC. PHONE 5-8716

Channel 7

REPRESENTED
NATIONALLY BY
George P. Hollingbery



ALBUQUERQUE

PIGGLY WIGGLY

PRESENTS
WORLD PREMIER

"GANG BUSTERS"

THURSDAY
JULY 7
1955
7:30 - 8:00 P.M.

DISTRIBUTED BY
GENERAL TELERADIO, INC.
1440 BROADWAY
LONGACRE 4-8000

AL CADWELL
President
WALTER STILES
Vice President - General Manager
TED L. SNIDER
National Sales Manager
Albuquerque, 5-8716
JOHN L. McGUIRE
Denver National Bank Bldg.
Cherry 4-8191

ABC
AND
DUMONT
TELEVISION NETWORKS

A. (From Robert Coe) Not to the same extent by any means. There is a skywave factor and as you know periodically and without much explanation station A will be received 1,000 miles away. But this is not taken into consideration in the allocation of stations or in their normal estimated coverage.

Q. What effect does receiver sensitivity have on tv signal strength as far as a good picture is concerned?
A. Receiver sensitivity obviously is an important factor, and modern receivers by and large represent a considerable improvement over the receivers we originally had.

Q. How much difference is there in coverage between vhf and uhf?
A. (From Robert Coe) At the present time and with the equipment available, it is my impression and opinion that quite easily a vhf station utilizing the maximum power can obtain a considerably larger service area than an existing uhf station. On that subject, let me hark back to the preceding one on receivers, too, because uhf admittedly has something of a problem with receivers too. Their sensitivity is such that they require considerably more of a signal on the uhf band than does the receiver on the vhf band.

Q. The FCC has authorized three levels of power for the three frequency bands. Would the effect of that be to equalize the physical coverage of the three types of station?
A. (From Robert Coe) That, I am sure, was the intention. That was adopted several years ago. I think something more than that is needed, but one important factor now is that you can't get one million watts on uhf to attempt to equalize the coverage with your vhf competitor. I think there are a few stations that are about ready to break with it, but that will be somewhat experimental.

Q. Wouldn't it be true that power alone would not be the answer, because antenna height would have a lot to do with it?
A. (From Robert Coe) Certainly power is not the factor. We can't take anything for granted and go by a set of generalizations; we have to judge each station examining all specific factors involved.

Seminar 5.

KNOW YOUR MARKETS

Speakers: George J. Abrams, vice president, Block Drug Co.; J. A. Ward, President, J. A. Ward, Inc. Moderator was Vera Brennan, head buyer, Scheideler, Beck and Werner, New York, an RTES seminar committee member.

HOW MARKET POTENTIAL VARIES



GEORGE J. ABRAMS: A speaker who wanted to get this subject over with quickly would just dismiss it by saying "Markets are people" and sit down. He'd feel on pretty safe ground, too, knowing that others before him had echoed this sentiment and, after all, who can argue with the basic fact that without people you obviously don't have a market?

But knowing your market is a different matter. Now it's just not a matter of saying this is a market and it contains people, but of digging qualitatively into the market and determining whether it is a good market.

For people, alone, don't make a market a good market. It takes other considerations such as race, color, religion, income, seasonal factors and psychological factors, marriages, births and deaths and age. And it depends upon what you're selling.

And I think in those last few words are the key to really knowing your market. It depends on what you sell.

Let's consider the elements you need to know if you really want to know your market.

Ask yourself, first, do we have distribution in the market or markets under consideration. Does this sound fundamental? Actually, if you check you'll find there are many advertisers on networks—or in *Life*—who haven't gotten national distribution. There are many who have been misled, in effect, in their marketing thinking by becoming a national advertiser overnight, and yet do not actually have the goods in the store when the customer goes in for it as a result of the advertising.

But let's assume you do have the distribution. However, your resources are limited. You can't go into every market you'd like. So your problem is to pick and choose those offering the likelihood of a satisfactory pay-out.

These, then, are the considerations you must weigh.

Buying power. What do the people in this market spend? And more importantly from your standpoint, what do they spend for your type of product? The U. S. Census of Business will give you this data, but let me show you how it varies from market to market for a variety of products.

In the city of Norfolk, Va., sales per thousand families for handbags were $6,000 a year as compared to $15,000 a year in Dallas; hard surface floor coverings, $4,000 a year in Washington, D. C., compared with $16,000 in Salt Lake City; lingerie, $18,000 in Spokane compared with $44,000 in Memphis. The gals in Spokane are mighty warm individuals.

But, now suppose you were advertising these items? Wouldn't you be smarter to select a market where you knew folks were already buying them on a four to one ratio over other cities? Of course you would! Well, the same thing applies to soda pop and baking soda. There are buying differences market by market, and it's up to you to find out what they are.

Next take the question of race, color or religion. Now these are all factors which influence buying, selling, and advertising. And consequently, you must know about them if you want to know your market.

As a specific example, we have a dry shampoo called Minipoo. The South offers poor potential for this product because it can only be used on long hair. That rules out most of the Negro population and it means that we are much smarter to spend a buck advertising Minipoo in Rome, N. Y., than in Rome, Ga.

Or take the factor of age. You might say, offhand, that age shouldn't be a consideration; that the life insurance tables show a fairly even spread of age groups nationally. But the actual fact is that there are sections of the United States (California, for example) where you have an above-average older population. And, as in our case, if you're promoting the sale of denture products, a knowledge of where they live can be most important. Our tv expenditure for Polident is heaviest this year on the Pacific Coast; so is our mouthwash advertising cost. Both items are used more by persons over 40 years of age than under.

Seasonal factors, too, will affect your choice of markets. So know your markets, seasonally. In the drug business, for instance, the peak months of the year are usually the winter months and for a simple reason. As it gets colder people generally require medication more than during those balmy spring days or during those summer months, or the spring and fall. These are the months when advertising of drug products are heaviest. But it isn't winter everywhere all year 'round, as the Florida and Southern California public relations boys skillfully promoted. And consequently, the cold tablet advertiser looks at these sections differently than he looks at Kennebunkport, Me. And similarly, the sun tan lotion advertiser doesn't have to wait for June and July everywhere. He can start his

KTSA SOUND *Investment*

In Metropolitan San Antonio and KTSA's 70-county South Texas Market.



KATY *Essays:*

With 16 million radios in KITCHENS, 21 million in BEDROOMS, 26 million in AUTOMOBILES, and millions more in even less likely places, KTSA's programming has undergone a major operation in reaching *special* audiences. It's not only WHAT you say and WHEN you say it . . . but WHAT you say at the TIME you say it!

NEW SOUND IN THE NEWS

Strictly in line with the above, NEWS in the hands of NEWSMEN is making a new sound in the South Texas air. Now, veteran newspaper men edit and rewrite a continuous flow of news from UP, AP, and KTSA's own staff. This is fast, accurate reporting specially edited for the audience AT THE TIME of the broadcast. FOUR main news periods, PLUS news HEADLINES 20 TIMES each broadcast day!

MARKETING SCOOP!

"THE SAN ANTONIO TOO FEW ADVERTISERS KNOW" is the title of a study made by KTSA of MILITARY San Antonio. This is a condensed compilation of facts about an UNUSUAL and HARD-TO-REACH market that buys and buys and buys to the limit of a $255 MILLION annual payroll. How KTSA reaches 92.4% of this READY-TO-BUY audience while they are actually on their way to shop is the story of a unique program called "BUMPER-TO-BUMPER" If you'd like to know more and have a copy of the study . . . just say so!

DID YOU HEAR KATY SAY?

Katy, a charming brunette in a black mask, recently crystalized this phrase for South Texans when she appeared almost life-size in a six-column KTSA newspaper advertisement in three metropolitan newspapers. KTSA's new programming and promotion is paying off. To be QUOTED is an unfailing barometer of any station's popularity with the home folks. That's why we are so proud that more and more South Texans are saying, "DID YOU HEAR KATY SAY?"

STUDIO WISE

New studios, new facilities, new talent, new programming, new promotion, new merchandising . . . these are the things that are creating the NEW LOOK at KTSA and the NEW SOUND on South Texas radios.



- **POPULATION 2,122,700**
- **HOUSEHOLDS 559,800**
- **EFFECTIVE BUYING INCOME $2,640,193,000**
- **RETAIL SALES $1,984,050,000**

SAN ANTONIO METROPOLITAN AREA (CM)

POPULATION 1/1/55	559,700
HOUSEHOLDS 1/1/55	152,560
RADIO HOMES 1/1/55	140,510

Source: CM

TOTAL RETAIL SALES	$535,749,000
Food Stores	$125,094,000
Drug Stores	17,297,000
Eating & Drinking Places	36,985,000
Gen. Merchandise Stores	72,284,000
Apparel Stores	36,327,000
Home Furnishings Stores	28,920,000
Automotive Stores	107,741,000
Filling Stations	30,836,000
Building Materials, Hardware	36,073,000

SAN ANTONIO TRADING AREA

As Designated by Rand-McNally

POPULATION 1/1/55	811,200
RADIO HOMES	218,030
CONSUMER SPENDABLE INCOME	$1,091,982,000
RETAIL SALES	749,678,000
GROSS FARM INCOME	162,982,000

Includes 23 counties of San Antonio's immediate Retail Trade Area all within KTSA's primary coverage.

RADIO STATION KTSA

OWNED AND OPERATED BY O. R. MITCHELL CO.
5000 w. 550 kc Full Time Cleared Regional Channel
Studios: 1130 Broadway P. O. Box 1161
SAN ANTONIO, TEXAS

Represented Nationally by: PAUL H. RAYMER CO., INC.

schedules in the middle of winter in Miami. Again, the moral: Know your markets.

Regionally, too, there are differences in general consumer buying attitude that might surprise you.

You learn this when you launch a new product and then interview consumers in various sections of the country.

The folks on the Pacific Coast are the most progressive. They'll try anything new. The folks in New England are just the opposite. Being of a conservative nature, they adopt a "We'll wait and see" attitude. This applies incidentally, to both retailers and consumers. And in the South, the great regional difference which can make or break a new product is a price factor.

This is the land of the 10c aspirin, and the 5c stomach remedy. Sure, you can sell higher-priced drugs in the South, but it's a much tougher proposition than in almost any other section of these United States.

Regional factors, too, can affect your distribution pattern. In the Southwest, for example, the food stores were among the first to start carrying drug items. Today they still lead the United States from that standpoint. So unless you know your market, you can easily go wrong in Texas by concentrating on the drug stores when the food outlets there deserve as much or more attention.

And geographically you have price considerations the uninitiated will often learn about too late. Texas doesn't observe the Fair Trade price laws, so you bring a new toothpaste into the Lone Star state and find that unless they cut price on it, your 63c size is fighting the same number of ounces of the leading brand priced at 35c. This is true in other non-Fair Trade States, too; so again, know your market, or suffer the consequences.

Now if you happen to be in the business of advertising items used by families who own their own home, knowing your market can be all-important. For example, while across the United States generally 50% of our families own their own homes, this average varies from two out of three, or 67% in Michigan to only one out of three, 33%, in the District of Columbia. Similarly, as you study products by classification you find wide swings geographically in consumer buying. And to make things even more complicated, you find that the buyer varies.

On this latter point, if someone asked you who does most of the purchasing in the United States, you probably would say that women do 85% of the buying. And then gasp when you discover that 68% of men—not women—shop for groceries once a week or more.

Know your market in terms of media, particularly in setting up test campaigns. This is emphasized first because so often advertisers will make a long-lasting mistake of far-reaching importance in the testing stage.

I offer these simple, basic rules for selecting test markets. They have stood the test of time for us and we have rarely had to discard a test market after once establishing it. When we have, it's been primarily a case of unforseen local conditions forcing it, such as a sudden unemployment situation or a distributor who unexpectedly refused to cooperate.

1. Don't choose too large a market. You'll learn just as much at a fraction of the cost in a Fort Wayne or a Dayton. Why pick New York or Chicago as a testing ground?

2. Make certain the market is isolated from other important markets. For example, Paterson, N. J., is a good city, but a poor test city.

3. See that the test market is diversified. Not too strongly rural, but not too heavy industrially; a good mixture of working classes.

4. Check to see that the media you use will adequately cover your testing area. And make certain, at the same time, that you know what the coverage area will be.

5. Test long enough to find out what you want to know. Don't be so impatient that you wind up cutting off your advertising just when its cumulative effect is starting to sell your product.

6. Cover your test market with research. Store audits, consumer interviews, retailer visits, wholesaler checks. In that way you won't have to guess from your factory shipments as to how you're actually doing.

This means, in effect, knowing your market. And a test market can be deceiving, unless you choose it carefully and check it even more carefully.

Know your market, too, in terms of competition.

Quite often a test market is selected in which all of the above outlined basic requirements are met. Then, suddenly, you discover a strongly entrenched local brand, the kind you'd never encounter on a national basis. Or, just as suddenly, you discover that your competitor is using the market for a testing operation which, while interesting, influences your result in an abnormal way.

Know your market, too, in terms of advertising cost to sales. All this means, of course, is that you know what it is costing you in advertising dollars to secure sales—market by market. Not all markets will come in at the same advertising to sales ratio, but you must pre-determine how much you are willing to spend to obtain sales in each individual market.

We do this by setting up a sales potential for each important city in the United States. Alongside of this figure we plot what our proposed or actual expenditures are for advertising in these cities. It's up to us, then, whether we want to keep it, lower it, or increase it as an expenditure designed to secure sales.

But you would be surprised at the number of national advertisers who completely neglect the simple method of checking advertising cost to sales. At the heart of their neglect is an illusion of being "national," of running in national publications or even on national networks, and feeling that the only way to look at advertising cost to sales is on a U.S. basis.

Well, it just isn't so.

Such advertisers, I think, would be wise to remember what the words "United States" mean. They mean just what they say. United States—a collection of states, a collection of markets. And no national publication or network reaches into all states on an equal basis. That being so, the advertising costs will differ by states just as the sales results will also differ.

So know your market in terms of cost. State by state, or city by city, you should have a clear-cut picture of what your advertising expenditure amounts to and what it is costing you to advertise in these respective markets.

Which brings us to another media point—the buying of media, by markets.

Set out, as we often do, to buy radio or television across these United States and you soon discover you've taken on a complex job. I don't want to go into the rudiments of timebuying, especially with people like yourselves who are the experts on the subject. But isn't it a fact that since you can't buy at the same cost-per-1,000 everywhere that automatically each market becomes different?

And since every market doesn't contain the same number of stations or the same amount of transmitting power per station that you can't buy radio or tv with a simple formula, such as five announcements per week in all cities?

HOW RADIO AND TV DIVIDE THE MARKET



J. A. WARD: Frankly, I don't know the answer to "What constitutes a market?" The answer requires a knowledge of the product to be sold, its uses, its competition and its distribution. In the final analysis markets are people who may buy the item you are trying to sell. It is to them you aim all your sales ammunition.

The first step usually taken in defining your markets is to classify people into convenient groupings so that you can analyze your marketing problem more systematically. Standardized groupings based on objective nose counts of age, sex, geographic location

Nothing — but nothing outsells good old radio!

OUR ADVERTISERS HAVE KNOWN IT FOR YEARS

WIP

610 KC

PHILADELPHIA

and buying power are essential to knowing your market; but they may be misleading unless further evaluations are made in terms of interest in the product and its competition.

As a market researcher, I'm the last one to minimize the importance of these definitions of markets—but I think I can make a better contribution to your thinking today by restricting myself to the application of my subject to your field—radio and tv.

Our organization has just completed a study of air media which I believe permits for the first time market interpretations of these media in terms of people. Practically all previous measurements of the size and characteristics of the various markets reached by air media have been expressed in terms of sets or families. This means these measurements give equal value to all families regardless of the number of people they contain. Our study differs from these because we have given equal value to each individual person, thereby permitting a specific examination of the markets represented by air media.

This difference in the unit of measurement developed information that is in many respects, dramatically different from previous data.

Perhaps the most startling difference we found was in a comparison of the amount of time spent with each media during a given day. Previous measurements have indicated that the average tv set use is much greater than average radio use during a day. Our study indicates that among all viewers about two hours a day is spent viewing television and approximately the same amount of time is devoted to listening to a radio by the average radio listener.

The point is that most research has measured total set use, which obviously is greater than the amount of time most individuals can spare from their normal daily activities. For example, in my home the television set is on for probably more than five hours each day; however, there is not a single person in the family who can or does spend that much time viewing television. They come in and out of the audience at different times.

Thus, by one form of measurement, the family unit, the casual interpretation would be that tv enjoys clear superiority over radio. Our study clearly indicates that this is not so—that there is a high degree of equality between both media over a full day of operation.

For example, we found that in the course of an average weekday, both radio and tv reach about 60% of all the people in the country over the age of five. And, instead of the commonly accepted idea that tv dominates the major proportion of air time—by air time I mean the total radio-television exposures combined—the amount of time devoted to each medium is about the same.

The reason the study shows this is simple; we measured people and their activities. And in doing so, we measured markets.

Now, of course, there are some major differences between the markets reached by radio and those reached by tv. Television reaches more six-to-12-year-olds than does radio. Radio reaches more persons in rural areas than does tv. Radio reaches more adults, especially women.

But this is over a full day. And nobody can buy or sell all of radio or all of tv, so the question of what sort of market you can reach by using one or the other medium narrows down to specific time periods and networks. In each such segment of the total time, the markets or people you can reach may vary considerably.

For example, before 6 p.m.; of all the time people spend with radio or television 70% is devoted to radio listening. After 6 p.m., 75% of all such time is devoted to tv. And furthermore, of the total time people devote to air media, roughly half occurs before 6 p.m., the other half after 6 p.m.

A part of the process of knowing your markets involves knowing why these things occur. We developed some fairly clear reasons as to why radio-tv markets divide up the way they do. The basis of our study was a complete measurement of the daily living habits of the people in this country. We studied their activities throughout the day, from the time they got up in the morning until they went to bed at night.

Of all this waking time each individual has during a full day, a certain proportion is devoted to dressing, eating, working and leisure time. What we found was that people can and do listen to the radio when engaged in any of these activities. Of course, the nature of the medium permits this. The housewife can listen while she works. Also, most homes have kitchen radios or car radios, in addition to a living room radio. So people can listen in more than one place.

Tv, on the other hand, is more restricted. In the first place, almost nine out of 10 tv sets are located in living rooms. In the second place, full use of tv requires the use of the eyes as well as the ears and makes more difficult the performance of other chores simultaneously. Thus the vast majority of all tv viewing is done during leisure time—and most leisure time occurs in the evening hours.

All of this points up the fact that radio and tv as a whole, are not what you could call a market, but represent many, many markets, different for each broadcast period.

It was one of the objectives of our study to examine the characteristics of these hundreds of individual markets. To do so we made analyses of individual time periods by the age, sex, geographic location and income of the people we studied. Some of each type were, of course, listening to the radio, some were watching television; thus we are able to examine the audience composition of both media, and to study the market factors that buyers and sellers of time require for the best implementation of these media.

Up to this point, I have been making comparisons and contrasts between radio and tv. Now I would like to tell you a little about what we found with respect to how these characteristics vary by periods. For the sake of avoiding confusion I'll stick to radio.

I mentioned earlier that there are always some subjective standards for measuring markets—such as the degree of interest people have in your product. Let me take this point and develop it a little in the light of our findings about radio.

As I said before, we found that radio listening goes on even while the listener is engaged in other activities. Now, if you are concerned with a food product, it might seem important to you to reach women while they are in the act of preparing or eating food. There are certain times each day when most women are doing just that.

Many of them are also listening to the radio while they work. Radio has the peculiar ability to reach people at the point of use. For instance, we have analyzed a number of time periods and networks and find that there is a period where one network delivers over three and one half million listeners, of which over one-third are women who are in the process of eating or preparing food.

Exactly 45 minutes later, this same network delivers the same total audience but only one-tenth of this audience is composed of women preparing food at the time.

We also found that during the period between 4 and 5 p.m., New York time, there are more people in this country riding in automobiles than at any other weekday time. The gasoline manufacturer who wants to reach potential customers by means of the auto radio will examine such a time period carefully. He might ask who are the people riding in automobiles at this time; what proportion are men, because there is another time period, where fewer people are riding in automobiles but when more men are in the auto-radio audience.

It is my belief that it's more important for you to know the composition of the audiences in the time periods you are buying or selling than it is to know the sheer size of the audiences, whether the size is expressed in terms of total sets, total families or total individuals. Any measurement you can obtain, of course, adds to your knowledge of the market—but in radio and tv, circulation or audience is shifting so constantly that its characteristics become vitally important, lest you waste your ammunition on the wrong targets.

*a DOUBLE Ringer in the Detroit Area!



*—all adds up to a greater sales winner!

Check the Cost!

CKLW radio covers a 15,000,000 population area in 5 important states. The lowest cost major station buy in the Detroit area.

CKLW-TV penetrates a population grand total area of 5,295,700 in which 85% of all families own TV sets.

Check the Facts!

Channel 9 325,000 Watts **CKLW** **800 kc. Radio 50,000 Watts**

GUARDIAN BLDG., DETROIT

ADAM YOUNG TELEVISION CORPORATION, NATIONAL REPRESENTATIVE • J. E. CAMPEAU, PRESIDENT

I wish I could tell you of some simple, easy way to get these facts. Unfortunately, there is none. Even the study we have just completed (for MBS) covers only the broad highlights and will become rapidly obsolete. It is too costly a process to put on a month-to-month basis. It will take us another six months just to analyze it in detail.

One thing I can recommend—and this I do very strongly—and that is that you use your influence to get more data about the internal composition of audiences—ages, sexes, and so forth, of listeners—in other words, people—so that you can know your markets better.

QUESTIONS AND ANSWERS

Q. After selecting a test market how long should a test campaign last and how many announcements should be used?
A. (From George Abrams) I don't think there's any single answer to that question, but I think I can give you an answer based on the number of variations that we've employed in using test cities for various types of products. In the first place don't make your test too short. We rarely go into a test operation without running for at least six months. However, there are certain types of test operations which you may call saturation or penetration. We go in with great intensity and you couldn't keep this pace going with a heavy spot tv or spot radio schedule longer than a 13-week period. After your advertising runs, don't stop your test operation there; keep your research going so that you know what the after-effects of your advertising are. I mentioned that our test advertising is over a six-month period. We look at test markets for as long as two years.

Q. Where market A has a record of buying more mouthwash per thousand population than market B, would you consider going into B rather than A with your mouthwash in an effort to create a greater demand?
A. (From George Abrams) I think the answer to that one is that you don't select your market on one fact alone. I would say offhand that you're better off in going to a market where more mouthwash is used than going into a market where people use less. But I mentioned before that age is an important factor, and competition is an important factor. You take a variety of factors and assemble them before you make your decision.

Q. Is it not true that increases in television and radio listening have cut down on reading time of magazines and newspaper advertising?
A. They have. There's been a tremendous redistribution of all leisure time. This is particularly true of magazines and television too. The longer a television set lasts in a home the less time is devoted to it, because it demands leisure time; it demands attention.

Q. Do you have any proven test markets in New England?
A. (From George Abrams) Yes. Actually one of the best test markets in the United States, and the one that generally shows up in *Sales Management's* list of test cities, is Hartford, Connecticut. But is isn't typically New England. Hartford happens to be a market with good diversified industry, a good office worker category, has good media, and we've used it in the past with fairly good results. However, it was being over-tested. South Bend, Ind., for example, calls itself the number one test city of the United States. But the fact that Nielsen uses it as a test city; the fact that so many advertisers quickly think of South Bend or Hartford makes it right from the start unattractive. Indiana is exposed to the words of "amazing new discovery" so often that it loses its golden ring after awhile.

Q. Jim Ward said tv viewing per home is much higher than radio listening per home, but that tv viewing per person is about equal to radio listening per person. How does he explain that?
A. (From Jim Ward) Measurement of a set accumulates the total exposures of all people. Your set at home undoubtedly will be in use at sometime when you're not there. You will undoubtedly use it yourself. Any mechanical or over-all measurements of the set would total the use while you were not at home and the use while you were at home. When divided by the number of people who were exposed, that will show a material difference. For example, I think I said that my set at home is in use about five hours a day. This is true. It seems to go all the time. But if you were to measure the actual exposure of any individual in my family you'd find that in total he does not spend more than an hour or an hour and a half with the set. He then has the demand of other activities which will pull him away from it.

Q. How do you judge market potential for a new product?
A. (From George Abrams) That's not an easy one, because in many cases you go into a market with a new type of product as we just recently did, and suddenly through the sales recorded you suddenly realize that potential of this market of this type or category of product is much larger than you ever realized; that suddenly people find a need for it and maybe a latent need that they've always had; that suddenly they're going out and buying the type of product that they formerly didn't buy. In most cases, though, we judge potential for a new type of product through either recorded information, such as Nielsen, who will let you know the total market or through whatever public trade information we can get. ★ ★ ★

Seminar 6.

AGENCY PRACTICES: SAINTS AND SINNERS

Speakers: George Kern, associate media director, Lennen & Newell; Bob Reuschle, national sales manager, WLAC-TV, Nashville (then national sales manager WHUM-TV, Reading, Pa.). Moderator of seminar was Vera Brennan, head timebuyer, Scheideler, Beck & Werner, New York.

RELATIONSHIPS AND RESPONSIBILITES



GEORGE KERN: In discussing the subject for this meeting with the Planning Committee, they agreed that we would deviate somewhat from the topic "Agency Practices—Saints and Sinners," at least as far as my talk was concerned, in order to cover two subjects which we felt were particularly important to younger buyers and sellers of broadcasting time:

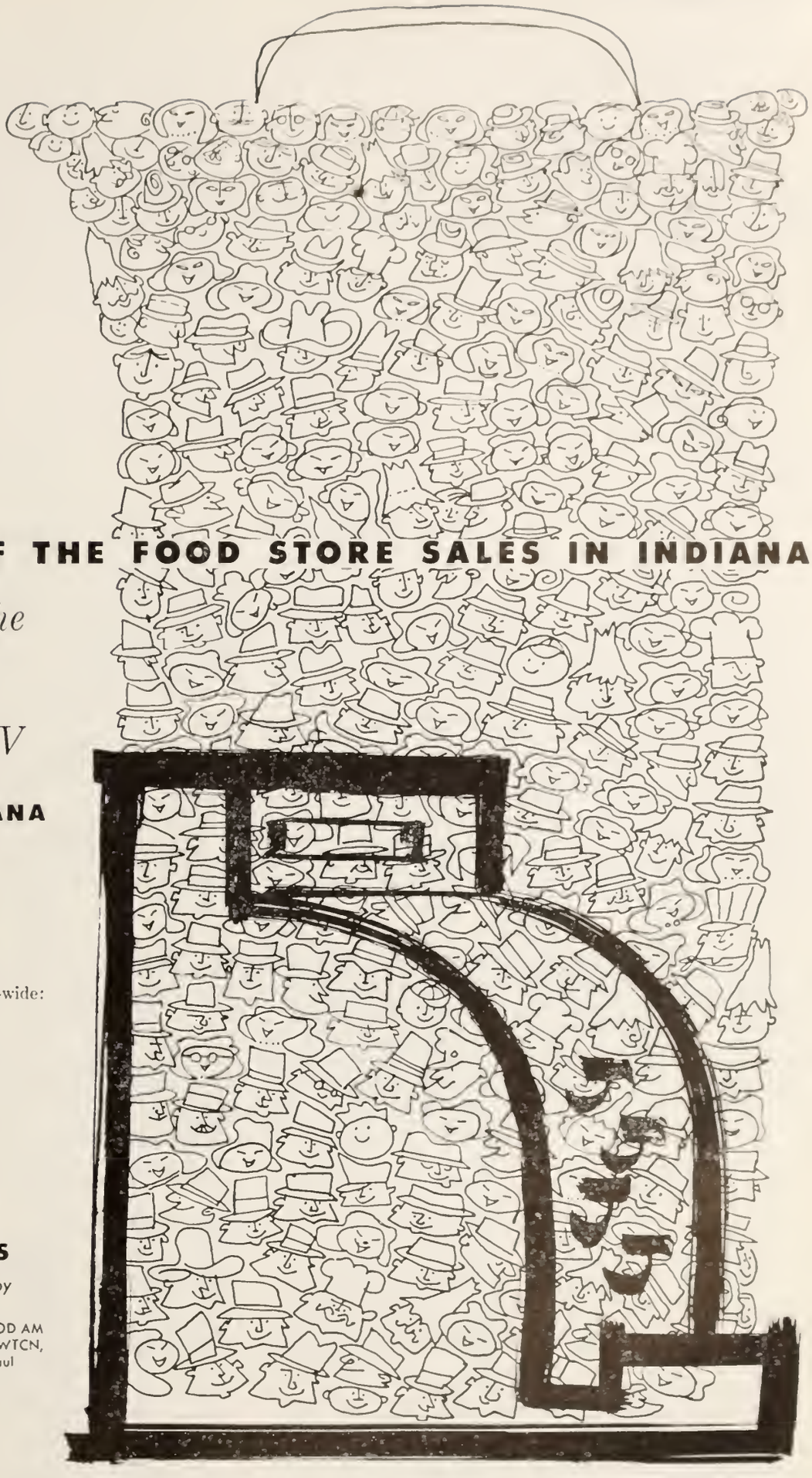
1. The agencies' *relationship* with their clients and with the broadcasters, and
2. The agencies' *responsibilities* to their clients and to the broadcasters.

This might be "Old Hat" to many of you, but we thought it a worthy reminder to all of us.

If we all have a clear *understanding* of these two subjects (1) our *relationship with* each other and (2) our *responsibilities to* each other and keep them always in mind, we are going to get along a lot better. It's understanding the other fellow's problems and assuming our own responsibilities that makes for a smooth working team.

Now let's look at the agency and its *relationship* with its client and the broadcaster:

An agency's position is a peculiar one in that it acts as an agent for both the client and the broadcaster. An agency therefore becomes a buyer and a seller and as a



OVER HALF THE FOOD STORE SALES IN INDIANA

are made to the people served by WFBM-TV

•

NO OTHER INDIANA TV STATION DELIVERS SO MUCH

Food store sales state-wide:
$1,049,984,000
Food store sales WFBM-TV-wide:
$536,054,000

WFBM-TV
INDIANAPOLIS

Represented Nationally by the Katz Agency

Affiliated with WFBM-Radio; WOOD AM & TV, Grand Rapids; WFDF, Flint; WTCN, WTCN-TV, Minneapolis, St. Paul

result is right in the middle. It buys for its client and sells for the broadcaster. The agency takes its *orders* from the client and gives *orders* to the broadcaster who pays the agency its commissions.

This is a point most agency timebuyers, their bosses and their clients too often lose sight of. It's the broadcaster who pays the agency commission—not the client. So let's treat him with the respect he deserves.

The thing we must all remember—advertiser, broadcaster, agency—is that we are a team and that we are in this together. We survive and succeed only so long as we work as a team. We need each other. The *advertiser* needs the vehicle to carry his advertising message—and he needs the agency to prepare the kind of message that will produce sales results which will enable him to continue to use the vehicle. The *station* needs the agency to represent him in selling the effectiveness of his vehicle and keep it sold by the results gained from the sales-producing messages he prepares. The *agency* needs both the advertiser and the broadcaster—the advertiser to hire him and the broadcaster to pay him.

Let's remember this when we deal with each other—we have a direct *relationship* with each other.

Now let's talk about *Responsibility:*

You remember I said that if we all assume our responsibilities, we'll get along a lot better—and do a better job. As far as an agency is concerned its first responsibility is to its client—the advertiser.

The agency acts on behalf of its client in all his dealings with the broadcaster. As an expert in the advertising profession, it recommends *without prejudice* the stations and time periods which will best fit its client's needs and is responsible for producing the best selling messages that result in the continued use of the stations which produce the results.

The agency is responsible for protecting its client in every way possible in its negotiations with the broadcaster. It must see that its client gets the best available time periods at the lowest possible cost. It must protect its client contractually on *rates, rebates, preemptions, cancellation privileges,* legal entanglements — and every other way. And remember it is the agency who is *solely* liable to the broadcaster to fulfill all of the terms, and conditions of the contract it signs on behalf of its client.

The agency has a responsibility to the broadcaster beyond its contractual commitments.

It should respect the important part the broadcaster plays in the community he represents. It should regard the broadcaster as an equally important part on a three-man team. It should give the broadcaster an opportunity to submit proposals on a competitive basis—and be ready to tell him why he did not get the order.

In the interest of its client and the industry as a whole, the buyer should be fair in his dealings with broadcasters in requests for: make-goods, credits for interruptions and preemptions, *publicity* and *merchandising.*

Remember, any request which puts a higher overhead on a station's operation is ultimately going to be reflected in the rate card. So let's not force stations to render services which raise the rates to the point where they kill the medium. Sure, take advantage of all the services a station has to offer—but don't abuse them to the point they affect the rate structure.

Now, I want to get back to the subject of contracts:

We are fortunate in having a standard contract which was developed after many months of work on the part of the NARTB and the 4 A's and is accepted pretty generally in the industry. It contains a few clauses which some of you may not agree with, but as one of the 4A representatives who labored over the drafting of all the clauses, I feel we ended up with something we can all live with. It seems to cover the agency and the broadcaster in an equitable way. The thing I want to explain however, is that you should not just take this contract for granted. Don't just sign it because it has the seal of approval of the NARTB and the 4A's.

Know what the contract contains. What are the agency's obligations to the stations? What are the stations' obligations to the agency? What are the cancellation privileges on the part of the agency—the station? What happens when your program is preempted? What protection do you get on rate increases? Who indemnifies whom—and for what? The knowledge of the terms and conditions of this standard contract on the part of buyer and seller has resulted in the unusual relationship which exists between agency and broadcaster. Because of the close cooperation between broadcasters and agencies through their respective associations in the development of a standard contract, verbal orders get the acceptance they do. A timebuyer's word to a station or network is all that is necessary to kick off a million-dollar campaign.

There is a code of ethics in this business that says a man's or woman's word is all we need. Let's keep it that way.

Let's not have any one—the client, account executive, or anyone else have us try to get out from under a commitment, just because it is not in writing—or because the contract has not yet been signed.

A SELLER'S ADVICE TO BUYERS



ROBERT M. REUSCHLE: I think you will admit, today's subject, Agency Practices, is a broad one to say the least. The part that bothered me was the second part of the title: Saints and Sinners! Well *obviously,* there isn't a Sinner in the house!

We can cover the whole subject quickly by simply saying: "Every timebuyer should try being a salesman . . . and every salesman should just try being a timebuyer." Or, to put it more bluntly, "did you ever have to stay home and feed and diaper the kids while your wife spent the whole day in New York shopping?" No—the other fellow's job is not always as easy as it looks.

Somebody said the other day, "The best advertising men are those who best understand women" . . . and I like to think, "The best timebuyers are *also those* who best understand *salesmen."* Salesmen are the *catalyst* in our whole economy . . . something like the sparkplug in your car. Therefore let's begin by recognizing that saleswork, like timebuying, is a profession too . . . it's not *"piddling"* . . . nor it is *"peddling."*

Probably some of you might be asking yourselves how to learn timebuying quickly One of the *best ways* is to ask questions of salesmen. (I know it helped *me* tremendously.) Take the salesman into your confidence whenever you do so so. You might be surprised how much he can help you. Admit what you don't know, or don't understand. Don't try to bluff—an inquiring mind will pay you great dividends, and you and the salesman will *both* profit by it.

Salesmen can often help you sell your ideas on radio-tv values if you will welcome sales calls on your account executives and clients. Timebuyers feel *they* have the right to contact stations direct, and rightly so, for it leads to a better understanding and a solution of many problems all the way around. Of course, timebuyers should let the salesman know this is being done, just as the salesman should first cover the agency *before* going to the client. Sales calls on clients is not a *serious* complaint. However, it is a fact that the print media boys have a better working relationship in this regard.

In other fields of endeavor, many thousands of dollars are exchanged or *committed* by a simple raising of the hand, or a nod of the head. When a station representative gets a *telephone order,* many wheels start to turn. For example, here is an actual experience (names of all "characters" will be omitted.):

The timebuyer has just called the rep, and apparently gave him an order.

The time purchase is written, wired, phoned or tele-



It's Easy When You Know How!

MEREDITH
Radio and Television
STATIONS

KANSAS CITY:	KCMO Radio & KCMO-TV	The Katz Agency
SYRACUSE:	WHEN Radio & WHEN-TV	The Katz Agency
PHOENIX:	KPHO Radio & KPHO-TV	The Katz Agency
OMAHA:	WOW Radio & WOW-TV	John Blair & Co. and Blair-TV

Affiliated With Better Homes and Gardens and Successful Farming Magazines

typed to the station for final clearance and confirmation.

The rates are double-checked at station and reps offices. At the station, the traffic or sales service department checks to be sure the schedule is not adjacent to competitive advertising and that the time is available, or can be cleared. This often means checking with the commercial manager to be absolutely sure the time wasn't on option, or that the spots weren't sold that morning by the *local* sales force. Maybe the commercial manager has to chase around and find his *local* sales manager. He finally gets him on the phone. "Joe, he says, can you move that Monday 9:00 p.m. break for Meyers Music Store so we can take a national spot in there and confirm a 52-week order, five a week, from a *big national account?*"

Joe has to call the boss back because he fainted at the phone when he thought of what Meyer was going to say. But somehow, Joe does the impossible.

Traffic calls programing and film departments to be on the lookout for the film . . . you see, it's supposed to arrive by *late plane* Saturday, and the first spot starts Sunday!

Meanwhile, at representative headquarters in New York, the salesman is beginning to sweat. He has already had *two calls* from the timebuyer who says, "Well, what about it . . . do you *want* the order or *don't* you?"

Also, the salesman has already told his boss the good news. "Finally cracked it . . . 52 weeks too!"

Why he had *even* entered the sale on his SECRET billing record!

The station comes through with the confirmation okay, and the rep calls the timebuyer to give him the good word. BUT, lo and behold the buyer says he couldn't wait any longer . . . the competition came in and offered spots next to *Gobel & Groucho!*

You see, the timebuyer *thought* he had told the salesman . . . "If you get me that spot next to *Lucy*, you've got a firm order for the o*ther four.*"

Three weeks later our hero gets off the hot seat with his station by getting *half* the schedule back.

Ten weeks later the *big 52-week account cancels* and switches to—spot radio.

Maybe that story sounds exaggerated to you, but I hope it helps make a point—how important it is to be clear and precise because in our business *telephone orders are a commitment.*

Further, just because this is a pressure business is no reason to keep the pot boiling all the time.

Station people would like to see timebuyers make more trips into the field to see markets and observe local conditions first hand. Your clients and account executives usually have this experience or go out and get it by riding delivery trucks; calling on jobbers; selling their products from behind the retail counter; checking shelf display and merchandising etc. While it is true that the busy timebuyer is often confined to his desk, it is hoped the buyers will take every opportunity to get out in the field and at the very least, get the feel of some local markets. When you see the local shows and meet the personalities, you will have a much better idea of what you bought and the kind of audience this show reaches. You will discover new ways to use and merchandise these programs. Just think of some of the New York programs you are so familiar with and I think you will agree, if you can make more trips to stations you will be even better buyers. Imagine yourself as a salesman talking to a timebuyer about a market west of the Hudson River, when the buyer has never visited that market . . . particularly when you have never been there yourself!

In my early days as a buyer I once had a tendency to have preconceived notions about—

"My client will only buy 50,000 watters." or "We can only buy network stations" etc.

Just as the character of our business keeps changing so do the relative values of radio-tv stations. You all know that power, frequency, network affiliation and program or personality changes can sometimes quickly affect a station's audience pulling power. It is possible for one station to go from *independent* to *network affiliate*, and increase its audience. The same thing can happen in *reverse*. Perhaps just a short six months ago you considered station "X" to be the buy in its area but something happened in the meantime. I remember once calling the client to announce happily: "I have been able to get your spots in that hot disk jockey show, *The Katzenjamer Kid* only to have the client tell *me, Katzenjammer* moved over to the other station two months ago!

Remember the station rep has a responsibility to his client too, the station. He is at least responsible for knowing what campaigns are breaking and getting a shot at the business. The point is, you can do a better job for your client, and yourself, if you ask for availabilities on *all* stations in the market *before* you buy.

The sales fraternity is always a little concerned about the way some media market lists are prepared for print and radio-tv . . . (and that's probably the understatement of the year) and while it is true that the seller of time can never be in a position to know the intimate details of an advertiser's marketing and media strategy, just one word of caution: ranking markets for local media use by such yardsticks as Households; Effective Buying Income; Population; Retail Sales; ETC. . . . may all be important and useful approaches, but we wonder at times whether sufficient attention is given to the fact that you can't build a fence around a radio or television station signal. These media and their programing fare have large audiences beyond the metropolitan city, where people in the urban-rural areas are influenced by the advertising on these two electronic media. Many urban-rural families do a large share of their purchasing in the big cities . . . thus inflating the meaning perhaps of *retail* sales in that city. To assume that magazines have deep penetration right across the country is a mistake.

For example: (and here comes a commercial) one of the largest weekly magazines reaches about 14% of the families in WHUM-TV's area . . . and only 19% of *all the people* if we allow 4.75 readers per copy to account for pass-on circulation. Remember this 19% is its total potential audience; we haven't taken into account any research ratings on the *reading* or *noting* of any ad. Markets are people, wherever they are, *and radio-tv reaches them best.* Salesmen would like to see more emphasis put on radio-tv's total audience by the timebuyers who help to sell it.

There is one small gripe salespeople have. It is the amount of time wasted in advertising agency reception rooms. Timebuyers calculate cost-per-1,000, cost-per-rating-point, cost-per-commercial. But did you konw that: the cost-per-hour, in reception rooms, per salesman is about $5.48?

Please try to remember that a salesman's time is just as valuable as yours. We know that all too often timebuyers are called into those inevitable meetings at the last minute . . . but do the guy a favor and see that he isn't told of this after waiting around for half an hour. Brief your pretty secretary on this problem. . . . "Marilyn" might be able to come to the lobby and handle the call for you. And for us, the call won't be a total loss.

QUESTIONS AND ANSWERS

Q. The salesman honestly thinks a certain timebuyer is doing a very poor job. Is it considered unethical for the salesman to say something to the timebuyer's superior?

A. (From Bob Reuschle) I think that depends an awful lot on individuals and the problem itself. Perhaps I can best answer it by citing an experience I had as head of a timebuying department. The sales manager for a group of stations called me and said, "Bob, our fellow is having an awful tough time with Mr. X at your company." I said, well, so are a lot of other fellows, including me. But he's still a good buyer. The sales manager wanted to get together with me and see if we could smooth it out. The

Above everything else!



8

Serves Southern New England

BEST

Population — 3,607,600

No. of Families — 1,045,800

Retail Sales — $4,127,897,000

Conn. Fam. Income — $6,786

Only VHF in Connecticut

TV Families — 934,448

SOURCE 1955 Sales Management

WHC Television

represented by the katz agency, inc.

SERVING HARTFORD & NEW HAVEN AREAS

salesman was so distraught he told his boss, "You better take me off that agency." I said, don't do that, we like him, he is a helluva good salesman. Why not try this: Tell your salesman to go in and see the timebuyer, and I will not say anything about this phone call, and make the guy go to lunch, and sit down with him and say, "Look, I don't like you and you don't like me; let's find out what's wrong and try to straighten it out." In other words, put their cards on the table. About a week later the sales manager called back and said it worked beautifully. I don't know whether that answers the question, but it seems to me you have got to go right to the source of the problem, the individual you are dealing with.

Q. How much should a buyer tell a salesman about a campaign?

A. (From Bob Reuschle) Tell him how many markets you are going into and name the markets. Certainly tell him the buying pattern: that goes hand in glove with the number of markets. How much budget? I think that is none of his business. I think budget is between the client and the agency. In an individual market perhaps you have it worked out according to slide rule, and as long as you tell the other stations the same thing, sure, tell the salesman. If it is an undisclosed account, whether the product is in the house or in solicitiation, well, I will skip that one and say maybe that is one of the things we could talk a lot longer about. No time salesman likes to work on an account being solicited by an agency. Post mortems after the buyer has completed the deal—should he tell what he bought: I agree with George 1,000%. I think the salesman is entitled to know what you did buy and maybe he can come up with something else and improve the schedule. Why make a big secret of these things? ★★★

Seminar 7.

WHAT BUYERS, SELLERS EACH EXPECT

Speakers: Ruth Jones, Procter & Gamble timebuyer, Compton Agency; Lewis Avery, president, Avery-Knodel. Moderator of this seminar was Gordon Gray, vice president and general manager, WOR and WOR-TV, New York.

WHAT TIMEBUYERS EXPECT OF SALESMEN



RUTH JONES: Every timebuyer appreciates how much a salesman can contribute to his learning in the business, particularly when the buyer is a trainee. When I first started to buy time, much of what I learned I learned from the salesman.

The salesman can really be of terrific help to you. You all know that in your personal life you rely on your friends to help you and certainly your salesman is your friend. When I first started buying time, which was 10 years ago, I was a pretty scared person, and there were many times I didn't want to go in and ask my boss questions, because it is pretty elementary that you not let him know where your weaknesses are. It was really amazing to me how many times salemen would come to me and offer to help me; not only with their own stations and with their own markets, but with stations in which they had absolutely no interest. So first I want to remind you to look upon your salesman as your friend.

Now, as to what a timebuyer should expect of a salesman, I marked it down as three things: first, that he know the agency and the client; second, that the salesman help create ideas (at the right time); and third, which of course we all realize, that he provide good service.

When you talk about knowing the agency and knowing the client, it would really help the buyers if the salesman would get to know how an agency is set up and who has responsibility for what. There are no two agencies that operate alike, even within the Procter & Gamble agencies, of which there are seven. Even though they are working for the same client, each one has a different way of operating. The salesman should know which timebuyers make the decisions as to what media will be used and which timebuyers make the decisions as to which market will be used. The salesman should know what the client expects, particularly if it is a client that has very definite media strategies such as your soap companies and your food companies. Then, when the salesmen call on the buyers, they are not wasting time talking to them about things that either the buyer has very little control over or about ideas that the clients themselves should be approached on.

As for point two, creating ideas, I am talking about times when the buyers run into trouble spending money —when they are trying to outline a campaign and are at a loss as to how they could spend the money properly— that is where the salesman can be of great help.

However, a salesman should not try to help in the middle of a heavy buying campaign, because that is when a buyer is terrifically harrassed; he should make suggestions between buying campaigns when a buyer has time to sit back and listen. Maybe at that particular moment the buyer will look at the salesman and say "I am not interested," but he won't forget what has been said, and three months later the conversation will suddenly come from the subconscious to the conscious and he will act.

Service, however, is most important. You always hear buyers complain that salesmen don't give them the proper service, and salesmen are always complaining about the agencies. But I repeat, service is the most important thing to a buyer, and I think perhaps the easiest way to explain what I am thinking of is to begin at the start of a buying campaign.

Let us say that the markets and the stations have already been selected and the buyer is getting ready to place the business. The first thing that a buyer asks for is availabilities. It would be a great help if the salesman would give the buyers exactly what they ask for.

I have to assume that we buyers will be explicit. If we call up and say we want daytime announcements only, there is no point in giving us a lot of nighttime announcements. It isn't because we don't like nighttime announcements; it may be that the product is the type of product that should be advertised for women only. The copy department, the account section, and the client have agreed that it is going to be daytime advertising. It is not a whim of the buyers. They want daytime availabilities.

If we ask for minutes only, again that is something over which the buyer does not have control in many instances. (And I might add, also, it is a source of a number of arguments between the copy department and the buying department.) So instead of giving us an argument or filling the availability sheets with a lot of breaks in the hopes that we will buy them, just give us the minutes.

The next point: Being a buyer on Procter & Gamble you can appreciate that I can use only about one-tenth of the availabilities for my client, either because they are next to other Procter & Gamble shows, or Lever shows or Colgate shows, *ad infinitum*. Sometimes I get a sheet of paper and out of, maybe 25 or 30 announcements, there are only two that I can use. If the salesman would screen the spots and know that Procter & Gamble cannot buy next to *Strike It Rich*, or Colgate cannot buy next to *Search For Tomorrow*, it would make it a heck of a lot easier for us.

Then the third point, and this is really a personal gripe: It would be very helpful if the reps could get together and have a standard, legible form for submitting availabilities. If each rep submits them in a different way and a buyer is tired, it really becomes a very serious practical problem, and sometime the salesmen do lose out.



During 1954, more than 60% of all WHIO-TV mail came from areas outside Metropolitan Dayton. In fact, 13% of WHIO-TV mail carried postmarks—outside the estimated primary and secondary viewing areas. Further proof that when you want an <u>area</u> station, you want WHIO-TV, one of America's <u>great</u> *area* stations. And when you want WHIO-TV, call our national representative, George P. Hollingbery.

He's Our
National Mailman

whio-tv

CBS • DUMONT

Channel 7 Dayton, Ohio
ONE OF AMERICA'S GREAT <u>AREA</u> STATIONS

For example, about two years ago I was buying a big radio campaign. I had exactly three days in which to buy. As every timebuyer knows, you don't do your buying during the day, you do it after hours. I had to buy about 10 nighttime radio announcements in 180 markets. Well, you can imagine—180 markets with an average of three stations in a market, and any number of availabilities—you must sympathize with what it is for a buyer to try and screen 5,000 to 7,000 announcements in three nights. It is pretty horrible. You are trying to do a good job for your client, but you get tired and by 10 or 11 o'clock at night you've just about had it.

There was one rep who sent in the availabilities, and, honestly, it wasn't a question of reading down, it was a question of turning sheets around. And finally at 11 o'clock at night, and I hope that no one at Procter & Gamble hears about this, I got so mad that every time I picked up an availability sheet from this rep, I just threw it right into the wastebasket. I know it sounds terrible, but wait until you have to do it, and you will see what I mean. Maybe I cheated my client on one or two good spots, but after all, we are only human beings, and it's just tiring.

I know the salesmen think we are asking for miracles. We call up at 4 o'clock in the afternoon and we say, "must have availabilities right away." We are sorry to have to do it at the last minute, but what can we do with clients? Anyhow, it is easier to argue with the salesman than it is with the client, let's put it that way.

I think if the salesman could find some way to make it easier on our eyes and our disposition, it would help the buyers, and in the end it would really help the salesman.

Another thing that we need from the salesman is more complete information on what schedules will cost, and that is particularly true these days in television where no matter how experienced you are, you can't be too experienced, because new problems are constantly arising. You forget if you are buying a show that there might be an editing charge, because you are going to splice in film, and it is very difficult and very embarrassing for a timebuyer to have to go back to an account executive or to the client later and say, "Gentlemen, I didn't know, but can I have another $25 for this or that?"

Another thing (this happens to be a very controversial issue) is the question of salesmen arguing with buyers about ratings. I think perhaps I should state it in the positive way and say it would help the salesman a great deal if he would submit availabilities with the ratings that are acceptable to the agency or to the client. I am certainly not going to get into a discussion as to whether Hooper is better than Pulse or Pulse is better than ARB, and so on down the line. But we do know that different agencies have different rules and different regulations, and there is very little to be gained by salesmen continually arguing that we don't use the right rating service or the station doesn't use it or you have no right to use it, and on and on. Many times it isn't up to the buyers to decide what the rating service is. The only way I can ever answer is that if I am buying based on ARB, for example, and a salesman comes in and says, "I have better spots on Pulse," I think a good idea for him is to sell the Pulse spots to the agency that prefers Pulse and I will buy spots where ARB ratings are good.

It will all work out in the end. The salesman will sell all his spots, and he will certainly save an awful lot of wear and tear on both of us.

The last part of the service is the problem of quick confirmations. I know that lots of work has to be done on the telephone, but you know as well as I do with people being trained and with the confusion that can arise during a heavy spot campaign, particularly when you have so-called saturation plans, that we need quick confirmations in writing.

It may seem a formality to you, but it isn't a formality to us, because we must confirm our schedules to the client. They are rightfully interested in how their money has been spent. If we are constantly being told later on, "Well, there was a change here, or there was a change there," we have to notify the client, and they in turn have to notify the sales department four and five times. All that happens is that eventually everybody builds up a kind of antagonism and the buyer resents the salesman because he isn't quick, and the account executive begins to think that the buyer is not doing a job, and he goes back and gets mad at the salesman. Quick confirmations could help a great deal.

One other thing, a salesman has an obligation to maintain as good a relationship between an agency and a station as possible. Occasionaly, a station man will come in to see you without his rep. (The reps don't like it, but every once in a while they manage to sneak in) and I will find that my feelings or the agency's feelings or the client's feelings have not been properly transmitted to the station. The salesman should always tell the station exactly what happened and not always make it sound as if the timebuyers are pretty stupid or they are arbitrary. It is particularly true if a timebuyer tries very hard to be cooperative and to explain a situation in advance, and then that is not passed on to the station.

Here is an example of what I am thinking. Recently we placed a campaign on a radio station. We told the salesman exactly how much money we had and how long the campaign was going to run. I believe it was something like eight weeks.

We asked him to please tell the station to help pick out spots on the basis of a short campaign. In other words, we did not want the station to go to the trouble of moving, let's say, local advertisers to give us what we wanted, and then suddenly turn around and discover it was a short-term campaign. That is the way we presented it. Why the rep did not pass this on to the station I do not know. Perhaps he hoped that there was going to be a renewal. But as a result, the station went ahead with the schedule and also did a marvelous promotion job for us on the particular product.

Well, obviously, the station is angry with me, and I am angry with the rep, and it might take six months for me to see the station manager and explain to him that really and truly we had told the salesman that we were not going to run a long campaign.

I guess probably what it all narrows down to is that we are not always creatures of logic; sometimes we can be creatures of emotion and the people we like are the people we try to do things for, and the people that we don't care about, well, they are the one's that aren't going to get as much of a break.

And so, I think, that probably the personal relationship between the agency and the salesman and the station can be very important for everybody getting exactly what they want.

I can end this up by saying that I hope that the salesmen sitting here don't think that *we* want miracles, but, remember, my client does! So, there is nothing personal in it, but every time I buy a spot, regardless of the market, all I want is the *I Love Lucy* spot.

WHAT SALESMEN EXPECT FROM BUYERS



LEWIS H. AVERY: Back in the summer of 1943 when I was associated with the NAB, now the NARTB, and I knew all there was to know about buying and selling time, I wrote a booklet with the heading, "How to Buy Radio Time." I hope nobody can find a copy because it is a little bit obsolete right now. I am now beginning to learn something about the business. However, in the foreword of the booklet, which I wrote for Mr. Paul Morency's signature, there are some comments that I think we ought to keep in mind in this relation of buyer and seller.



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"The purchase of radio time is neither a fine art nor an exact science. It does involve art in the sense of skill and performance acquired by experience, study or observation. It likewise involves science to the extent that facts and figures must be analyzed and interpreted."

Actually, the approach to the purchase of broadcast time is not such an awesome and fearsome task as that description might suggest. As one leading advertising agency timebuyer put it, what you really buy is the possibility to develop an audience; what happens after you buy will be largely determined by the amount of imagination you use.

What are the ingredients of buying and selling time? I think the most important is availabilities. In that same booklet, I wrote that in my estimation availabilities whether related to time for a 20-second film, a one-minute participation or a newscast, were the most important commodity in radio or tv.

Now, when that availability is presented, as Miss Jones has pointed out, it should be handled promptly by the salesman who presents it. It should be analyzed as quickly as possible, and obviously she was doing that when she received the 5,000th availability at 11 o'clock at night—and it should be purchased carefully.

Since availabilities are the very lifeblood of this business, the seller ought to submit as complete and detailed information as he possibly can, preceding and following programs, competitive programs, ratings, and as Miss Jones has pointed out, by the preferred rating method. We will get to that a little later. Also, the correct rate for availability, the length of copy that can be employed at that time, and whether or not there are any competitive products nearby that might spoil its value.

When I said they should be submitted promptly, I mean they should be submitted promptly in detail that will be helpful to the buyer. Now, the buyer has an equal obligation in my estimation to make as prompt a decision as possible. Obviously, the very perishable nature of availabilities is such that the best ones are going to go quickly, and you cannot tell whether you were the only individual to whom those availabilities were submitted.

Miss Jones mentioned confirmation of schedule. That, it seems to me, is one of the most important facets of our business in building confidence on the part of the buyer in the radio or television stations with which we may be doing business. Unfortunately, it is rarely possible for an advertising agency to issue a contract until sometime after the schedule may even have been started. In such cases, I think some simple form which ties down a meeting of the mind between buyer and seller is most essential.

Now, let's take the case where an advertising agency asks for availabilities for a specific account. First of all, I think it is the obligation of the buyer to let the seller or the salesman know the name of the account, and if it is a multiple product the name of the product involved. I am a little bit bored with requests for availabilities for unidentified food accounts. It is almost impossible under those circumstances, in my estimation, for the seller to prepare an intelligent list of availabilities taking into account the possibility of competitive situations, and I quite agree with Miss Jones when she points out that during the active buying seasons there is little opportunity for the person who is doing the buying to go into a detailed analysis of the market or the station or to review a new presentation on both. There is ample time to make those at a time when that is appropriate.

On the other hand, it seems to me this stresses an equal obligation on the part of the buyer to devote sufficient time to presentations from salesmen of market and station statistics so as to gain added knowledge of the market and the station.

It seems to me that the seller has an obligation to prepare presentation material concisely, to present it with a minimum number of words, to respect your time as a buyer, and correspondingly the buyer has an obligation to listen with reasonable attention. It may seem impossible to you when you request special information about a market or a station that representatives have such a scarcity of that information in their files. May I remind you that our relation to radio and television stations is not unlike your relations to the account you serve? We are in effect the agents of the radio and television stations who have appointed us to represent them. As such we can only seek from the principal the information we want. If the station has in response to repeated requests failed to identify what a rumpus room program is, for example, we are just about as helpless as you are. But I can assure you that every representative makes a concerted and thorough effort to get information about local programs in which you may have an interest.

In the course of her talk, Miss Jones mentioned that she hopes we would furnish availabilities using the ratings of that rating service which was acceptable to the agency to whom we presented the availabilities. Actually, as most of you know, the majority of station managers, I surmise, would like to throw all rating services out of the window, even those who have the top ratings. We have in this industry the worst condition I have ever seen, and I have been in it since 1926.

For example, there are currently seven research services on television viewing in New York City. I suppose you pays your money and you takes your cherce, but it certainly is a hopeless mess. On the other hand, I would not myself advocate the extreme measures that many station managers urge. I think these rating services can serve us well. We must, however, be conscious of the weaknesses of all rating services and in so doing be aware that there is wide latitude in any specific rating. Be aware, too, that any rating must be at least 30 days old, and maybe older, and nothing is subject to more rapid change today than radio and television.

There are other facets of the problem that seem to me to deserve a careful exploration on your part and ours. I have heard many agency people say that we as the sellers don't understand agency problems, and that may be true. I do think that if we are going to understand agency problems that you must be equally frank with us in telling us the individual problems with the accounts that you serve and the individual problems with an account for whom you may be buying at any specific time. There is also a corresponding facet of this—understanding the advertiser's problems. On that score, I think we have been widely criticized as sellers, and yet the advertising agencies have long countenanced direct calls on advertisers by newspapers and magazines and their representatives and yet for the most part frown on calls that radio stations and television stations salesmen might make on those same advertisers.

Actually, I think we have a distinct obligation never to tell an advertiser anything that we haven't already told you as the buyer. If you don't take action on something that we think ought to be done, are we or are we not wrong in going to the advertiser? Let's go back for a moment to the relationship I pointed out to you, that we are the agent of the radio and television stations we serve, and as such it is our job to make sales. We want to make them cleanly, properly, to our mutual benefit, but that is our responsibility to the station and only secondarily to you. Once we have an order, the obligation, I think, switches to the other side of the fence, and it is then up to us to see that you get the fairest and fullest possible treatment from the radio or television station which you are employing for a specific campaign.

I think there is much ground for a better and richer understanding between us to improve this business in which we are both engaged.

QUESTIONS AND ANSWERS

Q. If a representative's station does not subscribe to Rating Service X used by the agency but only to Service Y, how can he propose the best spots?

A. (From Ruth Jones) This question implies that you have to know what the separate ratings are in order to

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THE 3-R MARKET

RICH—Spendable income—over one billion dollars*

READY—TV Set count—100,000 plus†

RESPONSIVE—Retail sales 857,709,000*

* SRDS † NBC

KTBS—TV Statistics:
VIDEO—100,000 watts
AUDIO—69,800 watts
TOWER—1151 ft. above ground

KTBS·TV
CHANNEL 3

Represented by
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SHREVEPORT, LA.

propose the best spots and assumes that we buy on ratings only. I should say that there isn't any good buyer in this business who buys by ratings only, and this applies to Procter & Gamble accounts for which we are always accused of buying on ratings and cost-per-1,000 only. It isn't true. I don't know how many people believe it among the salesmen, but it is a fact. You cannot assume that if you do not have the best ratings you won't get the business, because there are a lot of other things that go into it; one of which is the kind of audience we want to reach.

In other words, you might sit down and say, well, according to ratings, there is a spot that has a 10 rating, and there is another that has a 4 rating, and the 4 rating is out. It might happen that the 4 rating is adjacent to the program that has the kind of audience in which we are interested, and in that case we would buy the 4.0 rating rather than the 10 rating. Therefore, it really isn't of any great disadvantage if you don't have the rating service.

If you will provide the spots that can be bought without any competitive problems, you will get your fair share of the business, because the agency will be able to look up the ratings themselves. It is impossible for the salesman to pick out the best spots for us.

Q. What are Ruth Jones' views about calling on accounts direct?
A. (From Ruth Jones) I agree with Lew that there is no reason why a salesman shouldn't call on a client. There is only one thing that I think is important. Any time a salesman is going to call on a client, he first should tell the timebuyer that he is going to make the call and explain exactly what he is going to say. A lot of times it will help the salesman because the buyers, for the most part, are pretty grateful, if they get help. Sometimes salesmen have come in to me and said, "This is what I am going to say to your client, do you mind if I go there?" And I say "No." Then he will give me an idea of what he is going to say, and I can help point out the pitfalls and say, "Well, don't talk along those lines, because I happen to know so and so."

I don't think a good buyer will ever ask a salesman not to see a client. All he will ask is that he is not put in the embarrassing position of having a client call up afterwards saying, "What do you think of such and such a show," and have the buyer sit there and think, "I will kill that salesman, because I don't know what the client is talking about."

Q. Why is a rating inevitably 30 days old?
A. (From Lew Avery) It takes about that long to tabulate them, unless they are telegraphed in or the method of tabulating is speeded up. My point was simply that since this whole industry is in such a state of flux at the present time, no rating can be particularly meaningful except as a guide or as an indication of a trend.

Q. Lew, don't you think that your salesmen should approach the agency with the rating service they use rather than the highest number they can find?
A. (From Lew Avery) Once I was a salesman. I always used the highest number I could find. I think a salesman should give the agency the rating service they request if it is available through the station represented by that salesman. On the other hand, if there are two or more rating services in the market and they are all available to this salesman, I think he ought to explain any wide points of variation in the rating service to the buyer in order that he or she may be fully informed about the existence of the rating services and their variations in that market.

Q. Should timebuyers call a station direct without telling the salesman beforehand?
A. (From Ruth Jones) I said that I think a salesman owes a timebuyer the courtesy of telling the timebuyer first what he is going to say before he goes to a client. By the same token, the salesman is entitled to the same courtesy. I am sure that there are many times when a salesman doesn't mind if we call direct. Sometimes we can accomplish a job because we have known the manager a long time or because there are other deals that are in the works. But don't embarrass the salesman by calling the station without telling him first. It has to work the same way as our request not to go to the client first.

Q. Salesmen also sell ideas. A salesman may have a sales approach or a merchandising idea that might change the client's buying plans. What does the timebuyer do to pass this on?
A. (From Ruth Jones) I guess the candid answer is half the time they don't do anything, because, unfortunately, very often by the time the merchandising plan has come through, the buying has been done and the timebuyer isn't going to bother to change everything around.

I will say this though, that if there is an unusual merchandising plan or a promotion plan and that is subject to the buyer's own discrimination, he generally will send it down to the account executive or out to the client with a note on it. Incidentally, it is rarely true that a merchandising plan will change a client's plan, because when you come down to it, except in very few instances, we are not in the business of buying merchandising; we are in the business of buying circulation. Merchandising is really an appendage rather than the basic effort, and therefore should not be the basis for our day-by-day buying. If we wanted to buy merchandising, we would be buying something entirely different.

Q. Lew, what makes a time salesman really tick?
A. (From Lew Avery) Probably what makes him tick most is that he is that type of aggressive indivdual who derives a real pleasure from the consummation of a sale. I think it is somewhat the same characteristic that a fighter pilot possesses, judging by a report I recently read on psychological tests on a most successful fighter pilot.

Q. What do you consider reasonable separation between competing accounts; also, would you rather do business over the phone or in person?
A. (From Ruth Jones) The answer to the last one is that depends on the salesman.

The question about the separation between competitive accounts, that is an impossible one for me to answer, particularly when you stop to consider the way Procter & Gamble buys time and splits up their shows, and may have a similar copy approach right in the same show.

I would say what we try to do, on buying spots, is to stay about an hour apart from any competitive product. But, if you are buying participating spots and have a local personality, he should never sell any products that are competitive. Insofar as spots between programs, if you can get a better spot by being a half hour away from a competitor, you might just as well go and buy it. ★ ★ ★

Seminar 8.

HOW NETWORKS WORK AND HOW TO BUY

Speakers: John Karol, vice president in charge of network sales, CBS; Jim Luce, head timebuyer, J. Walter Thompson. Moderator was Thomas McDermott, v. p., radio-tv, N. W. Ayer. Historical background from McDermott follows:

HISTORICAL BACKGROUND

TOM McDERMOTT: Broadcasting, as we know it, is commonly conceded to have started in 1920 when the first pre-scheduled broadcast took place on November 2. That was an election-return broadcast. Obviously it was a sus-



"B'rer's been mighty uppity since he got the job."

tainer. But good old American free enterprise soon started to work and not quite two years later on 28 August 1922 the first sponsored broadcast took place. The advertiser was the Queensborough Corp. and the particular air at the time belonged to WEAF, then owned by AT&T.

One more significant date was 4 December 1923. Now, despite rumor to the contrary, this is not exactly the date when Frank Silvernail (BBDO) began to buy time. That occurred about four or five days later. But on 4 December 1923, the first national advertiser used the airways. The advertiser was National Carbon Co., again on WEAF.

These were examples of spot radio which is how broadcasting began. But again free enterprise started to work and in a very short time a very important change had taken place. Advertisers who were then on the air, although few in number, began to feel its effect and began to seek a wider circle of listeners.

The AT&T, too, had a stake in this new medium, because they had a network of wire stretching out all across the country and obviously they were able to accommodate more messages on those wires.

The solution was obvious and on February 22, 1924, just a couple of months later, the first network broadcast occurred, and it was our old friend, the National Carbon Co. with the *Everready Hour*.

Thus network broadcasting started, and now to cover how networks work, here is John Karol.

HOW NETWORKS WORK



JOHN KAROL: Network radio grew out of a combination of stations, originally by the National Broadcasting Co. Of course the networks don't own all the stations. They are limited by FCC ruling to ownership of no more than seven stations in radio. They can also own seven in the case of television, five vhf and two additional uhf.

As you know the networks are mainly joined together in the case of radio (and I will refer to radio very specifically for the moment) by telephone lines and the stations are affiliated with networks by contracts. The rate of payment between the networks and the individual stations varies.

There is a separation, as you know, today between radio and television, at least in our network, and I think it is true elsewhere, because we look on them as separate and distinct media. I am sure all of you know that the radio audience—and now the television audience too—has probably been measured more than any other advertising medium since its very inception. Advertisers were not satisfied to know the gross dimensions of radio; that is, not satisfied with just how many homes were equipped with radio but they wanted to know how many were listening at the particular time the program was on over the particular combination of stations that the advertiser might be using, and even more specifically how many could identify the sponsor.

So radio has been a very well and much-measured medium. I don't know how much longer we can stand, of course, for the kind of inadequate measures that we have been getting in radio. Unfortunately, in the early days of radio, I think, we were blessed with the same kind of exaggerated measurements that television seems to be getting today.

I don't want to get competitive, but, actually, the fact remains that in the case of radio now we are being shortchanged considerably. We are getting the measurement primarily, of the living room set although we are now getting some indication of listening in car radios. But how long it will be before we can measure listening to such radio sets as the little transistor set that you can carry in your pocket—and other portable sets—I really can't say.

I am sure that you timebuyers and media people are already aware of some of these problems. Someone once said that sometimes things go from bad to worse and then they come back to bad again. That might be what happended to us. Someone commented on the fact that network radio grew out of spot radio, and now we find that spot radio is in the ascendency again, and we have to adapt ourselves to these changing conditions. This may be difficult but certainly not impossible since many other businesses have had to do the same and sometimes came out of the adjustment stronger than before. It is in this process of adaptation that we become stronger, and if we are going to survive, we have got to adapt. (Later in the seminar Mr. Karol discusses network sales.)

HOW NETWORKS ARE BOUGHT



JIM LUCE: This short talk can't cover all the ramifications of anything as important as purchasing a network program. Actually, of course, many of the advertising considerations used in the purchase of spot apply also in network. The research tools are about the same and the major difference is in the method of application. However, before considering these, I would like to discuss the timebuyer's responsibility in relation to network because I feel a person new in the field of timebuying might feel that his only function is to follow through on all of the detail involved after a purchase has been made. Moreover, many timebuyers are apt to feel that when a network decision is pending they are almost completely cut out and can do nothing constructive because no one is going to ask their opinion.

I think it fair to say that the purchase of network immediately involves more action on the part of both agency and advertiser management than is true in spot. This does not mean that these managements are not extremely active when a decision is made to allocate budgets for spot but once this has been done they count on the timebuyer very heavily to make the actual buys. Since both the allocation of the budget and the actual purchase is almost simultaneous in the case of network, management might seem more concerned over network. Also, in network the advertising is going to receive much more publicity than national spot decisions in individual markets and will immediately be compared with the performance of other network advertisers. It will be measured by network program rating services and these ratings will be published in broadcast and advertising trade papers much more so than anything done on a spot basis.

Within these agencies, television and radio directors and their script writers, producers, directors, etc., may come into play if the program is agency produced and there will be many meetings on this which a timebuyer need not really attend. Another fact of life that the timebuyer has to learn is that if the advertiser involved is a very large one with other network programs being broadcast, this advertiser might be able to obtain a piece of time not believed available. The appropriation in the case of television will probably be anywhere from two to five million dollars and it is only right that the agency put only their most influential people into the negotiation and I don't think any timebuyers have to apologize for the fact that we recognize that the head of a radio and television department or an account representative with many years of experience might have an ability to negotiate with more authority and perhaps at a higher level than the timebuyer.

What then can the timebuyer do in the case of network? I think I can best recite an actual example which occurred recently. We had an advertiser using television announcements in a number of markets and they had indicated interest in network if and when the right vehicle became available. One of our timebuyers who does a good

The South—Problem or Opportunity?

By John Pepper and Bert Ferguson



Does it actually cost you more to get sales in the South? Is it really a difficult area for your sales organization? Then—is it possible that you may have been missing the key to the whole problem?

There's good reason for saying the South is different. You'll see it in the way people walk along the street. The way they catch a bus, talk things over during a coffee break, get a day's work done in the office. The way they offer to serve you in the stores. And: *the way they buy.*

Decisive element: All the things people live with in a place will make it different—things like weather, income, density of population, quality of leadership, a changing economy.

But there's one important factor—perhaps the most important of all to men who think of the South in terms of sales—which until just recently has been overlooked. This factor is the size and power of the *Negro market.* You take a market the size of Memphis, for instance. The Memphis area is *forty percent Negro.* Not many people stopped to think of that when they got ready to break into the Memphis market.

This group had never been directly reached until our radio station WDIA became the first to program exclusively for them. It wasn't long before we were impelled to call this market the "Golden Market." Here is why this description is more true than ever right now.

In the first place, there are in the WDIA coverage area 1,230,724 Negroes. That is more than there are in Chicago, *plus* Los Angeles, *plus* Cleveland. In this one area are concentrated almost *ten percent of the entire Negro population of the United States!*

Second, this "Golden Market" is absolutely dominated by WDIA. WDIA is the only 50,000-watt radio station in Memphis, the area's hub and metropolis. It jumped to 50,000 from 250 watts in just one move.

WDIA is regarded by the Negro listeners as their *own* station. As far as most of them are concerned it's the *only* station. It uses only Negro voices and Negro music. You turn the dial just once—and you'll know when you've got WDIA. It has a language and a flavor these listeners know, enjoy and respond to. They take pride in it.

Still another result of this devotion is that WDIA has shot straight to the top of both Hooper and Pulse ratings day and night. And it has stayed there five straight years. For these listeners stay put.

They spend 80%: And there's still another consideration that counts heavily for WDIA. That's the fact that when you present your sales message to these people, you're singling out a group that by actual record spends eighty percent of their income. And they'll earn a quarter billion dollars in 1955.

Look at that 40 percent of the Memphis trade area. That 40 percent buys more than you'd think it would. It buys 56.8 percent of the salt, 40.6 percent of the women's dresses, 53.4 percent of the hosiery, 60 percent of the deodorants, 64.8 percent of the flour.

Nor is this low-income buying, either; these folks buy national brands and quality items like other folks—only more of them. They have special reasons for doing this way. Habit—and the circumstances from which habit grows. The necessity of centering most of their social activities at home, for example, and therefore buying all the comforts they can for their homes. The comparatively large size of their families, and their affection for them. The willingness to enjoy and make the most of the present, when the future may be problematical. These are some of them.

Because we've had the customers and the medium, we've been able to see the healthy effects of WDIA's impact on a lot of advertisers. We've got success stories aplenty at WDIA, including those of

Colgate Dental Cream, Dodge Automobiles, Folger's Coffee, Fletcher's Castoria, 666 Cold Remedy, Carter's Little Liver Pills, Continental Trailways, Cheer.

That's a few of them—there are many more.

But the important thing is to give you a clear idea of what results this combination of market, medium and approach can deliver, for the particular products that interest *you* most. We believe we can do that.

All that's necessary is for you to drop us a note here at WDIA on your letterhead, indicating the kind of product you've got in mind. Leave it up to us to get the proof of performance into your hands promptly. There's some first rate factual data on how WDIA's powerful advantages can turn *your* problems into profits. It's yours if you want it.

WDIA is represented nationally by the John E. Pearson Company.

John Pepper
JOHN PEPPER, President

Bert Ferguson
BERT FERGUSON, General Manager

Harold Walker
HAROLD WALKER, Commercial Manager

job in keeping abreast of network changes and maintaining contact with network sales personnel learned that a certain program might open up. This information was transmitted to the television director and the account representative along with some good reasons and some fairly simple research that did not take much time to pull together as to why this might be what we needed.

When the client presentation was ready, it was delivered to the timebuyer to check and several very good points were added at the timebuyer's suggestion. Most of these suggestions I think anyone here might have made, but at a moment like that account representatives are apt to be pretty nervous and accept any suggestions with welcome arms.

The purchase of both radio and television networks today is just about as interesting as at any time in broadcast history. In the case of television two networks are still in an extremely dominant position and the ability to negotiate time and decide which of the sales formats available to use is most important. For example, what about alternate vs. regular-week sponsorship; a participation in a network program vs. full sponsorship; day vs. evening. The interpretation of these new sales formats to the advertising problem involved certainly offers a timebuyer a great opportunity in analyzing any network purchase being considered. In addition, the timebuyer can interpret such important things as discounts on one network vs. another if that network is already being used; possibility of station clearance; desirability of present station line-ups and what improvements might be made; interpretation of research services available as regards such things as audience composition, history of other programs in the time, what the competition is doing. Actually, few people within the agency are in as desirable a spot as the timebuyer to answer many of the questions which inevitably arise during a network purchase. The thing he must guard against is (1) feeling that the entire negotiation should be handled by himself alone and (2) acting hurt because he personally didn't make the phone call to the network sales executives.

John Karol, in a speech some time back, made a statement to the effect that radio network is now out of agency-advertiser-program departments and into where it belonged, namely, the media department. To an extent this is true in that the limelight of publicity now is more apt to fall on the *Dragnet's*, the *Lucy's*, and the spectaculars rather than the fact that *Amos 'n Andy* is on network radio five nights a week. Many times today network radio costs are very similar to spot radio budgets and I oftentimes think that as timebuyers we are too slow to reevaluate one in light of what could be done in the other. Of course, this is a two-way street and a network radio user should always be alert to what might be done for the same amount of money in spot. I am not making a plea for either but only saying that the timebuyer should periodically make such a review. Actually, it is his responsibility to do so but in the hustle-bustle of every day it is one of those easy things to put off doing. If it is done, I can assure you that a head timebuyer or account group will be very glad to have it done and I am sure will commend you for seeing that it is done.

As we all know, timebuyers are apt to spend more hours seeing and talking with individual stations and their representatives than with network sales personnel. And sometimes when a spot budget is put into network either partially or entirely the buyer feels he has personally let down his friends. This is an attitude to shed just as quickly as possible. We must all strive to be advertising people but I can still remember one of the first meetings I was in when a decision was made to cancel radio and put the budget into newspapers. As I recall, there were excellent reasons why this should be done but at the time I felt I would never be able to show my face again.

TOM McDERMOTT. In preparing this topic, the speakers felt that the sales patterns of television were fairly well known to most of us, and they also felt at the same time that radio has such a different face for most of us that they wanted to discuss in some detail not the past of network radio but what network radio is now and what it is going to be, and John Karol is going to do just that.

JOHN KAROL: The observations of Jim Luce, I think, are particularly pertinent. It is true that in the early days of network radio, it was so often the front office that was important—the wife of the president became an important person in deciding what kind of program would be used, and the one-man survey was really in the forefront in the early days of network radio. So often the president of the agency would deal directly with the head of the client organization in deciding on network radio, and to that extent the timebuyer was left out of the picture, excepting in so far as he had to pick up the pieces and send out the order and make sure that the contract was correct.

Now network radio has perhaps fallen from grace or fashion and been replaced in that rather unique glamor role by another medium, television, and when we go into the average advertising agency the first talk is about television and not about radio. I would say that I think network radio has returned to the media department. This is fortunate from our standpoint, because network radio—radio generally I think—is one of the few media to adapt itself to its audience; that is to say, we have reduced our costs to conform with the audiences delivered, and very few advertising media can make that statement.

There are many cases, as you well know, when magazines would increase rates simply due to the increased cost of operation. Radio did try to adapt itself, and is still doing so, as you well know. The rate card today doesn't look anything like it did 10 years ago. Daytime rates are holding up well, but nighttime rates are down.

I say we are glad to be back in the media departments because we feel on a straight cost comparison of radio with other advertising media, that radio still shows very favorable odds. I think that is important for you to observe, because I believe the same pattern will eventually take place with all other advertising media. Sooner or later they will have to turn to the media experts. Sooner or later media have to be analyzed. Sooner or later the glamor begins to wear off and the advertiser says, "How much does it cost and how does it compare with other ways in which I might spend my money."

Naturally we feel that radio as an advertising medium is going to play a very important role in the expanding U. S. economy and we think radio is very much here to stay. A couple of agencies have recently viewed network radio as an advertising medium as if it was just discovered today. There are 111 million different places where radio can be heard and this makes it a great advertising medium. But you can't view radio this way alone because it does have a past.

I think it is worth pointing out again that radio has attempted to adjust its costs to its changing audiences. For example, in 1948 when nighttime network radio was very fashionable and everybody wanted it, the average evening half-hour program cost about $19,000, time and talent, and delivered in the neighborhood of 4,800,000 homes—with three minutes of commercial. This, according to Nielsen Radio Index.

Today it is true that the audiences have gone down, but costs have also gone down. The audience has gone down from an average of around 4,800,000 to about 2,500,000 homes for the average half-hour program. The costs have gone down in proportion.

We are changing our nighttime program structure based on what we have learned from our past. One of those things we see is that daytime radio is still very successful with the five-time-a-week pattern, Monday through Friday. The programs are just about the same now as they



Facts and Figures on WIBW-TV's Market That You Won't Find Elsewhere!*

Consumer spendable income—$2.8 billion. CSI per household — $5,726. Total retail sales—$1.85 billion. TV homes — 449,358. Retail sales per household — $3,755. Food sales—$376 million. Drug sales—$79 million. Gen. mer.—$277 million. Eat & drink—$115 million. Apparel store sales—$94 million. Home furn. sales—$88 million. Filling station sales—$120 million. Automotive store sales —$364 million. Building material, hdwe. sales—$154 million. Gross farm income—$385 million. Gross income per farm—$7,192. Farm livestock income—$238 million. Crops income—$123 million. Total farms—53,605.

WIBW-TV IS THE PREFERRED STATION FOR NEWS–SPORTS–WEATHER–FARM SERVICE!

News, Sports, Weather, Farm service — the TopekAREA Audience prefers to view them on WIBW-TV! This was proved by the Whan TV Study of the TopekAREA—a personalized depth study of the viewing habits of this region, made during Jan.-Feb. 1955 by F. L. Whan of Kansas State College. A free copy of this valuable survey with all facts and figures is waiting for you. Call your Capper man or Topeka.

Throughout the small towns and farms that make up TopekAREA, WIBW-TV is the first viewing choice! (Whan Study) We now deliver 156,630† homes . . . 73% saturation . . . in a $1,300,000,000 market.

*Consumer Markets — 1955

†4 I . . . excluding urbanized Kansas City and St. Joseph, Mo.

WIBW-TV
SEE YOUR Channel 13 CAPPER MAN
V H F
The Kansas View Point

CBS
DU MONT
ABC

TOPEKA, KANSAS
Ben Ludy, Gen. Mgr.
WIBW & WIBW-TV in Topeka
KCKN in Kansas City

were 10 or 15 years ago and daytime radio has held up very well.

If we program our nighttime like the daytime, we think it will make it easier for the listener to tune in radio. Take the *Amos 'n Andy Music Hall* program, Monday through Friday, for example. If an advertiser right now comes in and buys five periods of that throughout the week, he can buy that for $15,000, and during a single week he reaches over five million different homes compared with the four million for $19,000 that I spoke of in 1948. And he gets five minutes of commercial. Because he reaches some of those homes more than once because the program is on five times a week, during the course of the week the advertiser makes impressions in over 9 million homes. In other words more homes reached with more commercial time for less money now than in 1948.

That is just one little example of what I am talking about, and I use it only to illustrate the point which I am trying to make—that you have to analyze, you have got to study all the values that are available today.

We are just beginning to do that in some media. I think we can learn a lot from studying the past, present and particularly the future of this medium, network radio.

QUESTIONS AND ANSWERS

Q. What gives a network tv program more impact than a tv announcement? Was this your client alone who felt this way? (Asked of Jim Luce)

A. (From Jim Luce) We have yards of comparisons back in the office on network vs. spot. It actually is a question of weights. By the time you compare network and spot, almost all the advantages are on the side of spot. It is more flexible. You can place shorter-term contracts. I think a lot of it depends on the weights given, and one of the important weights in network is this thing which we might call prestige and importance. In the particular instance I was thinking of, it was felt quite important that the prestige factor, the merchandising value of a program, the greater ability to work within the commercial format within the allotted period of three minutes or six minutes depending upon the amount of network time—did outweigh the value of the spot announcements that we were using. The announcements, we felt, had done a splendid job, but in this case the program—there is no doubt about it—does have an impact which you just don't get with announcements. Not that they haven't done a superb job and will continue to do so, but they are not as identified. Sometimes the importance of that can depend on the advertiser and the job to be done.

TOM McDERMOTT: Do you have anything to add, John, on the comparison between network and spot?

JOHN KAROL: Network radio has changed a great deal so that now there are more opportunities for timebuyers to use network radio. It is now possible to make a network operation closely parallel a spot operation. In short, here again is the challenge to examine the availabilities.

Q. How best can radio change the buying of time from the basis of listenership to the basis of circulation? In other words, instead of selling quarter-hour ratings, how about selling weekly audiences?

A. (From John Karol) That is one of the things that just comes from a process of education. I think that when we get a five-time-a-week pattern, such as I have talked about in nighttime, and such as we have had in daytime radio since radio networks' very inception, you do have a different kind of audience than a daily audience. For example, in the old days when Procter & Gamble was among the earliest users of daytime radio, lots of people thought they were silly to spend their money that way. A typical network rating was 3 in the daytime but its weekly rating was not 3. Somewhere between 3 and 15 is the true audience of the five-time a week show. Actually its average weekly audience is about five times the daily audience in terms of different homes reached.

JIM LUCE: When you take the quarter-hour ratings and what you pay, it looks like a silly buy. Yet there is an impact with the identification that may be the deciding factor in the sale. So I think it is all part of our responsibility to know how to interpret these figures to the people we work with, and not let them grasp the easiest thing—the end figures. They want only end figures. Our job is to find out how these figures should be interpreted.

Q. Are cost-per-1,000 comparisons generally made between network and spot? If so, how?

A. (From Jim Luce) I think I can promise you that cost-per-1,000 comparisons are made between network and spot and they are not easy to handle. I was making one just the other day between a quarter-hour network program and some local programs we had on for a client, and in some markets he used announcements and in some he used five-minute weather, in other places a quarter-hour news program twice a week, and the cost-per-1,000 needed quite an amount of interpretation. We tried to bring it down to cost-per-commercial-minute, which we felt was a move in the right direction. Of course, the announcements won hands down on any cost-per-1,000, as they always do.

TOM McDERMOTT: Maybe I can add a little to it. I think in most cases that the decision as to whether to buy network or spot is usually made before you look at cost-per-1,000 figures. The decision isn't going to rest on whether or not a schedule of spot delivers a better cost-per-1,000 than a network buy. Probably the best reason for that is that there is usually no standard of comparison, except if you have a prearranged schedule of spots, and have Nielsen make a special run of his cards.

Q. Could you compare an individual market and come out with anything? Say, for instance, your cost-per-commercial-minute on a network program in Jacksonville, Fla., as compared with a minute spot evening time; would you come out with anything valid in that?

A. (From Tom McDermott) I think you'd come out with several items of information, and it depends on what you wanted to do with them, because, again, you usually are comparing things that you don't have the opportunity of buying competitively. In other words, if you are looking at the Bing Crosby show in Miami, vs. a schedule of announcements in Miami, you can get a measure of comparative performance there using local rating services.

Q. Would it give you any kind of an answer as far as buying a particular station or network is concerned?

A. (From Tom McDermott) If we are buying Bing Crosby for a motor car manufacturer and we're trying to show the local dealer committee how smart a buy was made, I think we would have some numbers to show them. It depends on what we want to do with those numbers.

Q. Do you think network radio must compete more directly with spot in order to forge ahead? What advantage does network offer over spot?

A. (From John Karol) Yes, I think that network radio and spot are more competitive in going after the same kind of business, and yet by the same token they are more alert because we have joined forces to sell radio as a medium.

When you have a national program, you do have a period of time that you can call your own. It has promotion and and merchandising values. It has good-will value.

We have learned from the development of television to adapt ourselves still further in network radio. By that I mean this, that television has because of its high cost made it necessary for many advertisers to share programs or to buy what amounts to spots in network television shows. You are familiar with the several advertisers in the so-called spectaculars, because very few advertisers could afford to sponsor the whole program. We are adapting the same kind of technique to radio. There are ad-

THE STEERE STATIONS



NEWS · MUSIC · SPORTS

● When the Steere Stations' representative calls on you, here are some basic facts you ought to know about these two rich regional markets:

WMAK, Nashville — 56th U.S. city. WMAK, 5,000 watts full time at 1300 kc., covers 1,385,000 population area with $924,427,000 total retail sales. The Mid-South's most powerful MUSIC, NEWS and SPORTS station.

WKMI, Kalamazoo-Battle Creek combined metropolitan Twin City area . . . 270,000 population, 76th in U.S. The WKMI signal covers 1,719,000 population . . . over one billion retail sales. 5,000 watts at 1360 kc. . . . Western Michigan's most powerful independent.

Big Coverage Value . . . Basic Spot Rate per station . . . $8
(Discount for twin-buy)

STEERE BROADCASTING CORPORATION

KALAMAZOO, MICHIGAN

vertisers who share network programs. There are advertisers who buy segments of programs in which you are entitled to a minute of commercial time.

To answer your question, network radio may very well be getting closer to a spot than it was before.

Q. How many networks can the United States really support in radio, in television?

A. (From Tom McDermott) From my viewpoint—and this may sound like a silly answer, but I don't mean it to be that way—there will be as many radio and tv networks as American advertisers find it profitable to support. We tend to think of major networks but a lot of us buyers are acutely aware of the fact that there is a Collegiate Radio Network and the Keystone Network and there are several operations of stations that are organized in network fashion to deliver service and as long as advertisers find that that kind of operation produces for them efficiently those networks will remain in effect. I don't think anybody can say there will be one network or three or how many.

Q. What are the requirements of a station to become basically interconnected on a network; what are the requirements for other classifications?

A. (From John Karol) I suppose that means tv, but basically it is the same thing in radio as in tv. The size of market determines that. The radio network was set up for covering broadly the northeastern half of the U. S., and most basic network cities are of 100,000 population or more.

Q. How important are regional networks, like Yankee, Don Lee?

A. (From Jim Luce) I think it depends on the problem. If you get an advertiser, and he is in New England only, or he wants to use New England, I think all you can do is compare Yankee vs. programs available on each vs. the market that you want to cover. Maybe you just want to cover Boston. There is no pat answer to it, but certainly regionals have filled a very valuable need, more so in some areas than in others, because in certain other areas where there are regionals they are not as identifiable. They are just combination discount, that is all they are. I don't think they serve much purpose beyond that, but we love them because we like to save money. If we can save money, we may use them where appropriate. ★ ★ ★

Seminar 9.

CAN YOU DO BETTER WITH SPOT?

Speakers: Kevin Sweeney, president, Radio Advertising Bureau; Ned Midgely, media supervisor, Ted Bates. Moderator was Frank Pellegrin, v. p., H-R Representatives.

WHY YOU DO BETTER WITH SPOT RADIO



KEVIN SWEENEY: Let me define the sidelines I am going to run down. Some of what I say that spot radio can do probably applies to spot television, but I am going to talk only about spot radio, and why it is better than any other advertising media you can buy when you are buying markets selectively.

Weather, local competition, distribution, local folkways, legislation, per-capita income, these and a dozen other factors materially affecting sales must also affect advertising. I hesitate to even cite examples of why you may have to advertise selectively, except that some of us came directly from Princeton or Stephens without ever seeing the outside world in which the following can occur:

1. You have a grocery specialty which is a sensation except in a market where A & P and Kroger have all the grocery business, and the buyers of those chains are singularly unimpressed by your claims. Result: no distribution. Sometimes it is better to go around a market like that until they, too, see the vision.

2. Your product's sales curve follows temperature. When it is hot or cold or even wet, things happen to your product. Well, obviously, if it is 70 degrees in one market and 10 degrees in another, there will be different sales potentials and different advertising may be indicated.

3. In several major markets you run into entrenched local competition—the silly jerks prefer the product their papa bought for 80 years. Sometimes it takes time to dig them out, depending on the bravado of the client, it may indicate far heavier expenditures than normal or none. Obviously, a medium with a national pattern is not indicated there.

These are the kinds of problems where selective marketing is sometimes indicated, and when it is indicated you can do the advertising job better—better than any other medium with spot radio.

Here are the reasons why.

First of all—and in most of these cases I will eliminate the basic advantages which I feel that radio has and concentrate on the selective marketing aspect of this story—spot trades on one of radio's basic advantages when compared with other selective advertising tools in that it reaches all the people. The purchasing power now lies with all the people, 100% of the families. With spot you can talk to all of them because radio is the only medium that gives you access to them. And most important when you are weighing the major selective media, the only medium that gets you out into the suburbs, the whole vast complex of cities, small towns, and rural areas that surround the great markets of America. You reach out there easily with metropolitan radio stations with the same force and vigor. With other selective media, your penetration, coverage or whatever you dub it falls to a half, a third, a sixth even of what you get in the city.

Second, spot radio allows you to engineer an advertising budget if you are going to relate it to sales, because it provides multiple choice of facilities. In markets like Kansas City, Oklahoma City, Toledo, Akron, and to a lesser degree, in hundreds of other areas, there is far less opportunity to make sales potential and advertising budget mesh in an estimate because in other media there is such limited access to facilities—which in English means there is only one newspaper. Maybe you can afford to spend only $5,000 in the market, but there is no way of buying what you need in these markets except through radio for less than double that amount.

Third, advertising is becoming a more exact science—or at least we are trying. And the old shotgun technique of advertising at the whole market is giving way to reaching the right people within a market. If your product is beer, it's men you want. They select the brand. If it is such a product that hides skin blemishes, it is girls and women 12 to 35. (After that they have either captured a guy or to hell with it.)

So when you advertise in St. Louis or Dallas or Houston or Minneapolis, it is not the concept of advertising to the entire market. That went out with button shoes. It is the idea of advertising to the people within the market who will respond frequently enough to make your advertising profitable.

Now, radio's wealth of facilities—its terrific smorgasbord of programing—enables you to single out in each of these markets just the group that you want, and while it would be pretty expansive of me to say there is no waste, there is less than in any other selective medium by far.

Fourth there is no question that in many cities it is important to localize your message. Any type of radio provides you with localization equal to that provided by



GET ALL THE NEWS—
GET IT FIRST—GET IT
RIGHT—ON WHAM RADIO
THE ONLY STATION IN AREA WITH
AN *INDEPENDENT NEWS GATHERING STAFF*

Reporters with a news-beat concept of reporting deliver the news to WHAM Radio listeners. Leg-work gathers the news and seasoned newsmen report it. They don't just "rip and read," they dig.

Emphasis on news personally gathered by WHAM newsmen has made the station the official area public service station. Throughout WHAM's 22-county coverage area, hundreds of officials have come to call WHAM automatically with news of schools closing, epidemics, floods and other weather situations.

Through the years, news sources give stories to WHAM reporters first. Many notable news-beats have been scored by WHAM, on major stories.

DAVE KESSLER


JACK HOOLEY


HOMER BLISS

TOP SPORTS COVERAGE
Important sports stories reported twice daily.


BOB TURNER


RAY LAWS


JACK ROSS

LET WHAM RADIO SELL FOR YOU

ROCHESTER RADIO CITY



The STROMBERG-CARLSON Station, Rochester, N.Y. Basic NBC • 50,000 watts • clear channel • 1180 kc
GEORGE P. HOLLINGBERY COMPANY, *National Representative*

the best of other so-called purely local media—network programs are released over local facilities. When you want to really localize though, it is spot radio that gives you that wealth of long-established local personalities who can slant your product message today in a way to meet local competition; or take advantage of local weather conditions; or just use local jargon to give the product that extra push. Most important, to give your product that benediction that they—who come into a home 250 times or more a year—can provide.

Fifth, one of the most important concepts in all advertising is to insert your product in the right framework. It will one day be automatic—if I may venture a prophecy—a great deal of advertising will be run only in those media that relate to the general field of the item, and at those times when the product is being used or considered for use.

Obviously, in the latter area spot radio is six feet tall and everyone else is a pygmy. You can reach the man in his automobile for your tire, motor oil, or gasoline message. You can reach women in the kitchen as they are actually preparing food or eating. You can time your message's arrival better with spot radio than with any other medium.

I can tick off some other advantages:

The one of getting your message in just before the woman goes to the store is a clear advantage to spot.

The one of building up the really huge circulation you need to influence people in these days when someone politely yawns after you announce you told half of all Americans about the advantage of that sensational new product Boozits. With spot you can tell half of all the people in a city your message in 36 hours with only 20 announcements.

Another advantage is the far lower cost of spot than comparable selective media; one-fourth and one-fifth the cost-per-1,000 of newspapers.

The advantage of out-selling other media, actually bringing people into stores in greater numbers and extracting more dollars from them despite great rate advantages to the competition.

I see three significant trends—I don't know whether they are short or long-term—that are building in national spot. Two of them will make spot radio more productive, one will complicate your life.

First is saturation as a standard national advertiser tool. For a half dozen years the concept of a great many announcements poured into a relatively short period has been growing. During the 40's a few advertisers would use more than one strip of five announcements per week but they were very few. Now that pattern is slowly being erased, although it will always be an important one.

Now the concept of 40, 100 or even 800 announcements per week for relatively short times is growing more and more important and justly so, because it capitalizes on one of radio's great advantages—the ability to reach all the people repetitively for low cost. I think the next five years will see dozens of advertisers using radio almost exclusively that way.

Second, I detect a growing willingness on the part of all national advertisers to let local personalities take liberties with their sales messages when those liberties mean more impact and more sales. The continuing campaign by *Life* in which local radio personalities are allowed complete freedom in selecting the features of the magazine they wish to promote is the extreme example of this trend to allow proven personalities absolute latitude in advertising products to the market they have the best grip on.

Third, the increasing competition of retail advertisers to dominate the medium is going to be a harrassing one for people buying time.

Retailers were a negligible source of revenue for radio up until six years ago, and it is only in the past year that the largest retailers have become convinced that dominance—saturation—is the method.

When a single retailer comes in and takes 18,000 announcements annually on only five stations out of those available in a market, and when his competitors gobble up another 10,000 annually, the competition not only for good times but any time is considerably sharpened for national advertisers. Especially when these schedules are superimposed on local advertisers and retail schedules that have been steadily expanding for six years.

We—the Radio Advertising Bureau—are helping to complicate this problem because this is the kind of problem we enjoy, the problem of the seller's market. Since we, like those radio stations who support us, like all money, whatever the source, we will be happy to help you cope with the problem this poses for the national advertiser.

THE SPOT TELEVISION STORY



NED MIDGLEY: It would be very easy to start off by saying, "television, too," to everything that Kev has said about spot radio. They are very similar in a number of ways. In their flexibility: The same concentration of markets exists for television advertising that exists for radio advertising. Spot television is available for national advertisers as a complete national campaign or as a supplementary campaign and is available for regional advertisers. It is the only method in which local advertisers can possibly use tv.

The units of time are the same pretty generally. There are exceptions of course. You can't buy football locally on television due to some rules of the NCAA in recent years. The I.D.'s in television are a new development which radio didn't have. I think announcements in radio were pretty well confined to one minute and to station breaks. Then some person with fiendish glee decided when television came along that the station should reap the benefit of two announcements at the chain break and invented the I.D., to get half again as much for the I.D. as he gets for the chain break.

I like to speculate every once in a while about the five minutes around each half-hour, especially in the evening. The average television station will conclude, let us say, a half-hour evening program somewhere short of five minutes of the hour with a closing announcement. Then they will unravel a long line of credits for everyone who had anything to do with the production—the producer, the director, wardrobe mistress, hats designed by, make-up, script writer, assistant script writer, fourth assistant script writer, all backed with some very dull music on the calliope or something.

After this reel is unrolled, you get your chain break announcement followed quickly by an I.D., followed quickly by some identification of the station. It is like Times Square in the rush hour when you stop to think about it.

I say I only speculate on it, because, after all, it is our bread and butter, and try and buy an I.D. or a station break on any station that is worthwhile. However, there *is* congestion there, and maybe some day with increasing competition in the field some of the log jam will be broken.

One thing that always strikes me very forcibly about spot radio or spot television is the concentration that there is in the United States; concentration of people, concentration of buying power, retail sales, gasoline sales, drug, food sales. Actually, in 162 markets you can hit 56.7% of the total population of the United States. Those markets are very clearly defined geographically.

You don't have to use 162 television stations, nor 162 radio stations in each of the 162 cities, because you cannot build a fence around radio or television signals at the city limits. Of course, you have to admit that radio signals get out further than television signals, especially at night on clear-channel stations, but I think that we are underselling spot television coverage.

For the past four or five years I have marveled each time I go through a town called Red Hook, N. Y., which is about 86 or 87 miles from New York City, and, practi-



aren't week ends wonderful?

Along with the week end comes WWJ's perfect package—"Music Over the Week End" and "Monitor."

Combining the proved sales strength of WWJ's well established "Music Over the Week End" with NBC's exciting new "Monitor," you can reach an audience of men and women whose minds are on the things they want for themselves—from frosted drinks to furniture.

Sales-minded advertisers are now using over 100 announcements every Saturday and Sunday on WWJ when three of the station's top disc-jockeys—Bob Maxwell, Ross Mulholland, and Shelby Newhouse—sell to week-ending Detroiters and suburbanites while they're relaxed and ready to listen.

Check up on special saturation discounts and plan to sell to Detroit during these wonderful week ends.

"MUSIC OVER THE WEEK END" Saturday and Sunday 12:15-2:00 P.M. 5:00-6:30 P.M.	"MONITOR"—all other times, with local news every hour.

AM—950 KILOCYCLES—5000 WATTS
FM—CHANNEL 246—97.1 MEGACYCLES
Associate Television Station WWJ-TV

WWJ AM FM

Basic NBC *NBC Affiliate*

WORLD'S FIRST RADIO STATION • *Owned and Operated by* THE DETROIT NEWS • *National Representatives:* THE GEORGE P. HOLLINGBERY CO.

cally from the time television started, the antennas on the houses in this place have increased and increased and increased. I don't think in the early days of television, at least, that anybody would claim an 87-mile coverage for a station in New York.

The point that comes back on this particular thing is that if you go after a concentration of markets and try to knock off the big ones through either spot radio or spot television, you will be surprised at how few stations you can use to do it, because these stations reach out and cover other markets that are included in the 162 as well.

The use of radio or television depends entirely upon the job you have to do. There should be no great struggle on the part of the media department in any agency to come up with an answer to it, and a lot of times the correct answer is a combination of the two. Any of you who have not been reading recent research on radio will do well to review it, because it is showing an amazing vitality for continued radio listening.

There are certain suggestions that I would like to make to those who buy and to those who sell, especially for those people who are relatively new in the business.

There is no black magic to buying or selling spot radio or spot television. It is a business. It is sound. Common sense prevails in the long run, and there is no sense in tilting at windmills or slanting off at a tangent. It is a matter-of-fact, precise business proposition. I think that it pays to study the markets, the concentration of populations, where the food and drug sales, or whatever categories you are interested in, are most highly concentrated.

It is very important to keep posted on the stations, what stations there are in both spot radio and spot television that are available in each important market and the job they are doing, through their sales promotion. Any station that does not have a definite 52-week campaign of sales promotion direct to advertisers and advertising agencies is missing a bet.

There are many ways to keep posted. Of course, you must follow developments through trade publications, but the thing to do is to keep abreast of what is going on as far as you can in every important market in the country. You should see the station managers when they are in town. Get first-hand reports, prejudiced as they will be. Sometimes you get two sides of the story and you can come up with the truth.

Another thing that is rather important, especially in television, is to keep your *Standard Rate and Data Service* up to date on the supplement service, because the rates change every time you wink an eye. You don't want to get an estimate out to the client and find that the rates have increased overnight.

Familiarity with network schedules is important, because when you are buying spot time, most generally, you are buying in relation to network programs and ratings, and a terribly important thing to learn is to interpret program ratings.

I don't know how to tell you to do it, frankly. There are ratings and ratings, and ratings, and you just have to depend upon your native intelligence to pick out what you think is the correct answer. Don't be blinded by a difference of .2 per cent in a rating and throw the business to a station that is perhaps a bit better on a single availability.

Once you have evaluated the stations and considered all the factors of the particular job to be done, be positive about it, say "this is the station that I want in the territory and I know the reasons in my mind why I want it."

I am afraid a lot of timebuyers today try to lay a stack of mattresses to fall on in case somebody challenges their selection of a station. Once you have made up your mind, stick to it and be positive about it.

As far as the selling end of it is concerned, there are a couple of suggestions here which I hope that you sellers will take in the spirit in which they are given.

In calling on agencies and advertisers it is a very smart idea to try to make an appointment in advance, to have at least one important fact to present. Don't go in just to cover the agency, and be able to turn in a report saying you saw Joe Zilch on such and such a day and "nothing doing" on that account. Have something important to present. Make your point and be brief. Recognize the pressure that the buyer or the advertiser is under.

Sometimes you have to be most understanding, because even if you do make an appointment, it is broken by the time you get there. That is one of the occupational hazards of the advertising business. Don't think that the guy is trying to give you a run-around. If you are in a representative firm, be sure to expose your station managers to as many agencies and advertisers as possible on each visit. You don't have to take people out to lunch—but it's nice! If out-of-office presentations are made sometimes at a luncheon, try to time them accurately so that you meet the two p.m. curfew. After two it is an awfully short afternoon, and it is better for you and better for the advertiser or agency person.

In the in-the-office presentation, you should call and ask for an appointment to set up a meeting of everybody concerned—account men, buyers—in the conference room. Present your story to as large a group as possible to conserve time.

As far as the actual functioning on availabilities is concerned, there are improvements necessary there from the agency standpoint. I know what you are thinking, you sellers. You say that the agencies get availabilities and sleep on them for a week or two, and, of course, you must expect the station to sell, to get out from under as quickly as possible. There is a give and take there which I think you can work out with your agency and advertiser contracts. Try to push availabilities through as quickly as possible, train your stations to reply promptly and get the whole thing cleaned up and the confirmation out to the agency or advertiser in the shortest possible time.

I don't know how many of you do it—I think some—but it is always appreciated if the confirmation not only confirms the time but confirms the exact rate of the service that is being bought.

In conclusion, don't flood the agency with tears if you lose an order. You should have sold the station long before that particular order was placed. The station is not sold when an account is coming up to buy a schedule. If you ask the buyer to review the schedule for you for one or two or four specific markets, he might have to do the same thing for your competitor, and the net result is that the whole campaign would be opened up again. The timebuyer would have twice the work to do. And you might end up losing a few markets that you thought were set. Once the decision is reached, start selling for the next order, even if it isn't in sight.

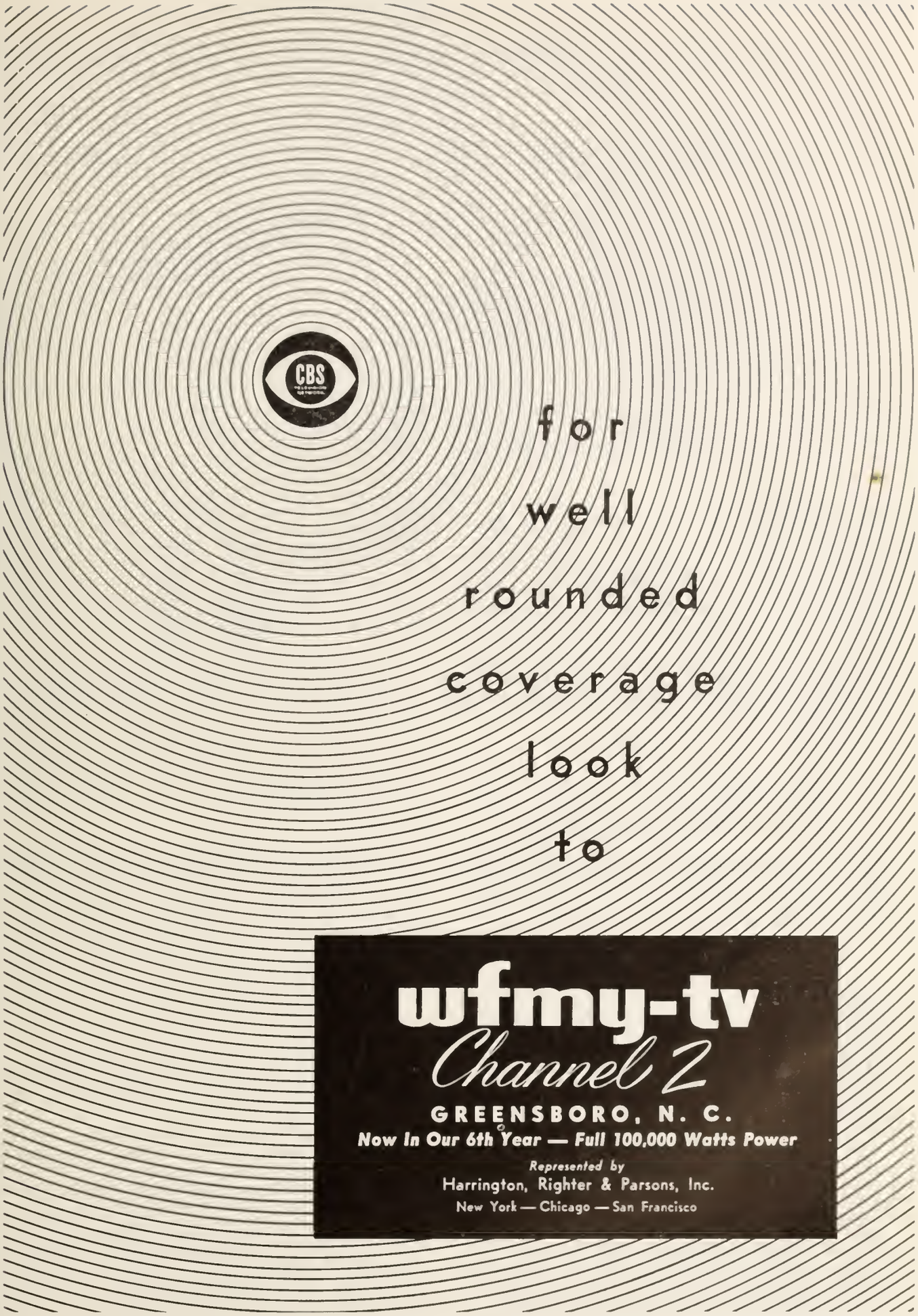
QUESTIONS AND ANSWERS

Q. Has any research been done to show if the law of diminishing returns sets in during one of these saturation campaigns? In other words, can you over-saturate to the point of reaction against a product?

A. (From Kevin Sweeney) I will be honest. I haven't the vaguest idea. There is one agency in this town, a very large agency in the top 10 that I think knows as much about it as anybody, and they admit they know nothing.

There's a campaign which I think most of you are familiar with, Maxwell House. You know the history of that one. It went from about 50, I believe, announcements up to as high as 800 and more announcements per week, and I don't think that either General Foods or Benton & Bowles really knows at what point saturation was reached. I think that they have made an attempt to find out. We have quite a lot of data based on department stores which shows a point of diminishing returns above 400 and some odd announcements for a specific one-time event. This is a point at which we don't seem to get much more reaction. But up to about 400 announcements in a two-day period we seem to get pretty good results.

FRANK PELLEGRIN: I think the purpose of the first


CBS
for
well
rounded
coverage
look
to
wfmy-tv
Channel 2
GREENSBORO, N. C.
Now In Our 6th Year — Full 100,000 Watts Power
Represented by
Harrington, Righter & Parsons, Inc.
New York — Chicago — San Francisco

question, and maybe Midgley can throw in a thought on this, is where does the point of listener objection or oversaturation, where does the resentment set in? Ned, have you any thought, has there been any research of that that you know of?

NED MIDGLEY: Frankly, I don't know a thing about that. I have never seen any research that would indicate it. I think the best thing to do is to go from 800 to 1,000 to 1,200. When sales start dropping off, cut back.

Q. For a moderately heavy saturation radio campaign, say, 100 announcements weekly on an average, do you feel there should be a minimum length of the campaign for maximum effectiveness, say, six weeks?

A. (From Kevin Sweeney) Well, I owe a debt to Lincoln. It is one of those how-long-should-a-man's-legs-be question. The truth is I don't know. We have been doing a large amount of work to find out, and we have been finding different patterns. We have worked in two markets with nighttime announcements and we find different patterns in people's ability to remember the announcements, both of which are in our opinion extremely good radio announcements. We think it has something to do with the type of products, but we don't know anything about that yet. It is a guess, and, thank God, other media don't have better answers than we have.

Q. In connection with the wide coverage of radio and to a lesser extent television circulation, what kind of coverage or circulation within a week's time do you feel is desirable?

A. (From Kevin Sweeney) We bought a saturation campaign for an advertiser, and found again that the ability of the human male and female to withstand advertising messages is miraculous. For this particular advertiser we evolved a scheme under which every family in this area, which was a city of 500,000, would be reached 16 times. Into his store the next day came the biggest mob of people he ever had, a tremendously successful sale. And yet only 60% of the people who were in that store had heard about this particular sales event via their radios. ★ ★ ★

Seminar 10.

WHAT DOES COVERAGE COVER?

Speakers: Julie Brown, director of media research, Compton; Ed Shurick, national director of station relations, CBS TV. Moderator of this seminar was Vera Brennan, head timebuyer, Scheideler, Beck & Werner, New York.

HOW TO DETERMINE COVERAGE



JULIE BROWN: There has never been one single standard for coverage in the broadcast industry. Actually, this is perfectly understandable, because coverage, per se, is used for so many different types of media evaluation.

Coverage can mean the intensity of a station's signal, or it can mean the degree of a station's penetration. It can determine the extent of a media plan by markets or by sales territories. It must be defined in order to determine where coverage is lacking. Coverage is needed for station evaluation and selection and, in some instances, must be tied in with marketing strategy.

Some brands may only have distribution in a metropolitan area. A station whose coverage area best fits this market probably should be used. A brand with national distribution, however, might want to choose the larger, or largest station in the market.

Thus, although we have only cited a few reasons, it should be self-evident that a timebuyer must have good sound coverage data for radio and television stations in order to do an adequate job in making broadcast purchases.

Coverage, as we define it, is the area in which people can receive the signal of the station and do listen or view the station on some kind of a regular basis. Thus, the primary or effective coverage area of a station is the area in which we may assume that most people can and do hear or see the station.

If we wanted to be able to develop sound coverage areas for all radio and television stations, we should have an up-to-date county by county survey showing the percent of homes that listen to or view each station with some degree of frequency. Unfortunately, this type of study has not been made since 1952, when Nielsen conducted its coverage study and the Standard Audit Measurement, commonly called SAMS, was made. These studies still are valid for the majority of the radio stations. But, unfortunately, the pre-freeze tv stations which were on the air at that time have almost without exception changed power, antenna height, or channel position and therefore the 1952 data can no longer pertain to television coverage.

The NCS and SAMS studies were a source of data showing the percent of homes that listened to radio stations, day and night, at least once a week. These percents cannot be used as an absolute measure of the percent of homes which actually listen to the station on any regular basis. Subconsciously, program popularity must have entered into the respondent's mind when he listed the stations listened to regularly. Therefore, the figure derived from the study may be inflated or deflated depending upon whether the station carried programs that were uppermost in the respondent's mind at the time the ballot was filled in. These figures also cannot be used as an indication of the share of audience of the stations in a particular county as they do not relate to any one program but merely to total unduplicated listening within a given period.

Many will say that television has affected radio to such an extent in the last three years that the 1952 figures are no longer valid. However, we believe that if the NCS and SAMS data is used to define coverage areas rather than to determine the actual size of the station audience, there is no reason why the 1952 data is still not true today. The levels of station listening may have changed in the last three years, but the area in which people can and do listen to the station should not have changed, all other things being equal.

However, the 1952 data is out-of-date for stations which have changed power and frequency, have had a change in network affiliation or for new stations which have come on the air in the last three years. For these stations, it is necessary to develop coverage patterns based on an engineering concept. We like to consider the 0.5 millivolt area as the primary coverage area of a radio station. This must be calculated according to its power, frequency, and the ground conductivity in its service area. Many stations have these maps available. When there is no map available, it is necessary for the agency to calculate the coverage area themselves.

If one of these stations has a map showing measured field strength (popularly called "proof of performance" maps) on the 0.5 millivolt, we prefer to use it since it shows the actual rather than the theoretical engineering coverage area for the station.

There are two other types of coverage data which all of us are plagued with from time to time. These are mail maps and miscellaneous coverage claims by the stations. Usually these are put out by overzealous station managers or promotion people who are trying to claim all outdoors for their station to be able to get more business. Mail maps, we believe, do not indicate a station's true coverage area. On any type of mail promotion, it has always been felt that those who write in (whether it be just a fan letter or whether it be for a special offer) are a different type of person than the majority of listeners and are therefore not typical of the entire audience of the station. Further,



YOU MIGHT RUN THE 120-YARD HURDLES IN 13½ SECS. —*

BUT . . . YOU NEED WKZO RADIO TO SET RECORDS IN WESTERN MICHIGAN!

6-COUNTY PULSE REPORT
KALAMAZOO-BATTLE CREEK AREA—MARCH, 1955
SHARE OF AUDIENCE MONDAY-FRIDAY

	6 a.m. 12 noon	12 noon 6 p.m.	6 p.m. midnight
WKZO	**41%**	**37%**	**35%**
Station B	18	17	16
Station C	10	12	11
Station D	10	9	7
Station E	8	7	8
Others	14	18	24
Sets-In-Use	20.1%	20.2%	17.5%

NOTE: Battle Creek's home county (Calhoun) was included in this Pulse sampling, and provided 30% of all interviews. The other five counties: Allegan, Barry, Kalamazoo, St. Joseph and Van Buren.

The smart way to hurdle the competition in Western Michigan is to use the 5000-watt voice of WKZO—CBS radio in Kalamazoo.

Nielsen figures show that WKZO gets 177.7% more average daily daytime families than Station B. Pulse figures, left, credit WKZO with more than TWICE AS MANY listeners as Station B, day and night!

Your Avery-Knodel man will be glad to give you full details.

AM – TV – FM

The Fetzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

WKZO

CBS RADIO FOR KALAMAZOO AND GREATER WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

**Richard Attlesey set this world's record in Fresno, California, in May, 1950.*

mail offers are influenced too much by the personality making the offer, the type of offer, and the time that the offer was made. We have seen mail maps that claim coverage from such distant areas that only freak signals could possibly have been received by those writing in. Others show coverage in areas where local rating services do not show any listening. For all of these reasons, we do not believe that a mail map is any indication of a station's coverage area. (This holds true, of course, for television, as well as radio.)

These days it seems that every station is coverage conscious. We believe the majority of them are honest in their coverage claims, but it is absolutely necessary for them to document them very carefully before we can accept them. If it is an engineering map, the basis of the measurement should be labeled. If it is not an engineering map, then the basis of the station claims should be stated. We have seen maps that were based on interviews by the station manager with friends in towns possibly 100 miles distant which could not conceivably be within the primary coverage area of the station. These are the kind of coverage claims we must be very leary about. On the other hand, other coverage maps are shown to us by station men which are based on a combination of engineering, proof of performance, and local rating services. These, when well documented, can certainly be used for station coverage since they show the area in which people can listen to the station and in which there is good evidence that people do listen to the station. (Again, these comments apply equally well to television as radio.)

There is absolutely no television data today which shows county-by-county the percent of homes that can and do view television stations. Some of the networks have this data in one form or another for their own affiliates but cannot or will not supply it to agencies and advertisers for individual stations (mainly, we understand, for political reasons). The networks will, however, show us the total coverage area for a specific station lineup, but this does not help us in determining the coverage of any one station (either on a spot or network basis) nor does it tell us how much duplication exists between stations on the lineup.

Advertisers are spending vast sums of money today in television, but the broadcasting industry is reluctant to support a survey which will show these advertisers what kind of coverage they are getting. We believe that the burden of proof is on the networks and the stations and that they should supply the advertisers and agencies with good sound television coverage data. When NCS and SAMS were conducted in 1952, it was believed that they or some other similar survey would be conducted again in a couple of years so that tv coverage data could be kept up to date. However, except for the private study done by Nielsen for CBS in the fall of 1953, we know of no other nationwide survey that has been conducted. We hope that, before too long, the networks will bury the hatchet and get together in sponsoring a national television coverage study.

In the absence of any available method for determining the "can and do" area for all television stations, we must rely on an engineering concept to define a television station's primary coverage area. The one that we believe is the best measurement is the FCC definition of Grade B area. This is an engineering concept of signal strength and is defined by the FCC as the area in which an acceptable signal is available to the average home in 50% of the area 90% of the time. This can be determined according to formula, given the effective radiated power, antenna height above average terrain, and channel number. In many cases, these maps (for current operating conditions) were filed with the FCC at the time the application for the station was made. In other instances, however, a station is now on a higher power, has changed its transmitter location, or is using a different height tower than that filed with the original application. If no map is available under these circumstances, we have found the Headley-Reed slide rule invaluable. This slide rule translates the engineering formula based on power, antenna height, and channel number into the FCC definition of Grade B service area, so that it is possible to determine the Grade B service area of the station. The coverage area, so determined, has to be a circle. Topography, of course, has a great deal to do with a station's coverage area, but it is impossible for the layman to translate the Headley-Reed slide rule circle to a topographical map.

This can be done by the station engineers and in many cases, where topography plays an important part in the station's coverage area, stations actually have made measured field strength maps (or proof of performance maps) which show the Grade B service area for the station and take into account peculiar problems of terrain, adjacent channel and co-channel interference, etc. These are the most accurate tv coverage maps available to us today.

We do have several "do view" sources available to us which enable us to define more accurately a station's coverage area. These include the local rating surveys such as ARB, Hooper, Pulse, and Videodex, and also the ARB and Videodex uhf studies. Since the rating surveys show the percent of homes who actually view stations and the uhf studies show the percent of homes that are able to receive stations and the percent that view most, all of this data should be considered in developing coverage areas for a station. Once information from local rating and uhf studies are combined with engineering maps, we have a "can and do" definition of a station's coverage area. (Unfortunately, these surveys have usually been conducted in major television markets where no real coverage problems exist or else, on a limited scale, in problem areas where the local data cannot be used anywhere except where the survey was made.)

Television stations are making as many and possibly more exaggerated coverage claims than radio stations and certainly are pressuring agency timebuyers to a much greater extent. Thus, as in radio, it is necessary to weed out the promotional color from station claims before we can get anywhere near a sound definition of a station's coverage area. However, all stations' stories should be listened to. Many times they have data not available anywhere else (such as independent surveys and information from local television service men). These are certainly important and should be considered in deciding coverage.

HOW A NETWORK CHECKS COVERAGE



ED SHURICK: I want to divide my portion of today's discussion into three parts. The first part is what techniques are employed by CBS TV. Part two, how is such information applied. And three, what are the needs for coverage information.

First, what are the techniques employed by CBS TV.

Engineering-computed contours. Engineers have a somewhat involved definition. CBS TV includes within the service area of each station all of the homes to which the station delivers a signal having the minimum required field intensity.

Sometimes, this is where we are at odds with our affiliates. One might consider our standards as being somewhat exacting. We require for Channels 2 to 6 that the station have a signal of at least 40 dbw minimum intensity. For Channels 7 through 13, the minimum standard is 50 dbw. Above 13, at least 64 dbw.

Now, this is what our engineers consider will result in day-in and day-out dependable service. Of course, an important reservation cannot help but be the terrain of the area. As you can appreciate, with a transmitter located on one side of a mountain, you cannot draw a circle indicating effective service on the other side. This, therefore, brings us to the second type of criteria (of seven types) used at CBS TV in the determination of coverage. This is an actual measured engineering contour.



CROSS SECTION OF THE IOWA AUDIENCE

When they bought their first television set almost six year ago, their program source was WOI Television. Through the years they have found that WOI-TV programming kindles their interest, maintains their loyalty.

Multiply their story by the 315,600 television families in the WOI-TV area, and you'll see why WOI Television is the key station in Central Iowa.



WOI-TV

AMES-DES MOINES 5

IOWA STATE COLLEGE

ABC FOR CENTRAL IOWA

REPRESENTED BY WEED TELEVISION

It is all right to sit down with a slide rule and determine theoretically where a station covers, but we also should know what homes the station actually does cover. In most cases the station, if they can afford $4,000 or $5,000 for this, will commission a licensed engineer to make an on-the-scene, measured contour map of its coverage. The engineer measures along radiants from the transmitting point, the strength of the station's signal.

Such a measurement is very important. It is important because in many wide open areas like, let us say, Oklahoma and Kansas, the "computed" contour can short-change a station. But when one gets into an area like the New England states, it might be found that a station which considers that it covers the entire market does not get down into the valleys where population of important cities is concentrated. So we are always anxious to see this kind of information.

Now, for the third source of coverage data. The A. C. Nielsen set count and "circulation" studies. I would like to repeat that the first study was made in May 1952, at which time it was a network cooperative effort. The personal interview-type approach was used, and the survey encompassed a nationwide sample of 100,000 homes. It not only determined by counties and county-clusters how many homes owned television sets, but at the same time found out how many families viewed a given television station at least once a week.

In 1953 (May 1953) CBS TV went to the expense of up-dating the set ownership portion of the survey. This was accomplished through mathematical growth curves, indicating growth of set ownership, county-by-county. A book was published on the estimates. CBS TV tried to get the industry together again in 1953 for the purpose of making another national study. This was found to be impossible. Therefore, CBS TV went to the expense itself of undertaking a set count study, cotsing some $75,000. This study up-dated the figures as of November 1953.

At the same time we obtained some additional data that has been somewhat on the Q.T. In the questionnaire that Nielsen sent out at the time was a question: "Which channels can you receive?"

From that, after a great deal of experimentation, we were able to convert the station reception data into "circulation." This was a very complicated process, and a great deal of time went into it. But we do have this exclusive information and daily use is made of it.

Now, the fourth type of coverage data is that of mail response. I have the same lack of appreciation for this type of information as evidenced by Julie. It is interesting to see it. It is interesting to learn that somebody out one hundred miles from the transmitter point can pick up a given station, but it can be very misleading information. We want to know about the hundreds of people living around the correspondent who did not write. We would like to know what kind of reception they are getting. The chances are that since the station didn't hear from them, there is not only reason to believe that maybe the people are different from those who did write, but quite possibly such people cannot and did not pick up the particular station.

Another example of coverage information is the television dealer comments on installations. We have used this approach to good success at CBS TV. Our engineering people will call individual television set dealers in a given market and ask what kind of problems they have run into in trying to install sets in the particular area.

Next are the ARB uhf studies. We use them primarily in regard to the problems peculiar to uhf. The studies consist of 1,000 telephone calls selected at random from the published phone book for the particular area. Such an approach has its limitations, but it does give us an indication as to how conversions are progressing.

Now, the seventh type of coverage data we use is "on the spot" inspection of a given station's reception. Most of us in station relations (and in engineering) from time to time have made door-to-door surveys in various cities to see how the station under consideration is doing reception-wise. We are subjected to the same promotional approach by affiliates that the agencies face—maybe even more so.

On various occasions we have received photographs of the wonderful reception of a station. At first, I took the pictures at face value. But when one takes a photograph off the tube, the image looks fine for it moves slowly. But "snow" moves about so swiftly that it can't be photographed. Therefore, the picture you see is the object minus the snow.

The second part of this discussion is—how such information is actually applied by CBS Television. In the first place we do utilize the findings in a composite picture of our CBS Television facilities in terms of the network as a whole. We find that today television per se represents potentially about 94% of all the United States homes.

I will underline "potentially." We don't necessarily reach them because not all own television sets—and of the 94% of total U.S., 98.6% of the homes are potentially within the reach of the television signal of a CBS Television affiliated station.

We also use our coverage data to determine coverage for a specific program's lineup of stations. If Julie wanted a coverage map of her particular lineup for a Procter & Gamble program, we could and would produce such a map. We do not indicate areas of station overlap, but provided is a composite map showing coverage for the country as a whole. Today we have something which is a little bit unusual as far as television coverage maps are concerned. Two levels of coverage are indicated: "intense" coverage and "secondary" coverage.

Another use for coverage information is very, very important today—certainly to use as a network. This concerns the coverage of individual stations. And here is something we keep under lock and key for what I hope are obvious reasons.

We have had in operation now for over a year a CBS TV Affiliation Plans Committee. It is made up of representatives of engineering, research, sales and the station relations department. Each request for an affiliation or a rate increase must be passed upon by this committee.

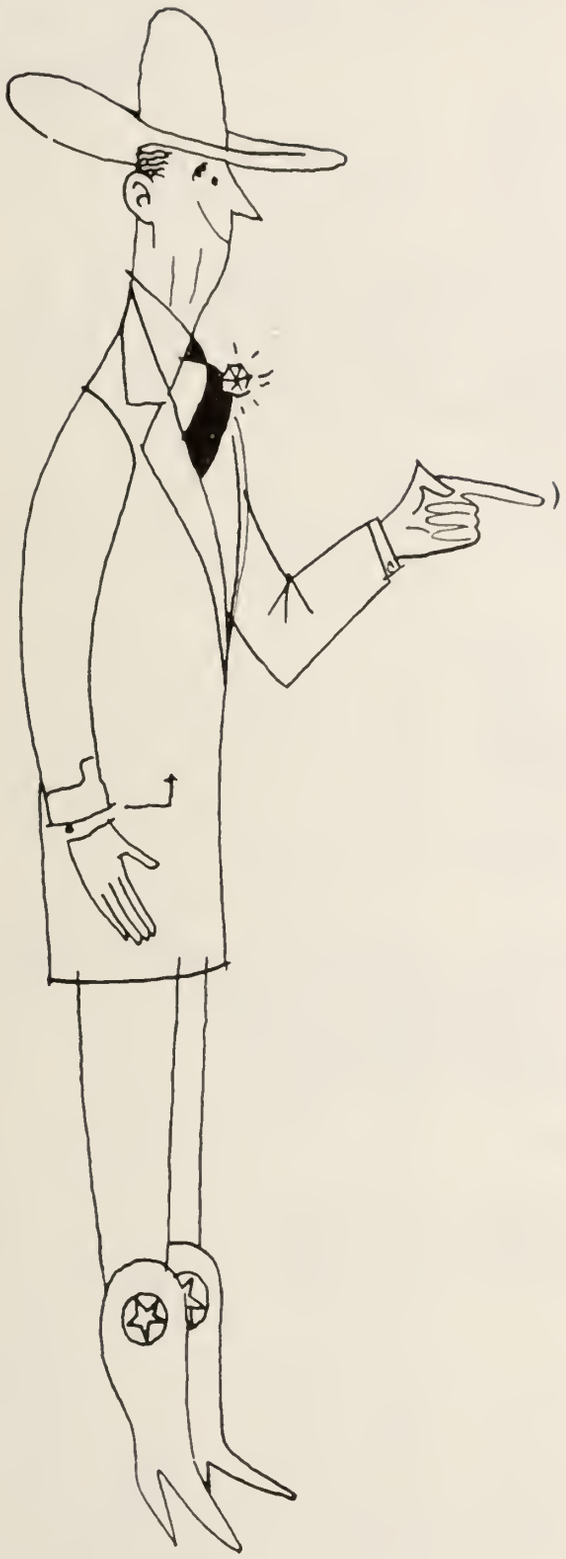
Over the past year, this committee has processed over 200 requests for rate increases, of which close to 50% have been denied because the stations did not come up to certain circulation standards. I have regretted our inability to publicize such activities for it is quite obvious that many agencies today have the impression that all an affiliate has to do is to ask for a rate increase and it is automatically given.

As you are aware, certain stations, no matter how you set up the network, cause problems of overlap. If you specify such overlap, you have to be absolutely sure you are right. An affiliate has a perfect right to question what overlap is charged against his coverage and there are many instances of such overlap discussions within the family.

The fourth way in which we use coverage data is to develop and maintain a master blueprint for the network. I don't know whether or not you remember the talks of Dr. Frank Stanton and Mr. Jack Van Volkenburg before the ANA about a year and a half ago. They discussed the future costs of tv. The promise was made that we would keep our costs in line. On returning from these meetings, CBS Television went to work on blueprint plans of the future. Our Basic Required network and our Basic Optional stations total 100 stations. They represent 83.4% of the total homes in the country.

Now, if an advertiser at some future date buys an hour on these particular stations when there is 100% set saturation, the cost will be in the neighborhood of $112,000 an hour. These are cost projections based upon pricing policies now in effect. Of course there are numerous "holes" in the network coverage pattern that have to be filled in by supplementary stations.

In conclusion, what are the shortcomings and the needs for coverage information? First, it is not enough merely to show by engineering estimates that a signal theoretically reaches 50, 60, or even 100 miles out into an area, and secondly, it is not enough either merely to know by mail



With innate immodesty, we call your attention to a Fact:

Amarillo is again No. 1 for the nation in retail sales per household . . . for the third consecutive year. If this suggests that we're worth an advertising investment, it's no coincidence.

KGNC AM
KGNC TV

Amarillo, Texas

NBC Affiliate
Nat'l reps: The Katz Agency

response that with ideal weather conditions Mrs. Kalabash out here in some small outlying district can pick up the station during unusual favorable climatic conditions existing at the time she saw the station. This is something we are very greatly interested in, just as the agencies are. It would be helpful to know that X number of families tune in once, three, five and even seven times a week. We would like to know this, too—not every two years or so—but for every month of the year or at least on a quarterly basis.

CBS Research recently investigated the up-to-date cost of such a survey, on only a one-time basis. According to A. C. Nielsen, the cost is well over half a million dollars. CBS TV is willing to contribute its share of that cost, but I am afraid by the interest prevailing throughout the industry in terms of dollar outlay, Nielsen may have to pass the hat to make up the remainder.

QUESTIONS AND ANSWERS

Q. Which would you say is more important, a county by county set count or a can-view and do-view count by counties?

A. (From Julie Brown) They go almost hand in hand, but if we have a set count county by county, we have no idea how to cover those homes if we don't have a can-view county by county. So I think first we would have to know how many people there are in the counties that are equipped to receive the signal.

Q. Even though families sending in mail are not typical, isn't there some significant county by county correlation of ratio to home county population?

A. (From Ed Shurick) For the lack of something else, we can always use this kind of a relationship. From our Nielsen reception data we applied the old NAB-type home county formula to determine "intense" and "secondary" coverage counties. The home county was considered as 100%, and those counties reporting 75% as good reception as the home county were included as "intense" coverage. Between 25% and 75%, the counties were considered as "secondary" coverage. But remember again, it isn't only important that we hear from people who have seen the station's signal. Another important thing is to find out about the others who did not write in to us. ★ ★ ★

Seminar 11.

DOES MERCHANDISING SELL MERCHANDISE?

Speakers: Howard Abrahams, then manager of sales promotion, visual merchandising, NRDGA, now executive staff, Amos Parrish, Inc.; Stanley Arnold, head of sales promotion division, merchandising department, Y&R. Moderator was Mary McKenna, research director, WNEW, New York.

HOW DEPARTMENT STORES MERCHANDISE



HOWARD ABRAHAMS: When stores think of merchandising, they think of buying merchandise and offering it for sale. You in radio and television, on the other hand, have an entirely different interpretation of the word "merchandising". It is what we call sales promotion.

By sales promotion retailers mean the use of the various types of media, radio and television included, to produce sales. And the different media, as you all know, includes in addition to radio and television all the other tools of selling we use in stores.

One word of caution. A store never, or rarely thinks of any advertising medium as the one medium which is going to produce all the sales it needs. Rather, it is the coordination of all these things (and that word is terribly important in stores) the coordination of every medium which you can pull together and use successfully to make sales.

For example, the store runs an ad in the newspapers. It is logical and normal for that store to immediately take that ad and develop the merchandise which the ad portrays in other ways—window display being device number 1. So if you walk past the store that evening or that afternoon of the next day, you may have already forgotten about the ad as a technique which brought you there; but if you see the window, you will get the extra reminder. Then when you get inside the store, other things in the store, point-of-sale, will help to try to recall to your mind the reason why you got there and thus increase the store's sales.

What I want to do is indicate some of the promotional devices, merchandising you would call them, which stores use to take all the juice out of the orange, all of these different things we use to make sales.

Stores actually divide the thinking or promotions in terms of external and internal promotion devices.

External promotions include publications like the magazines and the newspapers which stores use; shopping news where they use them; school papers; religious papers; directories; theatre programs; and the stuffers you get in your packages. It includes merchandise tags which you see tied on to the merchandise when you get it home. It includes the car cards which are used in the subway. It includes the placards and the painted walls and posters, and every other sign device possible.

Now we come to the internal store promotion:

By internal we mean the kinds of promotion which the store uses and doesn't have to go out of the store to buy from the newspapers or radio or tv. These include, of course, the house organs, which practically all stores have in one form or another, in order to communicate with their employees. The house organs will often include blow-ups of store ads. They will also include advance proofs of ads and displays which the store uses.

Then we go on to other internal promotion which include the actual window displays themselves, and that is something which the stores consider extremely important today in their full promotion outlook. Then we get into giveaways which stores at times will offer as gimmicks to customers in and around the store.

Now we get on to signs, differing from the other signs I mentioned. These are internal signs — signs on the counters themselves. This is one point where radio and television is usually merchandised within a store. Those signs include bulletin boards to the store people as well.

Internal devices also include packages—and I recall a store which did quite a bit of radio and some television fashion shows as well. They used a device in their actual packages, where on the underside of the box had a message about the radio program the store was using.

Then we get down to the public address system. Many stores are experimenting with various types of internal P.A. systems in order to sell a message to the people in that store. If you go up the escalators today in Altman's, you will hear a store message. It could be a tie-in—at present it isn't—but it could be a tie-in for a radio or television operation which they might possibly be doing.

The elevator announcements fall in the same category. Then we jump to the different kinds of public relations activities within stores—the cooking schools, fashion shows, the sewing classes, which stores do internally. The employee contests, clubs, anniversaries, birthdays, holidays, stunts, and so forth, come next.

Then there are the various things which some stations in the country offer to stores to help them with their promotional tie-ins and to help them merchandise their programs: pre-announcements, courtesy announcements, newspaper ads in which you tell the readers who is on the air, magazine ads. Some stations run advertising columns about the programs on the air. Some stations in the

CBS TELEVISION

IN NEW ENGLAND'S

2nd Largest

MARKET



WPRO-TV

PROVIDENCE, RHODE ISLAND

CHERRY & WEBB BROADCASTING COMPANY

REPRESENTED BY BLAIR-TV

Channel 12

316,000 WATTS

...and... MORE New Englanders LISTEN TO WPRO THAN TO ANY OTHER RHODE ISLAND RADIO STATION

5000 WATTS CBS RADIO 630 KILOCYCLES

REPRESENTED BY JOHN BLAIR & CO.

country will provide signs which they get into theatre lobbies, hotel lobbies and other public locations. Some stations do individual displays, prepare them for the store to use in order to tie in to the station itself.

Another technique is "remotes" from the store. You know what I mean by that—the technique of helping the store in putting on a show or even commercial within the store itself.

I only want to leave you then with one thought as a result of all this. If you are working with retailers, don't think that radio and television is the only one medium which they have to use and which they should use perhaps to the elimination of everything else. Store people think strictly in terms of a great big promotion package, and they try to use that package in every way they can, one to build the other.

THE SUPER MARKET REVOLUTION



STANLEY ARNOLD: For 17 of the past 20 years I have been in the super market business. We in this country have been going through a real retail revolution.

Up to 1937 the bulk of the U.S. food business was done by the small retailer. Starting in about 1937, we had the growth of super markets; large self-service stores, selling nationally advertised brands at popular prices and with plenty of parking. Today 50% of all the food business of the United States is done in 5% of all of the food stores. There are 360,000 food stores in this country, 18,000 of them are self-service super markets. They do half of all the food business done in the country.

The super markets are getting bigger and bigger. While it is true that there are perhaps 40 or 44% of the counties of the country that do not have any super markets, still you can see what a grip the super markets do have on the food business.

Super markets have in some cases been the outgrowth of companies that have been in the food business for 25, 50, or 100 years, but in many cases, they are the outgrowth of the imagination and the ingenuity of old-time single store operators, men who had great courage and had convictions. Some of these men who used to be lucky to do $10, $15, $20,000 a year today are doing $100,000,000 a year, and it is not too unusual a success story.

These men have built these large markets and have put in all types of retail innovations. They have introduced new products.

For example, you can find rattlesnake meat in many a super market. And French-fried caterpillars.

Now if there is one thing that nobody could ever sell at retail, that is water, but I went down to Gimbel's and I got a can of drinking water they are selling at two cans for a quarter. So I guess you can sell anything in food in this country today. Actually this can is marked for use—a frightening thought—in case of bacteriological or atomic warfare. We hope that they don't ever have any market for it.

In Cleveland we experimented with a little showmanship in food retailing, which I'll tell you about. We used radio and radio personalities to sell food and they did some job for us. For example, last 24 May we opened a store in Cleveland, and although the population of Cleveland and its suburbs is 1,600,000, the opening of this unit was witnessed by 55 million people, because this store was opened by Arthur Godfrey. We asked Arthur Godfrey if he would open the store and tie in a sale which we would put on featuring all of Godfrey's merchandise from Bufferin to Kleenex to National Biscuit Co. products, Good Luck Margarine, and on and on through the sponsors. He was willing to and did, and we had the biggest opening we ever had in history. It was intensified by the Godfrey broadcasts and telecasts starting three and half weeks before we opened, telling people that for the first time in his life he was going to actually open a super market.

The highlight of the year, as far as we were concerned, took place twice—on 1 March and on 19 July. On the first of March we had a blizzard in Cleveland. It was the last of the big snowfalls of the year. We stood in our offices and looked out of the window and wondered what we were in business for, because certainly nobody could get out to do any shopping.

We got an idea. We had every person employed by the company go outside and we started from nine in the morning to make snowballs the size of an indoor baseball. We packed them in banana crates and we put them in cold storage at twenty degrees below zero, and we let them sit there until 19 July.

At that time we took them out. We used 900 snowballs for publicity purposes. We sent them packed in dry ice to every radio and every television celebrity whose shows were beamed into Cleveland. The result was that Arthur Godfrey was throwing snowballs on his program. Ed Sullivan was throwing them on his, Dave Garroway, Walter Kronkite, Arlene Francis, and so on, and in each case we sent a card along telling folks that we were going to put on the biggest blizzard of values ever seen in the history of Cleveland. And these people talked about it.

We sent Harry Truman a box of snowballs with a card reading, "Hope you recover as fast as these melt." We sent the President a box of snowballs with a card reading, "Hope international tensions melt away as fast as these snowballs."

We attracted tremendous publicity. Mr. Truman was kind enough to call in a wire release and this made the the first pages of the Cleveland papers.

So on Monday everybody knew if you went to the Pick & Pay Stores you could get a snowball, although it was 99 degrees in the shade. We gave away 500 snowballs, in each of the 15 stores. When we rang a bell, whoever was checking out would get a snowball. The snowball would be worth a prize. We had the biggest week in the 17-year history of the business.

Now, what can you do to improve the use of radio or the use of television as far as super markets are concerned? I can't think of a lot of things that are new, because you are doing a great many things, but I can think of a few.

First of all, I think what the average super market operator is interested in is this. You folks sitting in this room certainly know more about radio and television than I will ever know, and certainly, more than super market operators across the country know, or will know. So I think that it is one of your duties to keep these people informed on what is around in radio and television and on ingenious ideas that can be used by them to increase their business.

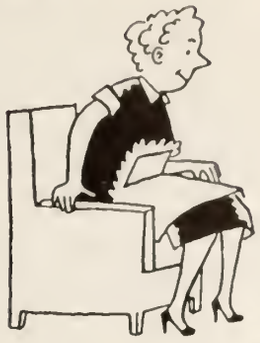
Second, we used the chain lightning broadcast in our stores, and I found that mass displays are what everybody is interested in. Now, in our case we had 12 end tables. We carried 4,000 grocery items. So that when a man came in and asked for end table display, much as we might want to give it to him, he was really asking for the moon. In many cases super market chains sell this valuable space in connection with newspaper or circular advertising.

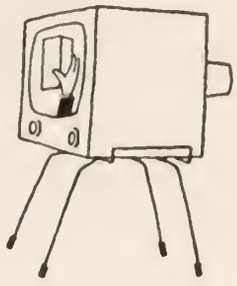
So I think that it should be borne in mind that a cart loaded with merchandise can do as good a job in many instances as an end table display, and that if you ask for a cart display you might open up a new avenue of merchandising that is not now being exploited.

I think, also, that when radio people operate in conjunction with super market people, they should operate on the headquarters level in addition to the store level. What I mean is this. In our case, we had instances, and I have heard of this from other operators, where a promised display was not up and the man from the radio station would go out to the store and would bawl the jibbers out of the store manager for not having the display up. Actually, the store manager doesn't care very much because it isn't his job to care. The people who are paid to care are those in the downtown offices, and sometimes

"SEE-PAY" TELEVISION!

2,770,528 People,

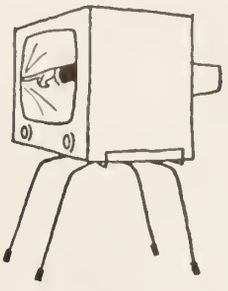




434,912 TV Sets

(As of May 1, '55)





in Kentucky and Indiana, VIA



WAVE-TV CHANNEL 3 LOUISVILLE

Reaching As Many Families in Its Kentucky and Indiana Area As:

- *26 Daily Newspapers Combined!*
- *115 Weekly Newspapers Combined!*
- *12 Leading General Magazines Combined!*
- *16 Leading Farm Magazines Combined!*
- *14 Leading Women's Magazines Combined!*
- *All Home and Fashion Magazines Combined!*

Affiliated with NBC, ABC, DUMONT

NBC SPOT SALES

Exclusive National Representatives

you can alienate a man on the firing line by going to him whereas if you approach the headquarters level and they are advised about it they will straighten it out with their stores and you have complete cooperation with a minimum of difficulty.

Further, I think that the one point that I would like to stress more than anything else is that these super markets across the country carry names like Hinky Dinky and Humpty Dumpty and Red Owl, and Big Bear, and so on, and that is something that tells me—and I am sure tells you—that these are men of imagination and daring who are not afraid to explore new fields and do not try to do business by the staid old formulae. That means that you don't have to be conservative or hesitant about going to them about ideas that may seem radical to you. They are all looking for something unusual. They are all looking for something new to do, something that hasn't been done before, and they are perfectly willing to try almost anything that seems reasonable or realistic for them. ★★★

Seminar 12.

ARE ARF STANDARDS ADEQUATE FOR RADIO?

Speakers: Daniel Denenholz, in charge of research & sales promotion, The Katz Agency; Maxwell Ule, Chairman of the Committee on Standards & Methods, ARF audience measurement committee and v.p. in charge of research, K&E. Moderator was Gordon Gray, v.p. WOR, New York.

ARF FINDINGS HURT RADIO



DAN DENENHOLZ: I can well appreciate the time spent, the discussions held, and the headaches endured by the ARF Working Committee in the preparation of this Report. I am sure that most of the points that I will raise have been given a thorough airing by the ARF Committee, whose members are to be commended for a brave attempt at a difficult job. BUT!

In trying to cover both radio and television with a single set of standards the ARF Committee has failed to recognize differences between the two media, to the detriment of radio!

What are some of these differences?

First, of course, is the number of stations to be measured.

On the national level there are more than 2,600 am stations against 430-odd tv stations. And, locally you have such situations as in the New York-Northeastern New Jersey Metropolitan district with 34 am stations (not to mention 20 fm) vs. seven tv; or in Washington, 15 am, four tv; or New Orleans, 11 am, two tv.

But it's not only the number of stations, it's the variety —in coverage and in audience appeal.

Within a given market there is a rough equality in potential coverage of tv stations but in radio you may have a coverage range from the 250-watt local channel station to the 50,000-watt clear channel.

As to audience appeal you find a wider diversification and growing trend toward specialized programing among radio stations. You not only have programs beamed to special audiences and age groups but you have farm stations, Negro stations, foreign-language stations, good-music stations, sports stations, etc.

What does this mean for audience measurement? Can a sample that is used to measure the audience of two, three, four or perhaps seven tv stations—with more or less of the same type of audience appeal—be adequate to measure the audiences of 11, 15 and up to 34 or more radio stations—many with specialized audience appeal, that can be received in one locality?

And how about the multiple radio sets and their wide dispersal throughout the home? And the increasing volume of out-of-home radio listening: the portable sets, the automobile sets, and the listening to sets not "associated with the household?" Or the fact that radio is becoming more and more an individual rather than a group activity? Don't these factors argue for differences in standards of measuring radio audiences as against tv audiences?

As I read the ARF Report it struck me that there are four major areas of controversy:

1. Minimum sample size.
2. Exposure to a broadcast should be measured in terms of set tuning. (Basic Information Standard 1 of the ARF report.)
3. The unit of measurement should be the household. (Standard 2.)
4. The measurement should report the average instantaneous audience. (Standard 6.)

Let's look at these, one by one:

First, Sample size. I have indicated above a feeling that the recommended minimum sample might be inadequate for radio, not only because of the number and types of stations to be measured but also the dispersal of receivers and the growing individualism of listening. These are some of the factors that result in a lower range of ratings for radio than for tv. Larger samples are necessary to minimize the sampling error which can make quite a difference at these lower rating ranges.

The Report gives a table (page 29) showing the ARF Maximum Sampling Error Standard for ratings ranging from 0.5 to 75.0 based on a sample for a local report using 400 cases to represent a universe of one million households. From this table we read that for a rating of 1.0 representing an estimated audience of 10,000, the ARF maximum sampling error standard is 4,975. In other words, the true audience would range between 5,025 and 14,975. Reinterpreted in ratings, the range would be from 0.5 to 1.5. That's quite a difference. As the ratings increase, the sampling error is not so important. With a rating of 75.0 representing an estimated audience of 750,000, the table shows a maximum sampling error standard of 21,651. The true audience, therefore, would range between 728,349 and 771,651; a rating range between 72.8 and 77.2. That's nothing to get excited about.

The second likely area of controversy is the Standard, "Exposure to a broadcast should be measured in terms of set tuning."

So that you'll know what I am talking about, let me read from the Report:

"There are various levels of attentiveness which could serve for the definition of an 'audience'. On the one extreme there is the minimum requirement of set tuning. By set tuning we mean that a set be both turned on and receiving the program for which an estimated program audience size measurement is being obtained. On the other extreme one could require that the exposed individual be giving his undivided attention to the broadcast. This could be called an 'attention' level of exposure. Between these two extremes there are various levels, such as:

"a) *'attended sets'*—which could mean all tuned in sets that have one or more persons physically present.

"b) *'listening or viewing'*—which could be the subjective opinion of the respondent as to whether or not he was paying attention to a program."

The Report recommends the "concept of tuning as its standard of exposure" since in the words of the Report it "is the most objective of various levels of exposure . . . it is the only measurement which does not require a subjective evaluation of some kind on the part of the exposed person."

Although I'm not a partisan of any of the rating services, this concept of "tuning" seems to me to rule out all methods except the "Recorder"—since it is the only method that can be considered truly "objective." The

SPONSORS WARM TO AP
Because . . . it's better
and it's better known.

"Bank has just been robbed... *I'm going after details!"*

Case History No. 10

It was the start of a routine day. At Station WMRE, Monroe, Ga., Al Brown was at the microphone. Manager Deral Morris studied a list of sales prospects. In nearby Mansfield, the Bank of Mansfield opened as usual for another day of business.

At 9:20 a.m., a bandit entered the Mansfield bank, pulled a gun on the cashier and scooped up $6,300. He escaped by car.

Morris got the word—fast—from Walton County law enforcement officers. He reached Brown in the news room.

"Al! The Bank of Mansfield has just been robbed! I'm going after the details!"

Morris raced to the sheriff's office and relayed details to Brown, who called The Associated Press bureau in Atlanta. Between them, Morris and Brown also called the bank... interviewed the officials... called AP again.

WMRE covered all the angles of the robbery for its listeners and for all other AP members as well.

Cooperation? *At the time of the robbery, WMRE had not begun to receive AP teletype service because technical difficulties encountered by the wire company had delayed completion of a line to the station.*

"But," says Brown, "we wanted to cooperate because we know that our fellow members also cooperate."



Al Brown Deral Morris

Al Brown and Deral Morris are two of the many thousands of active newsmen who make The AP better... and better known.

If your station is not yet using Associated Press service, your AP Field Representative can give you complete information. Or write—



Those who know famous brands...know the most famous name in news is AP

Recorder is the "method which electronically or mechanically records, automatically, individual set tuning." It is true that the Report states "all methods can produce estimates of set tuning," but if absolute objectivity is to be the standard, how can any method that requires response from a human being qualify?

Adoption of "tuning" as a *basic* standard automatically relegates such important factors as *number* of listeners and viewers and their characteristics (age, sex, etc.) to a supplementary standard since it is impossible to count and identify individuals with a machine method.

Further, the use of "tuning" as a standard will increase the difficulty and problem of measuring the *full* audience. This is not so important, at the present time, for tv but the "tuning" standard will seriously short-change radio.

If my premise is correct that the Recorder is the only method that can meet the standard of absolute objectivity, how will it be possible to measure the *full* radio audience? The Report concedes that a "Recorder cannot produce estimates of exposure to all radio sets in the household because it cannot measure exposure to battery and portable sets." How about auto sets? (I suppose it's possible but not practicable.) How about listening to sets not associated with the household—such as in stores, offices, factories, and somebody else's home?

Which brings us to the next controversial standard: The unit of measurement should be the household.

I do not quarrel with this so long as the standard requires that *all* listening be measured and related to a household base.

In defining household sets the Report says. "This concept includes both in- and out-of-home tuning, whether it is in the home itself, in an automobile, or a portable set used away from the household, just so long as the set is associated with the household being measured."

It then goes on, "This definition excludes such tuning as that which occurs in bars, restaurants, and places of employment since these sets are not part of a household universe." Why exclude this part of the audience so long as the individuals who are exposed to radio or tv in these places can be related to a household universe? Here we see one of the dilemmas created by the use of "tuning" as a standard. If the standard were "listening," office or factory listening could be measured by interviewing the listener in his home using one of the recall methods.

According to the recommendation, "A household is considered to be exposed to a program if at least one set associated with the household is exposed to the program."

But if a household should be counted because the man of the family, for example, tuned to the radio in his own car, why shouldn't it be counted if he listened in while riding in his friend's car?

The fourth potentially controversial point is, "The measurement should report the average instantaneous audience."

In justifying the standard of "average instantaneous audience" as against "total audience" the Report says: "A total audience measurement while counting all households which were exposed over an arbitrary minimum of time counts them all equally, regardless of how long they were exposed over that minimum. For this reason a total audience size measurement will not permit comparison of audience size measurements for programs of different duration."

This comparison of measurements for programs of different duration is a favorite game on the network level —but on the station level, for national-spot and local advertisers, the primary need is for measurements in 15-minute segments regardless of the length of the program. If all measurements were in 15-minute segments it should not make much difference, from a practical point of view, if the measurement was "average instantaneous audience" or "total audience."

This illustrates another facet of the measurement problem. I'm referring to a possible difference in standards for local audience measurements as against national. Such differences are implied throughout the Report but do not appear to have been sufficiently explored. For the most part, the Report seems to be primarily concerned with the national level.

To many the ARF Report is likely to prove a disappointment. Let's face it! It is not *the* report for which the industry has been waiting. It's, perhaps, but a first step, necessary, I suppose, to provide a frame of reference for the *real* evaluation of audience measurement services which is yet to come.

AIMS OF THE ARF REPORT



G. MAXWELL ULE: Unfortunately, what Dan has just said has been covered many times in our general discussions. This is not new. It is the considered judgment of the people on this committee that this report was conceived in controversy, born in controversy, and I think the controversy will rage for a long while.

We think we are justified in making these recommendations for a number of important reasons. First of all, there is no simple solution to the rather complex problem of radio and television measurements. We should however, be playing in the same ball field, so to speak.

In other words, over the past generation, much of the controversy resided in the fact that we were measuring different universes, so to speak, or different areas. We were measuring with different techniques which measured different aspects, so-called, of listening or exposure.

Now, in our general discussion, we realized very early that unless we had some common, or agreed upon standards, we could live with, there was no possible way of reconciling the differences among rating methods. Our basic objective was to set up criteria which would tend to reduce or minimize the variation among the various rating methods or among the various audience size measurements that are received, regardless of who the practitioner was, regardless of the methodology used. Without that we will continue with the same general confusion as we have had in the past.

Now, let me say this, that like all problems in the social sciences these are not all black or all white. We think that our suggestions are reasonable standards that we can defend rather vigorously in terms of our objectives on the one hand and what we know in general about the limitations and strengths of the various research methodologies in trying to get radio and television measurements.

On a number of occasions there was not unanimity in this committee, but we think there was a high degree of toleration of the fact that in this imperfect world these are the best of all possible standards that we can agree upon and still have some sort of general recommendation for the industry over-all.

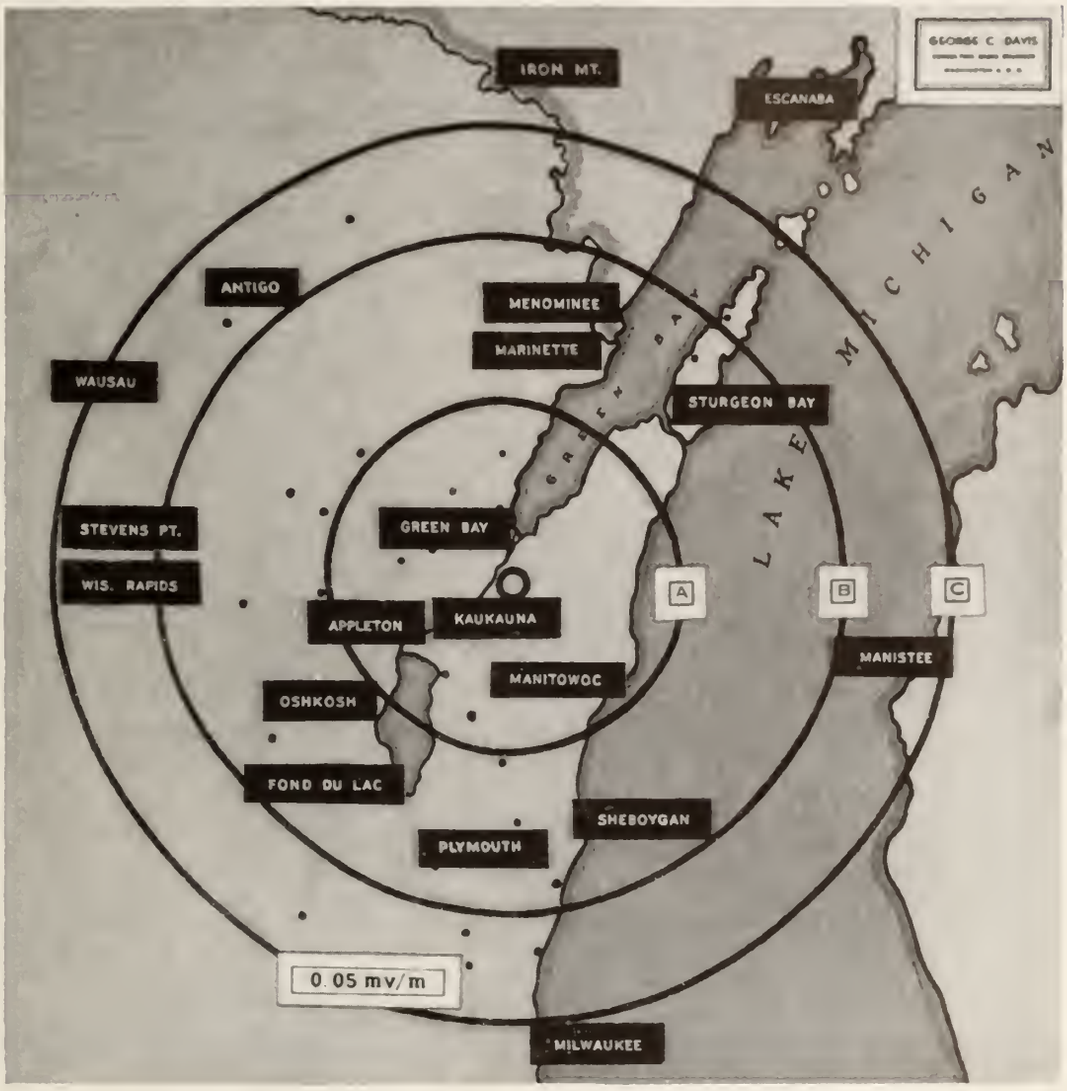
In this group activity, of course, we have drawn ourselves backward and forward in each of these things. And I would like very much, first of all, to review some of the highlights of the criticisms that Dan has made.

On this question of understating radio as opposed to television, I think that largely depends upon the individual involved as to whether or not we have or have not understated an interest in radio measurement. Certainly, our general objective was to do two things: first of all, to set up general standards which would be applicable to over-all national or network operations; second of all, to set up standards which would be applicable to the local operations regardless of where they are.

Now, we know this much, that when an average advertiser spends millions of dollars per year on a program through one of the air media on a national basis, his stakes are larger than when he spends literally thousands of dollars in a local operation.

There are, of course, a lot of local operations that cannot afford the investment in national broadcasting. The

Channel 2
runs rings around...
the Land of Milk and Honey!



... and nearly a million people
live within that "B" ring!

Yep-Bigger'n Baltimore!

CHANNEL 2 CBS 100,000 GREEN BAY

HAYDN P. EVANS Gen. Mgr.
For WEED TELEVISION

result, therefore, is that the research funds for measurements in local areas are substantially smaller than they are for national ratings.

Using a rule of reason that the greater your investment the greater are your needs for accuracy, it was our general stipulation that we could afford to relax the level of accuracy that we need in the local ratings—relax it only in one respect—in terms of sample size. In all other respects, we were just as rigorous in our requirements, we think, as we were at the national level.

Certainly, you can quibble with us all you want to whether or not a sample of 400 households locally is an adequate sample. We think for practical purposes, for most of the measurements that are involved, it is adequate.

We have, also, set up two escape hatches. One of them is that in areas where we have relatively small radio audience saturation, particularly some of the local radio operations, it is possible to accumulate a number of individual ratings to get a larger base, and, therefore, give us average estimates of greater reliability. That is not new in the industry; it has been done for years by some of the practitioners. It will tend to give us greater stability over-all, provided the samples are well drawn.

Secondly, we have stipulated what we call, in statistical terminology, a random sample. A random sample has a couple of very basic hooks in it. It does not mean what the unsophisticated think it means. It does not mean a sloppy or haphazard sample. It means a sample done according to the very highest levels of research practice in which every member of the universe has an equal or known probability of being included.

In doing that, however, it means that you set up inordinately high standards of research performance on the one hand and increase your costs very substantially on the other. What it really means is that if you put all the households in New York City in a big vase or big vat and draw at random one by one until you drew 400 households you would have a random sample. If you did that, you probably would get one household up on Riverside Drive, another one maybe on Park Avenue and 60th Street, another in Gramercy Park, and so on. You would have to do a tremendous amount of work to complete such a sample.

In general practice we know that most research organizations will not use a random sample. They will, however, use a more relaxed method—clustering. In clustering, four or five or six households will be interviewed within a reasonable area around some centrally designated point. All points will be chosen by random processes and households chosen by random processes. We know statistically that that requires a sample from two to three times as large as a random sample!

So, therefore, when we very naively talk about a sample of 400 locally, for practical purposes we mean samples of 800 to 1,200, implemented at the general level of accuracy we stipulated in our report. Therefore, we think in that respect that there is more than usual emphasis on getting adequate sample sizes for local measurements.

We are not going to debate whether or not a rating of 1% on radio should have the same accuracy as a rating of 15% or 20%. It would be our general submission to you that when a rating becomes of that general level (1%), other methods must be used for making the evaluation as to whether or not the program is worth your while.

We know, first of all, that unless costs are very low, the cost-per-1,000 will be very high, regardless of whether the rating is one-half of 1% or 1% or 1½%. Therefore, we have again some escapes in this general direction. If the levels are particularly low, regardless of the sample size, you will have to use some other method of deciding what you want to do.

Dan has also raised a very important point on the subject of set tuning vs. some other less objective method of reporting on exposure to programs. Well, we are interested in setting up standards which could be used for measuring the total circulation of a program in the universe which we are measuring. We have deliberately defined circulation to mean set exposure in a household for the reason that we have stipulated before. It does not mean, however, that within that framework you can't do a lot more additional work, if you so desire, more subjectively.

We are trying to get a measure of the total circulation for the particular program, defining "total" as set tuning. Whether anybody is there at the time to listen is another matter. We submit that this can be done by other techniques without in any way jeopardizing the value of the so-called circulation of the program itself. Once you get measures of program circulation, it is no problem at all to make some estimate of relationship between set circulation, program circulation by sets, and exposure of individuals within that if you so desire. Since we could not agree on a decision outside of the exposure or non-exposure, that became our general decision.

We also say that set tuning can be easily handled by any known method. My own position is that I don't agree with Dan that a diary method cannot give us set tuning. Whether there is almost a perfect correlation between set tuning and listening we do not know. But we can ask individuals answering a diary if a set had been tuned in at a particular time. You can still get other information if you desire on whether anybody has been exposed to the set at that time. So that is no problem in terms of one method over another.

In addition, the general tenor of our report is this, that we are making a distinction between, say, the actual reporting of tuning in sets and the human bias involved in reporting. We have said in another specification we should minimize human errors on reporting and recording.

Insofar as the human element is involved in errors of reporting and recording on set tuning, that is another problem. The point is this; we say set tuning can be obtained by any of the methods which we have analyzed. The degree of accuracy is largely, however, a problem of the amount of human error or bias involved which is covered by another standard in our general specifications.

Now, the next point of controversy was the question of the unit of measurement being the household. Here was our general thinking on the household. There are some 45 million households in this country today. Most all purchases are made within or around the household. The evidence that we have is that most of the decisions are made by the housewife in the house or by some form of joint activity or discussion among a number of members of the household.

Furthermore, most of our statistical thinking is involved with the household.

The household gives us a very easy base from which to measure all of the circulation of our program, regardless of whether it is radio or television or both if we make certain exceptions as was done in the report.

Then Dan raised the question of why did we eliminate the institutional listening, exposure to institutional radio, such as restaurants, hotels, places of work and so on. Well, it was our judgment that we could find no way of doing that which would be theoretically sound or worth the costs involved. That is, the amount of improvement in the estimate, in our judgment, would not be commensurate with the amount of work involved or the cost involved. Working in a relatively practical world, we decided that the marginal or the additional increase in total number of sets tuned in would not be worth the additional cost.

Therefore, that was one important reason why we decided not to include the institutional listening in audience estimates. Certainly we agree that when you tie in all exposure to the sets in the household you have some underestimating, because you have visitors coming in from the outside or you are visiting other households or riding in other household's automobile.

Of course, that works both ways. Therefore, you will find in some cases there will be inflation, deflation in others. But our general thinking, again, is that if we want to designate specifically that the listening or tuning should be in terms of household sets, it would be impossible to reconcile any additional listening of people who





PULSE SURVEY TELEVISION AUDIENCE INDEX
SHARE OF TELEVISION AUDIENCE — NOVEMBER, 1954

TIME	TV SETS IN USE	WREX-TV	STATION B	ALL OTHER TV
SUNDAY 12:00 Noon – 6:00 P. M.	35.3%	63%	19%	18%
SUNDAY 6:00 P.M. — Midnight	50.7%	66%	20%	14%
MON. THRU FRI. 10:15 — 12:00 Noon	9.1%	62%	*	38%
MON. THRU FRI. 12:00 Noon — 6:00 P.M.	22.8%	61%	21%	18%
MON. THRU FRI. 6:00 P.M. — Midnight	50.1%	55%	24%	21%
SATURDAY 9:30 — 12:00 Noon	29%	77%	*	23%
SATURDAY 12:00 Noon – 6:00 P.M.	37.7%	53%	12%	35%
SATURDAY 6:00 P.M. — Midnight	54.6%	64%	18%	18%

* DESIGNATES STATION NON-OPERATIONAL DURING TIME SEGMENT

WEEKLY AVERAGE SHARE AND AVERAGE TUNE-IN

	TIL NOON	NOON 6:00 P. M.	6:00 P. M. MIDNIGHT
WREX-TV	69.67%	59%	61.67%
STATION B	0	17.3%	20.67%
ALL OTHER TV	30.3%	23.3%	17.67%
AVERAGE ¼ HOUR HOMES USING TV	14.5%	27.13%	51.59%

"Share of T... Aud... indicates the p... of ... total tele... watch-ing a partic... stati... T... TV owning homes ... for TV Sets In Use."

"REX" rules supreme in this rich industrial and agricultural area.

WREX-TV *"Fit for a King"* **Channel 13**

ROCKFORD, ILLINOIS **CBS-ABC Network Affiliation**

J. M. BAISCH General Manager

Represented by H-R TELEVISION, INC.

are not members of the household. In that respect the standards are limiting, but we again think that over-all it will not be an important loss in general estimates of listening for all program types.

The question of the average instantaneous audience vs. the total: We know enough about the dynamics of programing to know that even 15-minute programs have substantial differences in the accumulating of audiences. We wanted audience data for each quarter-hour period. We wanted to make these comparable with each other. Also, we wanted estimates for the full program, whether it is a half hour or an hour long. It was our judgment, therefore, that the average instantaneous estimate is a better estimate over-all, because it will minimize the substantial differences in audience ratings which are based upon differences in the way people tune in and out of different types of programs. As a case in point, a variety program has a greater turnover than, say, a strong drama where the intensity of interest is maintained throughout.

QUESTIONS AND ANSWERS

Q. Isn't it true that the recorder system already measures all sets in the home?

A. (From Dan Denenholz) The answer to that is obvious. No. That's admitted in the report. Every set in the home would have to have a recorder attached to it. I don't know to what extent that is being done, but the report says, "The recorder cannot produce estimates of exposure to all radio sets in the household because it cannot measure exposure to battery and portable sets." In other words, you need a set, I take it, that is connected to an electric current in order to attach the recorder to it.

Q. With ARF-accepted minimum national sample of 1,200, how many homes would be included in a city like Atlanta?

A. (From Max Ule) If we had a true sample done on a random basis, the proportion or number that would be put in Atlanta would be in true proportion to the Atlanta population as a ratio to the total United States population of households. That would be just automatic within the limits of sampling fluctuations. There is an automatic way of arriving at this figure. Now, however, if you are going to use a form of cluster sample, it may be that there wouldn't be any Atlanta included in there in the first place; the point being that we do not care how many interviews there are in Atlanta or in Podunk or any place else: all we want is a random sample of the total United States household base over-all, regardless of where they occur, because by doing that we know we shall get unbiased estimates of the total circulation of the particular program, regardless of these individual households' locations.

So therefore, except in a case of wanting to have a special survey in Atlanta, we think it is not important whether there are one, two, 10 or 15 interviews in Atlanta. Atlanta may be included or excluded, depending upon what the loss of probability indicates when we choose a sample of households for a particular survey.

Q. With the heavy premium paid for television for an oral and visual impact, don't you think the payoff to an advertiser is how many people were consciously exposed to a commercial rather than a television set on while the person is X feet from the set?

A. (From Max Ule) I think a lot of that depends upon your general philosophy or basic theory about how advertising works. There are no agreed-upon hypotheses on that score that I know of yet. There is a school of thinking which says that much of our activity is irrational, subliminal or sub-conscious, and, therefore, because people cannot play back mechanically all that they have heard in a television commercial, it does not mean that there is no residual effect that cumulatively will have some effect upon preference and purchase decisions. It would seem to me that there is an awful lot of sense in that particular point of view as opposed to the more rational, the more logical theory, which is based on conscious exposure.

Until we have a better knowledge about the real dynamics of television advertising or any advertising, it is my judgment that we are on safer theoretical ground to, first of all, measure the total reach of the medium in terms of the circulation, and within that framework you can apply any hypothesis you desire, depending upon your own predilections, your own organized theory of advertising. ★ ★ ★

Seminar 13.

"THERE'S A RAINBOW IN YOUR FUTURE"

Speakers: Robert Foreman, vice president and director, BBDO; Richard Pinkham, vice president in charge network programs, NBC TV, then in charge of participating programs. Moderator: Roger Pryor, then president, RTES, who is vice president, radio-tv, Foote, Cone & Belding.

WHAT COLOR TV WILL COST



ROBERT FOREMAN: I don't know whether you know that Miss Beatrice Lillie has described television as "Summer stock in an iron lung." She was talking about the black-and-white version. What she will do when color arrives I can't say, but I can perhaps ask a few questions and I can try and answer a few.

Some of the more pertinent ones, for example, how much will color television cost for a half-hour show on film? Our guides tell me it will cost about a third more.

How much will a half-hour live cost? Some 15 to 25% more.

How much will the one-minute film commercial cost? About one-third more.

So you can see that we are going to have to pay more for this thing that is coming along.

How many sets will there have to be before we can achieve a satisfactory cost-per-1,000? Well, that is not an easy answer because we don't actually know what a satisfactory cost-per-1,000 is in black-and-white or any other medium, but let's draw conclusions from what we are achieving now.

By the time there are one million color sets out, there will be three million more black-and-white sets. Now, let's take one of our shows, because I do know the cost. I am only taking this as an example. Take the *Hit Parade*. At the time there are one million color sets out there will be a cost added to the *Hit Parade* to do it in color of some $15,600. That is the best estimate I can get. That is not only a cost of added production but cable costs and so on. Our present $6.12 cost-per-1,000 homes will then jump to $6.88, but we will be able to reach three million new black-and-white homes. More important than that, there will be available to us one million homes that can receive color.

Now, we have to take into consideration how much more impact we are throwing against one million color homes with our color advertising. That is worth money. How much I don't know.

In addition to that fact, in each one of these color homes, and we saw that in black-and-white television, there will be more people because they will flock over. I happen to have a set, and I am going through the same liquor problem I had at the beginning of black-and-white. So you will get more people per home when you have color at the very beginning.

POWER

POWER

POWER

POWER

Power is the only answer for the advertiser who wants to get more for his money in 1955-1956

Within the far-flung limits of influence
exerted by Atlanta's radio station WSB
and television station WSB-TV
are a given number of homes. This is ALL
the homes there are in this great area.
Use the power of WSB plus WSB-TV
and you reach them all. These *first* stations,
used individually or as a team,
give you a lower audience cost per thousand
than can be obtained on any other
Georgia station or combination of stations.
Get more for your money—
get on WSB and WSB-TV.

wsb
THE VOICE OF THE SOUTH
wsb-tv
ATLANTA

NBC Affiliate. Represented by Petry. Affiliated with The Atlanta Journal and Constitution

That, again, will help or tend to offset the added costs. Those are factors we all have to consider.

Now, for some time to come, of course, there will be black-and-white television programing side by side with color programing. One of the many reasons for that is the fact that the people who have made film shows and have sold those shows for less than the negative cost—that is, for less than it costs to produce them—have done that so that they can get their rerun money out and then come out with a profit. It will be for that reason as well as other reasons that plenty of black-and-white programing will appear side by side with color for a long while.

However, it is my belief that advertisers rather than networks, agencies, package producers, or what have you, will force the turn to color television a lot faster than any of us can imagine. In other words, as soon as advertisers can take advantage of color commercials, they will do that, and in turn will necessitate or actually speed up the use of color programing.

Now, this may sound like a reverse twist, but I firmly believe that it is advertising that will force the medium into color simply because never before in the history of marketing, and certainly in the history of advertising itself, has an advertiser ever been offered so much with which to reach mass audiences.

Obvious as this sounds, and is, none of us can fully appreciate today what it is going to mean when an advertiser can have not only the facilities of black-and-white television (that is, use of motion, sight and sound, it is the only medium that give you that) but also when you can add color to that.

You are going to see package identification—a very mundane thing, but darned important to an advertiser—that is lifelike. Remember that today the way your product looks on the shows is not the way you see it on television. Black-and-white is a complete cheat of what the actual product looks like. It is a very dull approximation. That is just one thing that color can overcome.

You are going to see products the way they look in use. If you can compare black-and-white products such as cake and ice cream in black-and-white against what you are going to get in color, I think you can see the difference that this is going to offer advertisers.

I have had a color set since April, I believe it is, and something that struck most forcibly—other than the price of the set—was when my wife saw her first color television program. I think it was the *Kraft Theater*. She and the kid sat there and they oohed and aahed, not at the show which was wonderful, but when Kraft presented its first commercial in color to us. The remarks went like this—"Makes me hungry." We had just finished eating.

As they saw the melted cheese being poured over the broccoli, my wife spoke in awe about that, a very simple but a very important thing. She said, "That is exactly what the Cheez-whiz package looks like." She took the time to comment on it.

If some electronic Michaelangelo had just painted the Sistine Chapel, she couldn't have been more awe inspired by this silly little package that is on every grocer's shelf. But it is important.

What a tribute that is to color television, and what a tremendous value to any advertiser to have the public sit there and gape at the realism of a package. All women are going to react that way to commercials and the products sold in commercials for a long, long time to come.

Many of the problems that an agency and an advertiser have to face when they are doing color television are going to seem to take us back, and actually will take us back, to the beginning of black-and-white. That is a wonderful thing, I think, about television. Every one of us can remember the beginnings of black-and-white television. This is something that has grown up over night. All that color will do is sandwich what happened fast in black-and-white into fewer weeks and months than black-and-white did.

You are going to get the same problems with color we had in black-and-white.

First, you are going to get distortion. We have had it already. There will be illegibility of design, name identification, and strange abberations. That is why we and many other agencies—in fact all of them—are doing a lot of color work right now on film—and live—and commercials, too, in color to work these bugs out. This is an investment on our part, and the advertisers just as NBC has made an investment, a tremendous investment, in the imminent and wonderful future that this thing holds for us.

Here's one of the things we found, and I am sure a lot of people have done the same: we had an angel cake on color, and the wedge of the cake was out of it as always to show the height of the cake. Every place there was a shadow, the shadow was green! There will be many problems like that. The chocolate icing on the cake looked exactly like tar. These are problems that, if we can face today, we can lick by the time color is around enough to be worthwhile as an advertising medium. If you remember back to black-and-white, we had the same or similar problems.

We used a girl on one show who had a dress on—I can attest to this—and it didn't look like she had a dress on. Color did that. We have got to be very careful.

We have found that color copy requires far more simplicity than anything we have ever done in black-and-white, that backgrounds, for example, just by the very fact that they are in color, tend to distract. So we have got to keep things much more simple, and the center of interest has to be a real center of interest even in contrast to what you can do in black-and-white.

There are going to be a lot of problems. However, once we can make use of color, there is no limit to what good advertising can achieve, and whatever the added price is going to be—and I just gave you some rough figures, and they are pure guesses—it is my feeling, and that of a lot of people, that the cost will be of little consequence compared to the added values in the realism and the drama and the impact which color is going to provide.

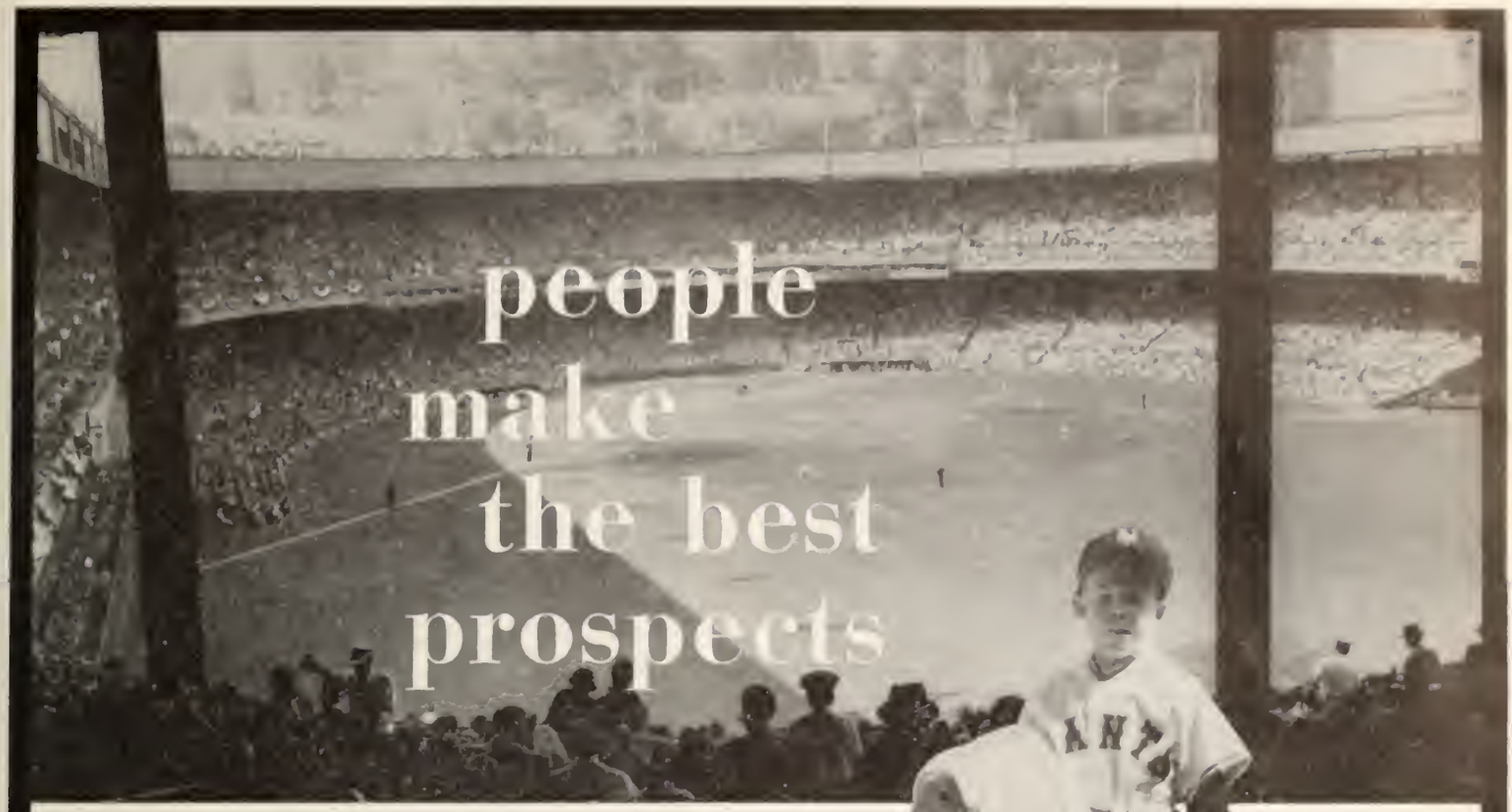
Recently I saw an Oldsmobile commercial. That is a competitive account, so I shouldn't even mention it. It was a series of two-tone blue Oldsmobiles reeling off one right after another across the screen. I don't know what the audio was. However, it was the most beautiful sight I ever saw. It made you want to do that. Black-and-white automobiles are pretty darn dull in television. They all look alike. It is very hard to differentiate between one and the other. You do all sorts of stunts. We run them in the ocean on the Groucho show. We have helicopters looking down at them. However, when you add color to it, you are going to get the same kind of appeal that the car has on the showroom floor, and when you can do that, then you are really selling.

I saw *Hit Parade* in color twice. It was pretty darn effective, just tremendous. In the middle of the show we took a trip to the tobacco fields, and those fields were just—you cannot compare the two.

Now just over the horizon—and it is not a distant horizon—is a thing called video tape, which is exactly like sound tape, except for the fact that it shows pictures. (See "Video Tape: programing revolution on the horizon" SPONSOR, 21 March 1955, page 42.)

Tape will do away with all the involved laboratory processes and expensive time delaying things that we have to face today. You will go into a studio and you will shoot something and play it back instantly. If you don't like it, you will erase it, just as you do on a sound tape. Reproductions from that are absolutely perfect because they are electronic, which is not true of the present film reproduction. This is a tremendous thing, and it is a black-and-white facility, but it is also a color facility. It is much cheaper than anything we are doing today, fast, wonderful.

I want to read you, if I may, a memorandum on this that came not out of Mars or tomorrow but out of the past, 22 October of this past year. It was sent to me from our Coast office on 27 October. "Thought you might be interested in knowing that Crosby Enterprises took the Bob Crosby show (CBS does that, too) of 22 October color-





WRCA—Radio and TV—does a big-league job of turning prospects into customers.

By keeping tuned to the *heart* of New York, WRCA and WRCA-TV ensure a neighborly reception for every sales message they carry.

Take the recent contest to select an honorary bat boy for the Dodgers and Giants. By the time the contest closed, 12,000 boys had written compositions titled "Why I Want to Be Bat Boy for the (Dodgers or Giants)." 50,000 fans saluted the winners on special WRCA Days at Ebbets Field and the Polo Grounds. And hundreds of thousands of New Yorkers cheered from the sidelines, as they watched and listened to the winners during their many on-the-air appearances.



WRCA and WRCA-TV's community promotions *always* have one sure result: they make New Yorkers good friends of the stations and good *customers* for the stations' advertisers.

By participating in these community promotions, WRCA and WRCA-TV program-personalities are solidly established as the warmest, friendliest people in town. And that's why we always say . . . PEOPLE MAKE THE BEST SALESMEN!

WRCA radio 660 **WRCA-TV·4**

NBC in New York

Represented by NBC Spot Sales

NEW YORK · CHICAGO · DETROIT · CLEVELAND
WASHINGTON · SAN FRANCISCO · LOS ANGELES
CHARLOTTE* · ATLANTA* · DALLAS*

**Bomar Lowrance Associates*

cast off the air on their new video tape process. The cost of doing same amounted to the rediculous figure of $28, and according to Crosby and our director, results were terrific. Believe it or not, they took the show off a home color receiver, so you can imagine what it might have looked like had they been doing it professionally and taken it right off the line. They said that our General Mills products looked beautiful and that the color was extremely true. I have asked to see this, as I think it would be extremely educational as well as exciting.

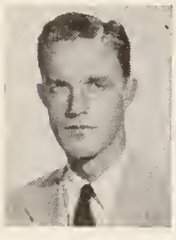
"According to Crosby, now that the Army has given them the go-ahead on video tape (this, by the way, is Bing Crosby) they are really going to town. Rumor has it that color prints will average about $8 per half-hour show (I understand it is a little higher, but not much) and black-and-white about $3.50. . . ." and so on, but that is the thing that is fabulous. In color, tape will save us a lot of time and give us great reproduction qualities.

Now, where will the new money for color tv come from? I think it is going to come from out of increased budgets. I think advertisers never realized that they would have to increase their budgets to get in black-and-white television, but if you look at any of the accounts you work on and carry back five or six years when they were worried about a radio show costing $12,000, somehow they have done it. True, the country is doing well, the entire economy is up, and so forth. Maybe it is inflation to a degree. However, I think advertisers will acclimate themselves to the increased budgets necessary for color.

However, I am also sure and others in the trade are, too, that a lot of it is going to come out of the color plates in the magazines. Magazines for a long while have been trying to knock television and their own stronghold has been the fact that they can reproduce things in color.

I think that color tv is the greatest thing that has ever hit the adverising business. Advertisers can only welcome the added facility and the wonderful selling tool that color is going to bring to us. All I can say is that we as one agency welcome color television, and the sooner the better. And we are going to help it get here all we can.

HOW WE'LL SELL COLOR TV



RICHARD PINKHAM: Color television is coming fast, and it is coming faster than 90% of the advertising business and 99% of the publishing business wishfully predict. It is coming with an express train speed that is only starting to pick up momentum now with the arrival of the 21-inch color television sets.

There are now more than 35,000,000 television sets in this country. Seven years ago there were 16,000. It took 17 years for there to be 30,000,000 radio sets in American homes and 36 years for there to be 30,000,000 electric refrigerators. I don't know how many years it will be before there are 30,000,000 color tv sets but I'll predict that it will take less time than it took radio.

Because good as black-and-white television is, color television is infinitely better. In fact, to be dramatic, we are presently living like dogs. Dogs, as you know, only see in varying shades of gray. They cannot see color at all. This may account for the woebegone expression on most dogs' faces. Think how much more enticing a good steak bone would be to Fido if he could actually see the bright red color. And the same is going to be true for people in color television.

Because to see color is to want it. Those of you who have seen shows in color I am sure will agree that it is compelling for the simple reason that color shows you things as they are. The screen suddenly reveals reality. We are so used to having reality filtered out through the smoked glass of black-and-white movies and television that we forget how really great reality is. With color, you see what is there. It even gives you a certain 3-D quality because of the spatial relationship. Color helps to add to that. It enables you to see all products better.

Because it does so, the statement of an advertising agency president recently makes real sense. He said, "We are about to have ready for our use the perfect advertising medium. Sight, sound, and demonstration in full color."

I think not quite perfect. We won't have the perfect advertising medium until television is also able to take orders electronically from the living room.

And this is quite possible, too. You may have heard the new word "center-casting." By installing a small gadget in each television set which transmits a tiny radio impulse, a central reception point can easily collect all sorts of different information from each set so equipped. What show is being watched, how the audience likes the show, and eventually perhaps it will be possible to sign on the dotted electronic line and order the product advertised without moving from an easy chair. A machine called "Ultrafax," which can scan *Gone With The Wind* in 90 seconds, will be able to take down all the orders regardless of the volume.

When this device is ready and is built into every tv set sold, perhaps at no extra cost to the consumer since the advertiser and the network would benefit so much by its presence in the home, then, indeed, color tv will be the perfect advertising medium. The imagination boggles at what this will do to the orthodox marketing patterns.

Let me get right to the point: programs, what will they be and who is going to pay for them and how?

I think the programs are going to be great, much better than they were in black-and-white, much better than they are in movie form as put out by Hollywood. I think they are going to be expensive, and I think that national advertisers are going to fight to pay for them. I agree with Bob Foreman that it is going to hurt magazines, because that is the one place presently you can go for color. I think it may even limit newspapers largely to local ad revenue.

I further believe that color television will be so effective that money spent presently on salesmen on the road selling in person will be channeled out of the sales department budget and into the advertising budget. I finally believe that color television will help explode the United States economy to productive heights that seem impossible today.

I believe that the expense of color will be adjusted to, just as the rising costs of black-and-white television are being adjusted to. Look at the situation today. Television is fantastically expensive by radio standards.

The Milton Berle show, *Caesar's Hour, The Colgate Comedy Hour* cost about $160,000 per broadcast, time and talent. The same is true of the big shows on CBS. And some of the NBC spectaculars are costing as much as $300,000 for a single broadcast, and *Peter Pan* came to $400,000, which is the equivalent of a full-fledged Broadway musical comedy.

These black-and-white costs which must be borne by the advertiser are not going down either. They are going up. As more stations are added to the basic line-ups of networks, as union scales continue to rise, as prices demanded by the performers increase, it is completely conceivable that within five years the cost of a full-hour show on one of the major networks, coast to coast live television, will be $250,000 a week—and be worth every penny of it. And when color is added, you have got to add at least 10%.

I rather challenge Bob's figures of 25 and 33%, but more of that later perhaps.

Now how many advertisers are going to be able to afford that even in black-and-white? When network radio was in its heyday, it was dominated by the blue-chip advertisers who could afford to spend millions of dollars a year in that one medium and still have enough left over to conduct their necessary campaigns in other media. In 1948, for example, just eight advertisers accounted for one-third of the total radio network billing for the year. It was almost impossible for a new advertiser to find a decent time slot on any network because the big boys were in there so heavily that there just wasn't any room.

KCOR-TV SAN ANTONIO

America's First Spanish-Language Television Station

BY RAOUL A. CORTEZ



Raoul A. Cortez, President of KCOR Stations, is shown with famous Latin-American entertainment stars at KCOR-TV inaugural.

June 10 was a red-letter day in and around San Antonio. For on that date the 50% of the population that speaks Spanish got their own television station.

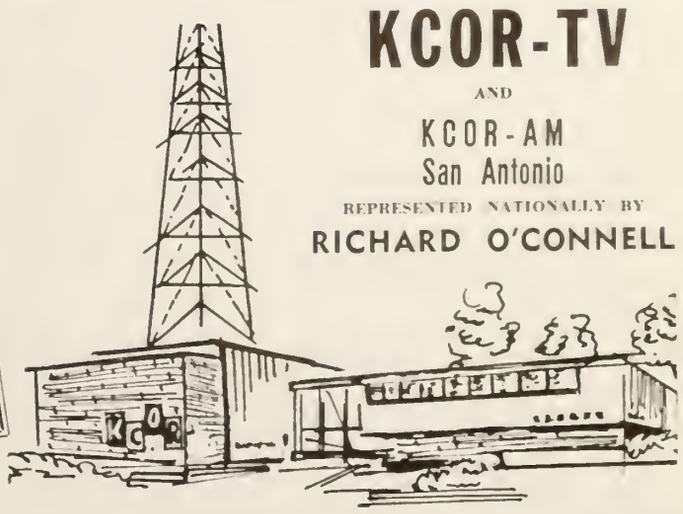
Their enthusiasm is beyond description. By June 15 a survey showed 32,800 conversions and tv set sales—all due to the advent of KCOR-TV, Channel 41. By July 15 the estimate is 50,000. Why do Latin Americans of South Texas open their homes to a Spanish-language tv station? If you have advertised over KCOR-AM or other radio stations down this way you know that their appreciation for air communications is truly phenomenal. And Latin Americans have been waiting a long time for the air medium that combines sight and sound. You can expect outstanding results from Spanish language television advertising.

Housed in a half-million dollar television building, equipped throughout by RCA, with the highest tower in the San Antonio area, KCOR-TV is designed to be now, and henceforth, the Spanish language leader in the tv field. KCOR-TV emphasizes novelty in its programming approach. Bullfights, news, and variety films are rushed from Mexico City; live entertainment by leading artists of Mexico, Spain, Portugal, and the U. S. takes up a good part of the program day; local and public service events are spot covered with a fresh approach.

My advice—keep your eye on Spanish-language tv and KCOR-TV. And don't hesitate to write me or Dick O'Connell about availabilities.

LATIN-AMERICAN MARKET FACTS IN SAN ANTONIO

HAVE HOME RADIO IN WORKING ORDER	91%
HAVE MECHANICAL REFRIGERATOR	79%
HAVE WASHING MACHINE	81%
HAVE AUTOMOBILE OR TRUCK	62%
HAVE RADIO IN AUTOMOBILE (AMONG AUTO OWNERS)	62%
HAVE TELEPHONE	40%
OWN OR ARE BUYING HOME	68%



Television started off the same way. The biggest advertisers moved in first, gained priority on the prime time, and the smaller advertisers were either frozen out completely or had to spend more money than they could afford, because they had to use the new glamor medium to build up enthusiasm in their sales and distributive organizations or lose out in the market place.

Television has changed rapidly and very dramatically in the last few years. If the same eight advertisers who accounted for one-third of the radio billing in 1948 were to dominate television in the same way, they would need a combined appropriation of over $300 million a year instead of the $60 million they spent to dominate radio. Obviously, even they cannot afford that kind of money.

Consequently, the alternating sponsorship that you are all familiar with; consequently, the participating principle like NBC's *Today, Home* and *Tonight,* the magazine concept. I believe that the same solution we applied to black-and-white television can also be applied, and, in fact, will be forcibly applied to color television. I think that only the few big advertisers who can buy an hour's worth of time a week and $150,000 worth of show and broker it among four or five different products and divisions will be able to afford color in the orthodox radio half-hour and one-hour pattern. All the rest of the color programs, I think, will be sold on a participating basis, just like *Today.*

In addition, we may have 10-second announcements, 20-second and 30-second network announcements. We will have available all-night spectaculars in color. We will also have seasonal saturation campaigns which you can buy to fit your marketing pattern. We may even have for sale five-second color billboards which will compete, I think, quite successfully with the 24-sheet outdoor billboards which get about five seconds' notice as you drive by.

Now, the conservative advertising man will continue to rebel at the idea of not owning his own television show. What about the gratitude factor, he will keep saying until the day he retires; what about the identification of the star with his product?

Well, the gratitude factor must be analyzed thoroughly before you get to know how much you really dislike it. The philosophy behind the gratitude factor is that the audience, enjoying the show, will be moved by pure gratitude to buy the product advertised, not by the persuasive copy, not by the illuminating demonstration, not because they are convinced, but because they are grateful.

That I submit is not a strong enough motivation to get people to spend money. I submit that the advertising men who cling to the gratitude factor don't have the courage of their convictions that they can move people to buy with logic and salesmanship.

On the other hand, identification of star with product is a much more important and vital subject. The answer to that one, for my money, lies in the one word, merchandising. I think that the broadcast media got into some pretty bad habits during the lush years of radio and during the first standing-room-only years of television. We kind of lost sight of the basic relationship between media and the client. We were in such a strong position in the networks that with virtually no time left to sell, we didn't have to sell. We didn't have to help make the advertising campaigns work. If we were able to make a time period available to an advertiser, he was one of the lucky ones. We had done him a big favor. From here on the success of the campaign was his problem.

Well, I believe that color television is going to force back into the awareness of networks and agencies and advertisers alike the real importance of merchandising at point-of-sale.

I believe that more and more of the big stars of television will be giving their own commercials, lending their own personal endorsements to give conviction to the advertising message. This is a healthy trend which I think will continue as we go into high-cost color production. But this endorsement by the star has got to be carried to its logical conclusion to really pay off. Of what use is it to spend hundreds of thousands and even millions of dollars a year on advertising if, at what the Spanish call the "Moment of Truth," the moment when the matador kills the bull, the moment when the customer decides between two competitive products, there is no visual reminder which says "Buy this product. Remember, it is the one George Gobel told you about."

If this opportunity is missed, the advertiser is only getting part of the potential efficiency of the advertising campaign. Television, and particularly color television, is uniquely equipped to give glamor to point-of-sale merchandising.

This then is the way I believe we will be able to sell color television, regardless of how expensive it is. By selling it in participations, by broadening the base so that even small advertisers will be able to take advantage of the enormous consumer and point-of-sale impact of this great medium.

How soon, you ask? Well, there are presently about 15,000 color sets in use. Nobody seems to be very much interested in buying 15-inch sets at $500 apiece. However, the 21-inch set is here. In addition, over 10 million black-and-white sets will be five years old this year and getting obsolescent. A lot of these owners will be sorely tempted to spend the extra money to get color. RCA predicts that by 1958 there will be 10 million color sets. I think this is a conservative estimate. I think color sets will snowball.

Just wait until the baseball games are in full color, or the football games, with the green grass and the bright uniforms. You'll see them this fall.

All very well for 1958, you may say, but what of the years between now and then. That is a tough one. The period immediately at hand presents us with the same problem identically that television had in black-and-white in 1949. We had to sell advertisers on using television at once rather than waiting for additional circulation, rather than waiting until the slide-rule boys came back and said, "Now it's a good buy." And just as in those days, those who decide to wait for circulation, those who decide to wait for cost-per-1,000 are going to miss the boat, because an advertiser's color television campaign will determine more than anything else his share of the market in color television homes. These will be the homes of the leaders in each community whose influence is felt on down the line. This is starting on a small scale now, and for those companies which need effective advertising to survive, particularly packaged trademarked brand items, the time to start color television is now, while color is still very much of a conversation piece, and the place to get the money is from management as extra budgets to insure that the company learns how to use at once the most vital selling force in history.

In addition, many such advertisers' success depends on the elan, the spirit, the enthusiasm of his selling, dealer and distributor organizations. The only way to win enthusiasm from his phlegmatic group who have long been blasé about contests and bonuses and big prizes is to do something dramatic, exciting and new, and there is simply nothing more dramatic and exciting and new than color television, and companies who have used it and those who will use it are finding out how effective this kind of enthusiasm can be.

Far-sighted advertising men recognize that color television will make new leaders in many categories of marketing. Black-and-white has already changed some white-chip products into the bluest of the blue. Whoever heard of Hazel Bishop five years ago? And color television will accelerate this change of leadership to the detriment of the big conservative companies who stand back from the new medium because it looks like an expensive luxury.

So my position is a very simple one. I think color television is coming, and coming fast. I think it will be expensive. I think the expense will be worth it. I think that

color television will be sold primarily on a participating basis. I think that the smart media men amongst the advertising agencies recognize that in color television, just as to a certain extent it is true in black-and-white television, the important thing is not the cost; the important thing is not even the cost-per-1,000; the important thing is the cost-per-sale.

QUESTIONS AND ANSWERS

Q. Will advertisers be able to use one half or a full hour's time on television time in black-and-white and still have their commercials in color, or will the webs force full color programing?
A. (From Bob Foreman) I am not competent to say what the webs will force. However, I am fairly sure there will be colored commercials in many black-and-white shows, because for that little bit of difference in the commercial you can reach the people who have color sets with color copy and do a better job on them, while your show is in black-and-white. I cannot see any reason during this transition stage why we wouldn't have commercials in color ahead of a lot of color programing. I don't know what your rule would be. I doubt if you would be faced with that problem.

(From Dick Pinkham) We are not going to force anybody.

Q. Why are there still so many good black and white movies?
A. (From Bob Foreman) Well, in the first place, I would draw no conclusion whatsoever about the advertising business from what I see, from what you see, or all of us see in large-screen motion pictures. In the first place, there are very many fewer in black-and-white. If you have noticed it, the trend is to color today in the big-screen releases. You are going to see more and more of it as television moves into color. They are going to be forced to do it. However, there is nothing comparable, because you don't have commercials in big-screen releases, and the commercials are the things that a sponsor is spending money for. Therefore, he will want to get into color.

Q. Why has color set production failed to reach predicted figures?
A. (From Dick Pinkham) I am no engineer. My connection with RCA is a tenuous one, even temporary. I think the main problem is a production problem in that in the color tube the rejections ran as high as 66%. In other words, one out of three is good enough to include in the set, the other two have to be thrown away. As soon as that bug is successfully ironed out, which, I understand, is happening in the new 21-inch tube, then they will be coming off the production line a lot more quickly.

Q. What additional charges will be made for color facilities?
A. (From Dick Pinkham) From a network point of view, the basic additional cost is in the facilities. The line cost for color television, the actual cable, is very little more. The costs of production, its facility costs, depend so heavily on the show itself. Some shows will be almost the same price production-wise as in black-and-white, others like the *Hit Parade*, which is a classic example, will be very expensive from the color point of view, running as high as 25% more. So that when you average it out time-and-talent, the total increase will be about 10%.

Somebody who spends $1 million in black-and-white can have the same campaign in color for about $1,100,000.

Q. Will the added impact of color television permit the advertiser to have less frequency in television and still maintain his competitive marketing position?
A. (From Bob Foreman) Well, it depends. If his competitor moves into color, then you have to up your frequency, too. I don't think I can answer the question like that. All I know is that there will be more impact in color, and the cost will be higher. So you will have to have less frequency to achieve what you did before. However, when the other guy moves in, you are going to have to step up your old frequency, and the rat race begins again.

Q. Will they increase the commercial time per hour to help reduce the cost-per-1,000?
A. (From Dick Pinkham) I do not think the number of commercial minutes per hour will be increased. All the pressure is in the other direction. After all, the networks are at the mercy of the affiliated stations. They are very, very adamant on that point. I think they will stay the same as far as color television is concerned.

Q. What are the all-night spectaculars you mentioned earlier, Dick?
A. (From Dick Pinkham) I believe that we will get away from predictable schedules eventually, and something like this might occur: that every night of the week would be assigned to a different producer. You might have Leland Hayward on Monday, Josh Logan on Tuesday, Max Liebman on Wednesday, and a lot of people's names who haven't come up as yet. On Monday night the advertisers would have enough faith in Leland Hayward's ability to attract a big audience just as they have enough faith in the editor of the *Saturday Evening Post* to attract a big audience. So they would buy into Monday night without even knowing what the program is going to be. It might be something like this. The first 11 minutes might be Milton Berle, the next hour and a half might be the Sadler's Wells Ballet, followed by a prize fight. The following Monday night it might be a bullfight in color direct from Madrid, followed by a dramatic show, followed by *Meet the Press*. You wouldn't know from week to week. These, I submit, would be spectaculars in color.

Q. Do you believe that the traditional package designs will be changed to benefit by color television?
A. (From Bob Foreman) Yes, definitely, because there has been a tremendous change made since black-and-white television came into the picture. I can remember six years ago when we had a package with 16 lines of type telling you how to use it on the front of the carton, and the name was in a thin script that couldn't be picked up. We changed it. Certainly, in color the same thing will happen. You are going to have to do an awful lot of playing around with your packages to accommodate color television just as we did in black-and-white, and even more so. ★ ★ ★

Reprints of Timebuying Basics will be available at $2 each. Quantity prices on request. Address Sponsor Services Inc. at 40 E. 49th St., New York 17, N. Y. Other reprints available: Tv, Film and Radio Basics

LUBBOCK, TEXAS
market via
KDUB-TV
now
316,000 watts
(MAXIMUM)



*602,900,000 POTENTIAL CUSTOMERS
$1,021,361,000 ANN. BUYING INCOME
$685,156,000 ANNUAL RETAIL SALES

The Lubbock market, consisting of thirty-eight oil and cattan-rich counties, is COMPLETELY covered by KDUB-TV. Channel 13's tremendous power increase combined with Lubbock's rapid growth gives you these increases over last years coverage data:

*Population up — 156,200
Retail Sales up — $137,492,000
Buying Income up — $265,622,000

"MORE VIEWERS PER DOLLAR THAN ANY OTHER TEXAS TELEVISION"

*S.M. 1955

affiliated CBS DuMont
KDUB-TV
LUBBOCK, TEXAS
NATIONAL REPRESENTATIVES: AVERY-KNODEL, INC.
PRESIDENT AND GEN. MGR., W. D. "DUB" ROGERS
GEORGE COLLIE, NAT'L. SALES MGR.

REP ADVICE

(*Continued from page* 53)

vision continues its unprecedented, fabulous development as the most effective advertising medium yet developed, and the advent of color on a wider basis this fall will give new acceleration to this phenomenon. Radio is being rediscovered as the most economical and highly efficient mass medium.

By contrast, print costs continue to rise and their values to fall. If subjected to measurements half as critical as those applied to the broadcast media, I doubt if half the print campaigns now running could survive.

My best fall buying tip to advertisers, therefore, would be to put their promotional dollars where they will go farthest — in radio — and where they will be most effective—in television.

Scott Donahue, sales manager for tv, The Katz Agency: Alert agencies can improve their clients' positions by securing approval of tv markets, budgets and commercials before August for fall placements. In past years most buyers of fall tv time have scrambled for their schedules simultaneously from August to mid-September, producing delays and compromises in clearances and confirmations. While the 30-day confirmation rule is partly responsible for this congestion, there are two steps that can be taken by agencies to improve their fall time-buying effectiveness:

1. Make definite budget provisions for advance starting dates. The ability to advance a starting date by as little as two weeks can make an enormous difference in the quality of the schedule obtained when buying competition is heavy.

2. Let the representative know in advance *when* you are going to buy and *what* you intend to buy. The representative can alert his stations to your upcoming needs and both will have a chance to watch for opportunities to fill your prescription. While no concrete "priorities" can be offered in most cases, advance information to the representative of *what* you want and *when* you will want it will pay off in better results for the advertiser.

Sidney J. Wolf, president, Keystone Broadcasting System: Recently one of our clients conducted a survey in Key-

COVER
LOS ANGELES
Use Spanish Radio
FOR EFFECTIVE ADVERTISING
KWKW
FULLTIME BLOCK PROGRAMS
2-1 FAVORITE 8 PERSONALITIES



representatives:
New York—Richard O'Connell, Inc.
San Francisco—Broadcast Time Sales
Chicago—Broadcast Time Sales

Stockton's Most Listened to Station



Music • News • Personalities
Represented by Hollingbery

WLS
gives you
All 3
Market...
Coverage...
Programming
Contact us or call your John Blair man TODAY!
WLS
THE PRAIRIE FARMER STATION
CHICAGO 7
890 KILOCYCLES • 50,000 WATTS • ABC NETWORK

stone towns. This survey revealed that people listen to their home town station and depend on it for news, local events, and entertainment.

This study showed that ratings in our type of markets averaged 13.4 in multiple station markets, and that in single station markets, these ratings actually rose to an average of 19.1. All of the stations surveyed were within tv coverage areas.

This study is available to advertisers and their agencies.

Robert Meeker, president, Robert Meeker Assoc.: An often quoted remark of Mark Twain's was to the effect that everyone talks about the weather, but nobody does anything about it.

With all respect to the thousands of words written, spoken and quoted recently about the fundamental value of radio, not enough agency people have put their opinions into radio contracts. Quoting again — and who doesn't — Emerson once said that reform never becomes general until it becomes a private opinion. When buyers of radio time become privately convinced of the tremendous sales value of radio, they will start again to translate it into orders. Theory is wonderful—but orders are better. The faith that industry once had in radio years ago, and the sales volume that radio created, made it possible for this same industry to have enough money available today to invest it in radio's younger brother, television. The golden egg that radio put—not laid—in the nest is being hatched today. But never forget that where there's an egg, there was a rooster.

There is little need of giving tips on television spot buying today—it is a problem only of getting acceptable time.

Tom McFadden, v.p.-director, NBC spot sales: During 1955-56, more tv stations and advertisers will be using eight-second station I.D.'s. The advantages offered by the eight-second I.D. over the conventional 10-second shared announcement are many: The audience's attention is focused exclusively on the advertiser's message; greater flexibility of art work; and lower production costs. A new specifications book, soon to be issued by NBC Spot Sales, will provide full details.

Further, many more advertisers will be saturating close to 100% of their prospective customers by taking ad-

KFAL
A BIG LOCAL MARKET
MORE THAN 65000
RADIO FAMILIES
Fulton-Mexico-
Columbia-
Jefferson City
KFAL COVERS!
30 COUNTIES—½ MV.
INFLUENCES SALES!
FROM DAWN TO DUSK
STUDIOS & OFFICES AT
FULTON, MISSOURI
Represented Nationally By
Benton Paschall Company


Portland Grad Works in Film
Ever since his graduation from Northwest Radio & Television School's Portland Studios nine months ago, Otto Allen has been working as Film Director for WKNX-TV in Saginaw, Michigan.
Broadcasters, agencies, and production companies all over the country are finding that screened, professionally-trained graduates like Otto are saving them both money and time. Let us help you by referring qualified people to you with complete details, as they fit your specific need.
There's no charge, of course, and we assure you of prompt, personal attention.
Write or call collect, John Birrel, Northwest Radio and Television School, 1221 N. W. 21st Ave., Portland 9, Oregon.
We have schools in Hollywood, Chicago, Washington, D. C. and Portland.

Covering the entire Northwest from Spokane
N
W
E
S
PEOPLE LISTEN WHEN - MONEY TALKS
KGA HAS THEIR EAR WITH THE FABULOUS "KASH BOX"—a program that has to date GIVEN AWAY MORE THAN
$3,885.00
That's a small investment for the big sales it gets for the products advertised. You'll sell more for less when you advertise on KGA's KASH BOX program.
NATIONAL PRODUCTS THAT KNOW RESULTS . . . FROM KGA!
Reps.: Everett-McKinney, Inc
New York, Chicago,
Los Angeles, San Francisco
KGA
Box 141 - Spokane, Wash.

the
big
look



is
to

kbis

bakersfield
california

970

DOMINATING CALIFORNIA'S SOUTHERN SAN JOAQUIN VALLEY WITH POPULAR MUSIC AND NEWS 24 HOURS A DAY!

representatives:

SAN FRANCISCO DAREN McGAVREN

NEW YORK
CHICAGO
ST. LOUIS
LOS ANGELES
ADAM YOUNG JR.

vantage of the tremendous cumulative audiences which spot radio offers. Saturation advertising will become the basic buying pattern; the days of the two or five announcements per week buying pattern are definitely gone.

John E. Pearson, John E. Pearson Co.: I suggest that advertisers and agencies take a good, long look at local personality programs on all stations. Surveys show that this local programing far out-pulls the network.

However, I would recommend that these local personalities be considered in all time segments. The 7-8:00 a.m. slot is not the only high tune-in period on radio. Radio costs are low in comparison to rates for other media. Advertisers should consider using radio with great frequency, since they can do this with a limited budget.

Frequently, advertisers restrict themselves to the use of minute announcements. They overlook the great potential of program buys. Personality shows can be bought on most stations in five-, 10- or 15-minute segments. The five-minute newscast too is an outstanding buy. A check of most rate cards will prove that a five-minute newscast can be bought for only slightly more than a minute announcement, and the impact and merchandising possibilities are infinitely greater.

★ ★ ★ ★ ★ ★ ★ ★

"Broadcasting is a force in its community, not alone because it delivers the news, and fair comment upon it, not only because it entertains and educates, but also because it has a conscience that is in tune with its home town. Any broadcaster who places a higher value upon economic progress than upon that 'conscience with the community' will not prosper very long."

HAL FELLOWS
President
NARTB

★ ★ ★ ★ ★ ★ ★ ★

Lloyd G. Venard, president Venard, Rintoul & McConnell: In time of prosperity, advertising dollars compete not only with competitive products but for dollars that might be spent for other items. Therefore, market study is increasingly important. Rely increasingly on district sales managers and food brokers for market conditions as well as for relative strength of tv and am stations in markets. District sales managers know market conditions and station dominance six to eight months ahead of published surveys. Decline of network station popularity and in-

KXLA

LOS ANGELES
SPECIALIZES
IN TWO THINGS

1. WESTERN & HILLBILLY MUSIC 24 HOURS A DAY.

2. RESULTS FOR ADVERTISERS 7 DAYS A WEEK.

★ ★ ★★ ★ ★★ ★ ★

For PROOF that specialization pays, contact—

KXLA 10,000 watts 1110 kc

Loyal K. King, P. & G. M.

ATTENTION, RADIO SPONSORS

NOW YOU CAN REACH
THAT BIG RICH
CHICAGO BILLION DOLLAR
NEGRO MARKET

721,500
LATEST FIGURES

"JAM WITH SAM"

The disk jockey show that is the talk of the town

Monday Thru Saturday—
9:30 P.M.-12:00 M.

WGES—5,000 Watts —
1390 Kc.

PARTIAL LIST OF SPONSORS
ARMOUR—Carnation—Coca-Cola
Ebony Magazine—Illinois Bell
Telephone—Lucky Strike
Miller High Life

WRITE, WIRE OR PHONE FOR AVAILABILITIES

SAM EVANS PRODUCTIONS
203 N. Wabash Ave., Chicago, Ill.
Phone Dearborn 2-0664

IN EVANSVILLE INDIANA
WISE BUYERS CHOOSE



THRIFTY FIFTY

SALES WITH SHOWMANSHIP
HIGH NOON RANCH
Mon. thru Fri.—11:45 to 12:15
Featuring Doug Oldham and the Dixie Six, Jeannie Lamb and Ulysses Carlini—the tops in "live local" programming.
PARTICIPATIONS AVAILABLE
Represented by
MEEKER TV, INC.—ADAM YOUNG
ST. LOUIS

IT WENT
CHANNEL 50

with HIGHER INCOME than the National

Montanans Buy More!
KGVO-TV Sells 'em
MAGNIFY YOUR SALES
IN THIS STABLE $140,000,000.00 MARKET
CBS KGVO-TV MISSOULA MONTANA
• University City
• Rich Lumbering and Agricultural Area
GILL-PERNA, reps.
167 Mountainous Miles from Spokane

creasing number of tv stations plus switching of networks in tv requires real market analysis not from books but from the market itself.

Wythe Walker, president Walker Representation Co.: My suggested "buying tip" is to radio station owners. I suggest they don't "buy" network encroachment in national spot sales. Fall appropriations will be good. How much of them go to the stations rests entirely with the stations. No station can have its cake and let the networks eat it.

I hope tv stations never "buy" the idea of becoming an outlet for network encroachment in national spot. There's no sense in giving away what they used to sell.

J. J. Weed, president, Weed Television Corp.: Radio and television are both tremendously powerful media. In spite of the fact that they both use the magic of electronics to reach the public, they are very different from each other. They are different in their impact upon the listener or viewer, they are different in the techniques which must be used to secure the best results and they certainly vary in cost.

My suggestion, therefore, is that advertisers and their agencies separate radio and television in their thinking, look to each for the type of results each individually is uniquely capable of and plan their advertising approach and expenditure accordingly.

Adam J. Young, Jr., president, Adam J. Young, Jr.: The best buying tip I can pass on to accounts for this fall's buying is to make plans well in advance of the starting date. It appears that the more important television and radio stations are going to have very tight schedules during the coming fall season and I believe the advertisers who get in there first are going to be able to do better than those who wait too long.

I think that most advertisers and agency people realize how difficult it is going to be to buy good television time during the coming fall but I strongly suspect that few realize that it is going to be almost as tough to buy good radio time.

My advice, therefore, is to make plans early and buy time as early as the stations will accept orders. ★ ★ ★

Muncie leads the nation!



31½ hours per week

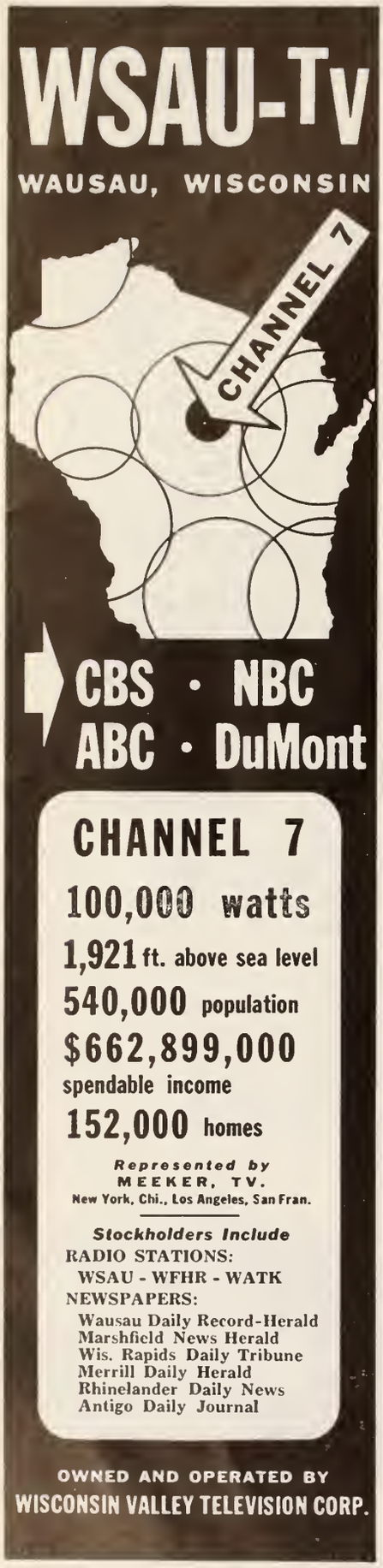
1st { Muncie is 1st in the nation in HOURS PER WEEK SPENT VIEWING TV
WLBC-TV is 1st choice in MUNCIE FOR TV VIEWING

They really go for TV in Muncie as proven in a recent nation-wide survey made in 34 cities by the American Research Bureau. The average Muncie family spends 31½ hours per week watching television . . . more hours per week than any other city! WLBC-TV leads in Muncie according to the November A.R.B. Report, telecasting from 7 A.M. to 11:30 P.M.

CBS - NBC - DUMONT - ABC NETWORKS

WLBC-TV
CHANNEL
49

MUNCIE, INDIANA



NETWORK ADVICE

(*Continued from page* 48)

these broadcasts is spectacular. Other clients, on the other hand, still choose to buy radio by the hour or half hour, in order to create a special atmosphere in which to do their selling. This was one of the major considerations behind the new *Woolworth Hour* on CBS Radio Sunday afternoons.

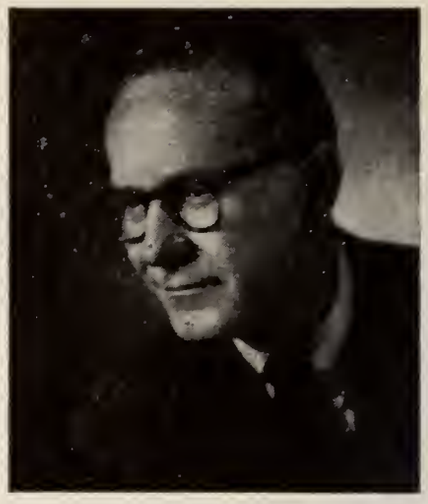
In radio, as in any medium, the advertiser must interest the customer, and this means having *good commercials* as well as good programs. Granted, radio is inexpensive. But this is no reason for commercials to be inexpensive. They should be every bit as imaginative as those prepared for the most costly television program. They should be as carefully written as those prepared for the most expensive four-color magazine spread.

The major trend in selling today seems to be diversity. It is no longer fashionable, or even practicable, to concentrate on one medium at the expense of others. We have been accustomed to thinking of the automobile companies, for example, as "newspaper advertisers." Yet today all the major manufacturers are represented not just in newspapers but in magazines, television and in network radio. Even advertisers who have literally built their companies in one medium, today are beginning to branch out. Hazel Bishop created one of the nation's largest cosmetic firms by using virtually nothing but television. Today, they have begun spreading into other media, and it is significant that they have not overlooked network radio. Beginning this summer, they will be on CBS Radio nearly an hour every week.

RADIO

Thomas F. O'Neil, president, MBS: The coming season will find radio entering a new phase of selling and programing. The trend—and it is quite obvious — is toward multiple broadcasts and shorter time period purchases. Actually the most popular categories, according to a recent survey of advertisers include the 15-minute broadcast, accounting for 52% of all segments sold; the five-minute broadcast, accounting for 21% of all segments sold, and the five-minute participations, a newcomer to network

(*Please turn to page* 300)



NORMAN BOGGS
V.P. in charge of sales
Don Lee Broadcasting System

LIKE MOST "Newsworthy" BROADCASTING EXECUTIVES Mr. BOGGS' LATEST BUSINESS PORTRAIT IS BY...

Jean Raeburn

Photographers to the Business Executive
565 Fifth Avenue, New York 17—PL 3-1882

It could happen to you... or the

strange, strange story of

2-52

week contracts

It could happen to you... or the strange, strange story of two 52 week contracts

by Norm Glenn

To begin with, this is a true story. And this is exactly how it happened—so help me.

I was sitting in a stuffy hotel room in the French Lick Hotel, French Lick, Indiana, listening to Todd Storz, Bob Enoch, Chuck Balthorpe and other members of the AIMS group of independent stations exchange chatter, ideas, and jokes. Came a lull in the conversation and Larry Reilly, WTXL, Springfield, said: "I guess I shouldn't lay myself open like this, but I sure want to thank Norm Glenn for a fat 52-week contract from Household Finance."

Suddenly I was all ears. "Who, me?" I asked.

"Well, SPONSOR anyway," said Larry. "My last ad was clipped from the magazine by the client and he showed it to me when he came to Springfield. The contract he gave me totaled $2600."

"I'll double that," said Sherm Marshall, WOLF, Syracuse. "The same guy clipped my page from SPONSOR and signed up for 52 weeks. Only my contract came to $5200."

"Honest, fellers?" I asked.

"Honest," said Larry and Sherm.

"Nobody will believe this gold-dust-twin story," said I.

"Do you want my affidavit?" said Sherm.

"No," I said, "a letter will do."

Trade paper advertising is often regarded as an "intangible" purchase. But, WTXL, WOLF, KBTV, KPQ, WPAL and many other tv and radio stations will argue the point — at least with respect to SPONSOR, The magazine radio and tv advertisers use.

this is what Larry wrote

1490 KILOCYCLES
250 WATTS, FULLTIME

WTXL

W SPRINGFIELD, MASSACHUSETTS

LAWRENCE A. REILLY, President
JAMES L. SPATES, Vice President

June 20, 1955

Mr. Norman R. Glenn
Editor and President
SPONSOR
40 East 49th Street
New York, N.Y.

ear Norm:

Here is a success story I'm sure you'll want to
r about because it backs up what you have been saying
many years, that SPONSOR is the magazine that people

One of the full-page ads we ran in SPONSOR was
ly responsible for getting W T X L a fifty-two week
t for twenty spots a week. It's a fact, Norm, and
how it happened.

The Eastern Manager for a well known finance
ade a flying visit to town one day and, while
ed a phone call to our office. An hour later
ure was on a nice juicy contract. Then, I
ow he happened to call W T X L.

e opened his brief case and pulled out a copy
rn from SPONSOR, across which he had written
there is a case of a fine piece of over-the-
s that came our way just because the key
all this station when in Springfield."
and acted on it.

Cordially yours,

Larry Reilly

Lawrence A. Reilly
General Manager

this is what Sherm wrote

WOLF

CIVIC BROADCASTING CORPORATION

Van Rensselaer and Kirkpatrick Streets, Syracuse 1, N. Y.

June 28, 1955

Mr. Norman R. Glenn
SPONSOR
40 East 49th Street
New York 17,
New York.

Dear Norm:

Just finished a phone conversation with R.J. Hall of Household Finance Corporation in which he indicated he was renewing his year-round contract with us for another year. As I told you at French Lick, he was influenced to WOLF in the first place by our page ad in SPONSOR.

This one account has more than paid for our trade journal advertising during the last two years.

Sorry I'll miss you on my July trip to New York, but hope you have fund on that vacation.

Cordially,

CIVIC BROADCASTING CORPORATION

Sherm

SPONSOR

SPONSOR THE MAGAZINE RADIO AND TV ADVERTISERS USE

gets "tangible" evidence from everywhere

from Pat O'Halloran in Wenatchee, Washington

WPAL 730

1000 watts

Mr. Norman R. Glenn, publisher
Sponsor Publications Inc.
40 East 49th Street,
New York 17, N.Y.

Dear Norm:

I know you like "off-beat" letters. So bear with me and you'll find this one fits that classification.

About three years ago we entered into a national promotion campaign, using only SPONSOR, with a series of ads featuring our "Pal" trademark and outlining the specialized music programming and high ratings of WPAL. We continued this ad schedule for two years.

During the period in which the ads were running I was constantly amazed at the strong identification of our little dog. After our ads had been running about six months time buyers would say, "Say, aren't you the fellow from the 'little doggy' station." Soon I replied, "Oh yes, you're from the 'little doggy' station."

All this leads up to the fact that since we've been out our identification has slipped, and we need the push that SPONSOR can provide.

So we'd like to reinstate our schedule of twice per week effective with the first April issue, once a month for one year. Lots of new time buyers in the business who ought to get acquainted with "Pal."

Would you be good enough to send me a contract—same rate. I trust.

Cordially,

Lonny

Lawrence Moore
Executive Vice President

from Lonny Moore
in Charleston, South Carolina

Colorado Television Corporation

KBTV

JOSEPH HEROLD
Station Manager

March 2, 1955

Mr. Edwin D. Cooper
Western Manager
SPONSOR Magazine
6087 Sunset Boulevard
Los Angeles, California

Dear Ed:

I found, while on a sales trip to New York, that timebuyers do look at the ads in SPONSOR. KBTV ran a full-page ad in the January 10th issue of SPONSOR which coincided with my sales trip to New York. Quite a number of timebuyers mentioned they had seen the KBTV ad and were quite impressed with the story on the program ratings of KBTV.

Sales results on the trip were excellent and I am firmly convinced that our ad in SPONSOR helped to pave the way in connection with many of our sales pitches.

Kindest regards.

Sincerely,

Joe Herold

Joseph Herold,
Station Manager

JH:ch

from Joe Herold in Denver

MOST LISTENED TO IN CENTRAL WASHINGTON

5,000 Watts

WENATCHEE WASHINGTON

KPQ

Mr. Edwin Cooper
Western Manager
Sponsor Magazine
6087 Sunset Boulevard
Los Angeles 28, California

Dear Ed:

June 8, 1955

Every now and then we hear from our friends in the local telling us what a good job we do and how much they like it. Maybe you would color a "satisfied customer" letter from us.

Our copies of SPONSOR [illegible] reprint our sales message to the national field didn't just happen. We asked a lot of questions and knew we should see, and more than 90% said "SPONSOR."

Best of all, although we're only in our second year as a SPONSOR advertiser, our national [illegible] has increased 25%.

Sincerely,

Pat

Pat O'Halloran
Sales Manager

FIRST

in

Rockford, Ill.

second largest machine tool center in the nation

10th annual Consumer Anaylsis Survey *

Results:	DISTRIBUTION OF LISTENERS
WROK	25.6%
Station B	13.5%

WROK has twice as many listeners as Rockford's #2 station

*Illinois Research & Survey in coordination with Illinois Daily Newspapers Markets and Winnebago Newspapers, Inc.

WROK

AN ABC AFFILIATE

Full Time for more than 30 years

John J. Dixon, Gen. Mgr. — H-R, Nat'l. Reps.

selling which accounts for 12%.

A few months ago we made a six-figure investment with the J. A. Ward research organization in one of the most ambitious research projects ever undertaken by a single network. Its basic theme was to study people and their listening habits. We sought the answer to "How Typical Americans Spend Their Day." We wanted to know how many people listened to radio each day, how long they listened, and where? Also how much of this listening was in the car, how much in the kitchen, the living room and when were the best times to reach them in each of these locations.

The findings proved astounding. We discovered that in a typical day 77,568,000 different people listen to their radios. And their listening habits have taken on new significance.

Radio today is a concurrent activity, done while the listener is driving—

★ ★ ★ ★ ★ ★ ★ ★

"The war between copy and research, which goes back to the 1930's, has cost advertisers millions and millions of dollars and has kept the advertising profession from reaching its proper level of performance. Peace and a new kind of cooperation are being achieved and should be speeded up for the good of all. Three things are behind this: 1) motivational research instead of "opinion" research; 2) a new kind of communications research and 3) the activation of research and copy planning committees inside the agency."

ALFRED J. SEAMAN
Executive V.P. & Creative Director
Compton Advertising
New York

★ ★ ★ ★ ★ ★ ★ ★

cooking — making up the beds — or, even making up the marketing list. Actually, more listening is done in the morning in the kitchen than in any other place. And this new style of listening is no longer done all at once —in the same half hour. You can no longer reach as many people through radio at a specific hour as was possible in pre-television times—but within the average day you can reach more than 50% of all Americans.

And that is the prime reason for the growth and success of scatter programs in radio today. We, at Mutual, have found the answer to cope with this phenomenon. Flexibility of time buys is the keyword at Mutual. We can help an advertiser reach the class of people he wants to reach—and at the proper hour, too. We look forward to prosperous years by meeting each new problem each new day in a new and challenging way. ★ ★ ★

now MAXIMUM POWER 100,000 watts

KYTV Channel 3

SPRINGFIELD, MISSOURI

NBC-ABC AFFILIATE



In the BIG MIDDLE of a BILLION $ $ MARKET!

283,600 FAMILIES WITH

$1,146,950,000 SPENDABLE INCOME
(Sales Management May 1954)

84,500 TELEVISION SETS IN AREA
(Television Magazine Report March 1, 1955)

The ONE way to reach ALL of MISSOURI'S 3RD LARGEST MARKET!

R. L. STUFFLEBAM
Commercial Manager

NATIONAL REPRESENTATIVE
GEORGE P. HOLLINGBERY
NEW YORK CHICAGO
LOS ANGELES ATLANTA
SAN FRANCISCO

ORIGINATING STATION ABC
"OZARK JUBILEE"

El Paso County
5th in Texas
In Drug Store
Sales*

KROD-TV NEW MEXICO EL PASO TEXAS channel 4

TEXAS' TOP TEN COUNTIES

1—Dallas County (Dallas)	$37,611,000
3—Harris County (Houston)	37,219,000
3—Tarrant County (Ft. Worth)	18,926,000
4—Bexar County (San Antonio)	17,828,000
5—EL PASO COUNTY (EL PASO)	8,744,000
6—Jefferson County (Beaumont)	8,356,000
7—Travis County (Austin)	7,818,000
8—Nueces County (Corpus Christi)	7,811,000
9—Lubbock County (Lubbock)	6,613,000
10—Galveston County (Galveston)	6,078,000

*1955 Sales Mgmt. Survey of Buying Power

KROD-TV
CHANNEL 4
EL PASO TEXAS
CBS - DUMONT - ABC

AFFILIATED with KROD-600 kc (5000w)
Owned & Operated by El Paso Times, Inc.

Rep. Nationally by the BRANHAM COMPANY

When you buy
KLX
you buy the entire
$3 BILLION
San Francisco bay
area market!

IN THE EAST:
Grant Webb & Co.
New York, 270 Park Ave.
Murray Hill 8-4254
Chicago, 69 W. Washington
State 2-3155
Detroit, 600 Woodward Ave.
Woodward 1-8290

IN THE WEST:
Tracy Moore & Assoc.
Los Angeles,
6381 Hollywood Blvd.
Hollywood 2-2351
San Francisco,
607 Market St.
Garfield 1-0426



OR CONTACT KLX OFFICES:
Tribune Tower, Oakland, GLencourt 1-0660
Monadnock Bldg., San Francisco, EXbrook 2-5790

Bud Foster, General Manager

BRIEFLY

The size and wealth of Texas are widely discussed but infrequently documented. WFAA, Dallas, has a 90-page brochure designed to bear out North Texas' contentions of wealth and prestige with pictures of Dallas and some of its newest buildings.

* * *

A new group has been formed in the tv industry devoted to producing better shows through more thorough knowledge of the lighting problems that are present in the trade. The Society of Television Lighting Directors, with headquarters in New York, has a membership of over 80 network lighting directors from the three major networks. The Society will set standards, discuss new equipment, exchange views on various problems in their realm, publish pamphlets.

* * *

The latest promotion on its way to admen by KNX, Los Angeles, is also designed to be their hottest. A thermometer, with the temperature scale drawing attention to 84 degrees, points up the station's claim that 84% of the radio families in the Metropolitan Los Angeles area listen to KNX in the course of a week. A series of illustrations on the thermometer card also draws attention to other high spots of KNX's coverage.

* * *

Radio strength and coverage figures have been expressed in nearly every possible dimension, but Nashville's WSM has come up with a new measurement. WSM covers 250,000 gourds, according to Farm Director John McDonald.

When McDonald found that the familiar gourds that once were common in almost every home were now something of a rarity, he got a supply of the seeds together and then offered them to his listeners. Accordingly, listeners to McDonald's *Noontime Neighbors* sent in for the seeds which the station reports will result in the harvest of 250,000 gourds this year.

* * *

When San Antonio golfer Joe Conrad won the British Amateur Golf Championship, KITE News Director Coit Butler had a phone interview with Conrad on the air in less than an hour. KITE's speed in reaching Conrad was understandable since it was the first time that a Texan had ever won the Championship, though it had been won by Americans nine times previously.

Mr. Advertiser:
DON'T LOOK DOWN ON SOMETHING YOU HAVEN'T LOOKED UP!

SPECIALIZED NEGRO PROGRAMMING

With 100% Negro programming personnel, KPRS is effectively directing the buying habits of its vast, faithful audience. Your sales message wastes neither time nor money in reaching the heart of its "preferred" market. Buying time on KPRS is like buying the only radio station in a community of 118,000 active prospects.

1,000 W. 1590 KC.
KPRS
KANSAS CITY, MISSOURI
For availabilities call Humboldt 3100
Represented Nationally by—
Joseph Hershey McGillvra, Inc.

if there's an AIMS station in the market-
it's the BEST INDEPENDENT!

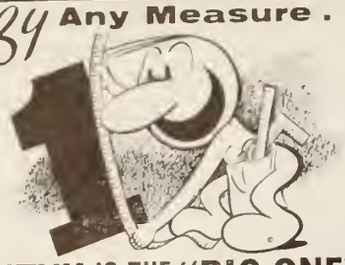
Boston	WCOP	New Orleans	WTIX
Cleveland	WDOK	New York	WINS
Dallas	KLIF	Omaha	KOWH
Denver	KMYR	Portland, Ore.	KXL
Des Moines	KCBC	San Antonio	KITE
Evanston, Ill.	WNMP	San Francisco	KYA
Evansville, Ind.	WIKY	Seattle	KOL
Houston	KNUZ	Springfield, Mass.	WTXL
Indianapolis	WXLW	Stockton, Cal.	KSTN
Jackson, Miss.	WJXN	Syracuse	WOLF
Kansas City	WHB	Tulsa	KFMJ
Huntington, L.I.	WGSM	Wichita, Kan.	KWBB
Louisville	WKYW	Worcester, Mass.	WNEB
Milwaukee	WMIL		

Canada
Calgary, Alberta, Canada CKXL
New Westminister, B.C. CKNW

Only one in each market
AIMS
Membership by invitation only

RADIO GROUP

By Any Measure . . .



KTVH IS THE "BIG ONE"
IN THE WICHITA AREA

Strong CBS shows, plus high-interest local programming (day and night), put KTVH first in Wichita, Hutchinson, and the entire Central Kansas area. Pulse (March 1955) and ARB show KTVH first, by far! WINDY says, "To be a big ONE, join a big ONE."

KTVH
HUTCHINSON

VHF 240,000 WATTS | CBS BASIC—DUMONT | CHANNEL 12

Represented Nationally by H-R Representatives, Inc.

KTVH, pioneer station in rich Central Kansas, serves more than 14 important communities besides Wichita. Main office and studios in Hutchinson; office and studio in Wichita (Hotel Lassen). Howard O. Peterson, General Manager.

FIRST IN PUEBLO COLORADO KKTV

CHANNEL 11
FIRST IN COLORADO SPRINGS, TOO

Covering Colorado Springs and Pueblo for CBS, ABC, and DuMont television networks

NATIONAL SALES OFFICE
KKTV, PUEBLO, COLORADO

Represented by GEO. P. HOLLINGBERY

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40 EAST 49TH ST.

(*Continued from page* 12)

SEPARATE CONVENTIONS?

How many stations feel that this year's NARTB joint convention of radio and television ought to be the *last one* — and that henceforth, our esteemed trade association should operate two *separate* conventions—one restricted to radio only, the other to television?

The split of competition is now obvious. The good of such conventions is now divided, and with the increasing emphasis being placed on tv, it is high time the *radio only* interests had a meeting to themselves. . . .

Personally, we see no more reason to attend any future convention where tv dominates than to go into a motion picture or newspaper publisher convention. We have elected to follow the radio only course and know there are many others who would welcome a fast-moving meeting of sales and program and promotion ideas applicable to *radio*.

Such a change is inevitable. The question is, will the NARTB management recognize it, before radio forces the action?

And why don't you trade press people get behind a display of ontstanding radio station promotion ads, booklets, etc., from every state. Perhaps a few awards or recognition might stimulate wider participation.

STEVE CISLER
President
KEAR, San Francisco

COLOR PROGRESS

Sincere congratulations to the Tierney Co. and WCHS-TV for their vision and courage in joining the ranks of the pioneers of color tv. When WSAZ-TV inaugurated color network service in March, 1954, there was a general apathy on the part of the public for this miraculous new development. We have seen a heartening increase in interest and response both within and outside the industry since the overwhelming success of our *Peter Pan* presentation both in monochrome and color. When WSAZ-TV began local color program originations in March of this year it was with the hope that this new service could be rapidly made available to the public in significant numbers. Now with both stations serving substantially half-a-million tv homes with network and local film color programs, the public will be the greatest beneficiary.

We confidently expect the advent of the new simplified circuit, 21-inch tube color sets to achieve widespread public acceptance by fall of this year. We are confident that color tv will be in general home use in 1956, with a subsequent impact on the social and economic structure of the nation that will be phenomenal. Now that both major tv outlets in this area have completed the giant investments and complex technical improvements necessary to originate color pictures, the public may well be proud of this comprehensive service. Between WCHS-TV and WSAZ-TV, it is likely that there will be available in the area 12 to 20 hours of regularly scheduled color programing weekly, before fall.

L. H. ROGERS
V.P. & Gen Mgr.
WSAZ-TV
Huntington, W. Va.

The **CALIF.-ORE. TV TWINS**

KIEM CHANNEL 3 Eureka, Calif.

KBES CHANNEL 5 Medford, Ore.

two markets one billing

MARKET FACTS

POPULATION 291,906
FAMILIES 91,220
RETAIL SALES $378,018,000
CONSUMER SPENDABLE INCOME .. $426,188,000

"The Calif.-Ore. TV TWINS bridge the gap between San Francisco & Portland with EXCLUSIVE VHF Coverage on Channels 3 & 5."

CBS

for CALIF.-ORE. TV TWINS
call Don Telford, Gen. Mgr.

or ask HOAG-BLAIR national representatives

WBOW
1927

WBOW
1930

WBOW
1935

WBOW
1940

WBOW
1945

WBOW
1950

WBOW
1955

For 28 years your Growing Salesman in the Greater Wabash Valley

WBOW
1230 kc NBC 250 w
TERRE HAUTE, IND.

Always Pleasing
Always Serving
Always Selling

Ask
WEED & CO.
They *Know* the Story



Fall Facts Basics No. 9

When SPONSOR published Fall Facts No. 1 back in 1947, it contained 68 pages and under 25,000 words. With this ninth Fall Facts issue, SPONSOR reaches a new record size of 304 pages containing over 100,000 words.

This growth is a reflection of the dynamic rise in importance of the air media themselves over the past eight years. Where radio in 1947 billed a total of $506,400,000, radio and tv together in 1954 billed $1,417,200,000 (by McCann-Erickson estimates). At the same time the percent of total advertising dollars going to the air media has risen almost 50% between 1947 and 1954.

Fall Facts was designed to provide advertisers and agencies with the overall briefing they need to make wise fall buying decisions—and to serve the year-'round as a desk-top manual of the air media. The fact that it takes four times as many pages to do the job today is an index of the increasing complexity as well as growth of the air media.

It was out of a desire to cut through the complexity that SPONSOR has always taken a simple, down-to-earth approach in Fall Facts. The question-and-answer style was introduced in 1950 in order to pinpoint each topic for readers. Radio Basics was introduced in 1951 to give readers the fundamental facts about radio, charted and sorted for easiest understanding. Television Basics followed in 1952 and Film Basics in 1954. With this issue SPONSOR presents the completely new Timebuying Basics, a 40,000-word book-within-a-book on timebuying.

The word basics so well expresses the editorial objective of Fall Facts that this year we decided the issue should henceforth be called Fall Facts Basics.

What's in Fall Facts Basics that you must read now for immediate guidance? We've asked SPONSOR's 10-man staff, who've been hard at work preparing Fall Facts Basics over the past two months, to answer that question. Each staff member who headed up research and writing on individual Fall Facts Basics sections was assigned this job: "Tell the readers—briefly—what's in your section for them." In their own words, this is the staff's report:

TELEVISION: "In researching television, we had assumed that this year would find spot buyers anticipating an easier job clearing nighttime availabilities. But it's apparent advertisers who have had any such notion will be in for a surprise. In fact, as our coverage of spot tv availabilities indicates (page 64), advertisers will do well to start buying earlier this year.

"Several reps point out that even where plans for a campaign are not quite set advertisers would be smart to suggest that timebuyers notify reps about the account's needs long in advance.

"One conclusion we've reached, and this seems quite important in planning for the coming year, is that a major national advertiser should not allow the tight nighttime situation to hold him back from planning a spot tv campaign. The account with substantial, long-term plans will eventually come up with the right kind of slots even where the picture at night is bleak for the smaller account with less bargaining power.

"Advertisers who have been thinking about daytime, ought to be on the alert to move fairly soon. There's more interest in daytime spot.

"On the network front it seems apparent to us that clients who have network programs in prime time will experience more impact this fall than ever. Even more than in the early days when people used to crowd around sets, a dozen to a living room, and eat you out of house and popcorn. Tell your dealers to stock up. And tell 'em like you mean it if you have a piece of the audience network television will deliver this fall.

"We might point up for the readers the fact that we have a complete chart of the nighttime and daytime television lineup for next fall (as far as it's yet set) on pages 90-95. Useful for both spot and network considerations."

RADIO: "A lot that's going to happen this fall in spot radio is a culmination of the things we've been reporting on in SPONSOR over the past few years. Our research in the past has shown strong reasons for radio effectiveness. Now many of the points we've been making seem to be increasingly accepted and reflected in buying plans.

"Our conclusion is this: Admen will do well to think about buying spot radio a good deal earlier than last year because more accounts are active and availabilities are tighter. And that's true of nighttime as well. There's something of a nighttime rediscovery trend running in fact.

"Network radio merits really close study on the part of the advertiser who has been putting his money into other forms of air media over recent years. This is a new medium. The conventional pattern of half-hour show sponsorship is almost non-existent. Net radio today is a multi-unit and smaller-unit buy. Maybe our enthusiasm is showing but we can't help but think a lot of print budgets will get a very careful screening alongside the advantages this new network radio has to show."

BASICS: "Television, Film and Radio Basics have so much meat, all we can say is: read 'em, file 'em, stuff 'em under your desk blotter. When you need the fundamental facts, they'll be there. But the big new service in this issue is Timebuying Basics.

"We took the perhaps 100,000 words that were spoken at the RTES Timebuying and Selling seminars at Toots Shor's in New York and boiled them down to a 40,000-word book. It covers every aspect of timebuying—and that doesn't mean merely the aspects of concern to buyers alone. This is for everybody in the business. There are talks which make the technical side of radio and television clear. Talks on agency-seller relations. And in the give and take of post-session question and answers, which we've retained as caught by a stenotypist, you get the real flavor of the business. What else can we say? Tell 'em to read it."

* * *

After two months of digging, editing, digesting, SPONSOR's staff isn't in the mood for inhibitions. Neither are we. So we'll tell you: Read it.

WWDC 2nd.

in Washington, D.C.*

WWDC has the second biggest audience in Washington—12 hours a day, 7 days a week! At WWDC's low rates, it's really *first*—on a results-producing basis. Get the whole story from your John Blair & Co. man.



*Complete Pulse: In-home Jan.-Feb. 1955, Out-of-home Jan. 1955 - 6:00 AM to 6:00 PM

the SWING is to ABC and KMBC-TV

Kansas City's Most Powerful TV Station



KMBC-TV is proud to announce its new television affiliation (effective September 28) with America's most dynamic and fastest-growing television network, the American Broadcasting Company. With this swing, KMBC-TV makes a significant, forward-looking change. Television is the medium of today *and* the future, and we are planning; building and *doing* things for the future — along with ABC-TV.

Maybe Davy Crockett did it, single-handed. When there is a nationwide Davy Crockett craze — stemming from *one* wonderful program on *one* network, it's reason to stop and think about that network.

Walt Disney and his fabulous *Disneyland* show have meant a great deal to ABC-TV, and to television generally. With the upcoming Walt Disney *Mickey Mouse Club*, a full-hour of excitement every weekday, we can all look forward to more TV miracles. Surprised? We're not, for Walt Disney is a product of Kansas City and its schools. Naturally we're proud of Mr. Disney — and loyal, too!

And we Kansas Citians like fights. As you know, the famous Wednesday Night Fights are now on ABC-TV.

We are also men of peace and contemplation . . . so we are justly pleased that Bishop Sheen will be on ABC-TV and KMBC-TV this fall.

There is more, much more: *Wyatt Earp*, the first adult western on television. *Warner Brothers Presents*, a full-hour each week of *new* Warner-produced television, each program built around their highly successful motion picture properties, such as "Casablanca," "Cheyenne" and "King's Row."

With our 1079-foot KMBC-TV tower (tallest in this area) and 316,000 watts of power on Channel 9, we know that families on the perimeter of the Kansas City market (as well as our closer neighbors) will be seeing the fine new programs, and many of their old favorites, on ABC-TV. Network programming available on a dependable service basis *only* from the KMBC-TV tall-tower transmitter.

Then, there's the matter of *time* for more *local* programming. KMBC-TV leads in every local category: highest-rated locally produced women's show . . . highest-rated locally produced weekday kid shows . . . highest-rated locally produced news-weather-sports shows . . . highest-rated late movie. To these we want to add other fine local features for which plans have long been in the making.

So it's off with the old and on with the new, at KMBC-TV—as The Swing to ABC continues and our station identification in late September will proudly announce to viewers: "This is Channel 9, Kansas City, affiliated with the American Broadcasting Company."

KMBC-TV

Kansas City's Most Powerful TV Station

DON DAVIS, *First Vice President*
JOHN SCHILLING, *Vice President and Gen*
GEORGE HIGGINS, *Vice President and Sales*
MORI GREINER, *Director of Television*

And in Radio, it's the KMBC-KFRM T

in the Heart of America
KMBC *of* Kansas City
KFRM *for the State of K*

FREE & PETERS, INC.
Exclusive National Representatives

SP 0 12-55
MR WM S HEDGES
NBC-ROOM 604
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

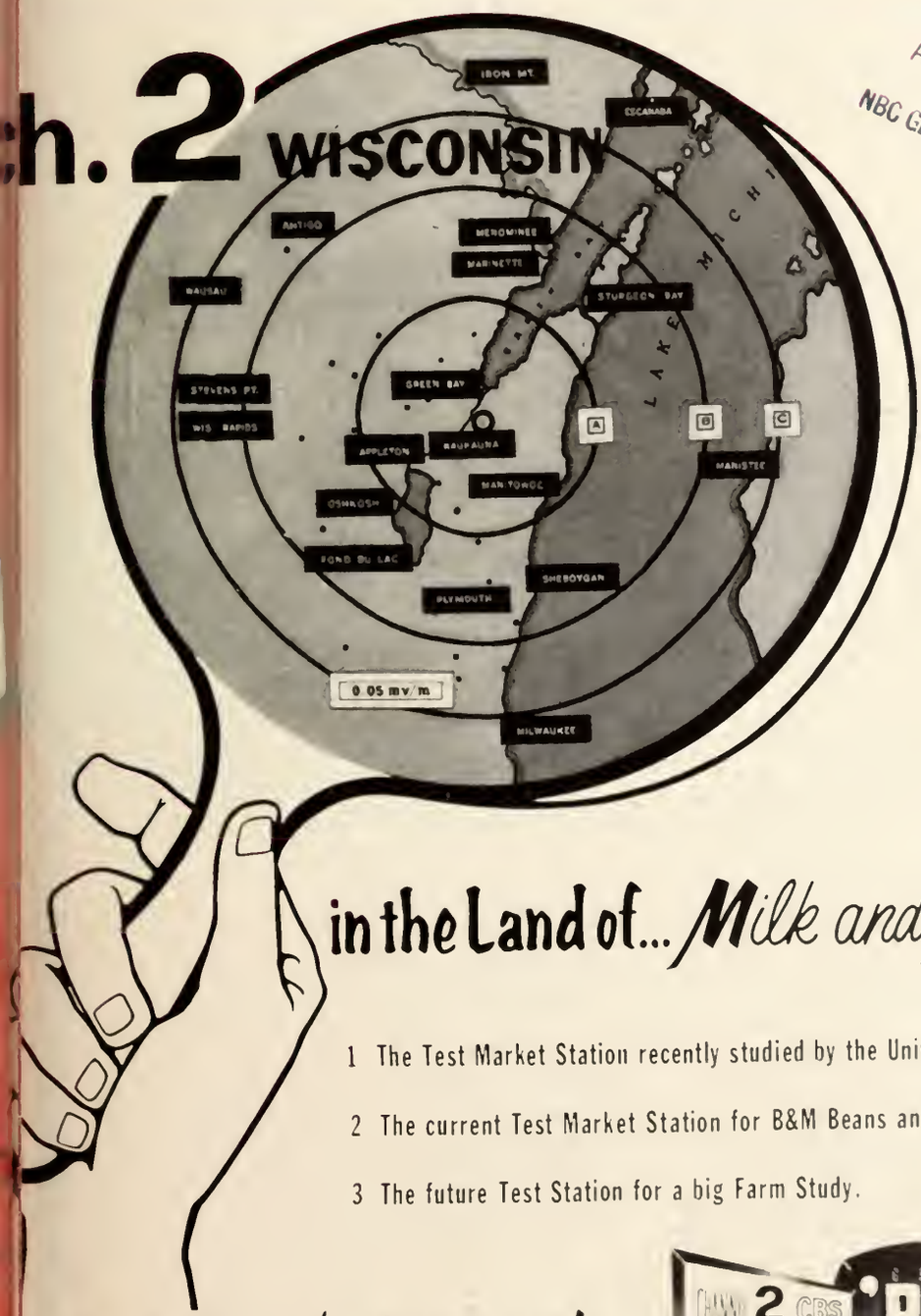
magazine radio and tv advertisers use

SPONSOR

25 JULY 1955

50¢ per copy • $8 per year

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LET'S REVEAL SPOT SPENDING
page 25

Can commercials entertain and sell?
page 30

Near end of 6-month B&M tv market test: sales 93% above 1954
page 32

Why Nash does 60 better in Boston
page 34

U.S. timebuyers: New York, East Coast and Midwest (part 2)
page 35

WAS "LUCY" A SALES FLOP?
page 28

Has radio done all that's needed to revamp programs, sales?
page 64

W-I-T-H reaches

74%

of all Baltimore homes every week!

That's penetration for you! As the Cumulative Pulse Audience Survey shows, just about three-quarters of all the homes in Baltimore are reached weekly by W-I-T-H.

At W-I-T-H's low, low rates, W-I-T-H delivers listeners at the lowest cost-per-thousand of any advertising medium in Baltimore. Just get your Forjoe man to tell you the whole W-I-T-H story!

IN BALTIMORE THE BIG BUY IS

W-I-T-H



Tom Tinsley, President

R. C. Embry, Vice-President

Represented by Forjoe & Co.

REPORT TO SPONSORS

25 JULY 1955

More "Monitor" may be offered

Despite talk of weekday daytime "Monitor" on NBC Radio, likelihood is that more hours during weekend will be offered to national clients first. Web will probbaly add 11 hours for network sale to current 14 hours in network option time now being sold. New periods would be 11:00 p.m. Saturday to 8:00 a.m. Sunday; 10:00 p.m. to Midnight Sunday. Additional time for national sponsors is being planned because of sales success of "Monitor," with 72% of time sold on average (national sales went as high as 97% on 4 July weekend). If okayed, weekday "Monitor" would probably be 2-hour strip.

–SR–

GT's deal is film bombshell

Effect of General Tire's purchase of RKO Radio Pictures Corp. on Hollywood has been king-sized jolt. Overnight, GT's subsidiary General Teleradio has landed control in $25 million deal of huge (over 400 films) RKO backlog of features ranging from "The Informer" to "Notorious," making it kingpin of tv feature film rental business and giving it potential of a "film network." Outsiders now predict that a few of choicest items may wind up as 90-minute network "spectaculars," others will be formed into new packages of a la "Million Dollar Movie" with top rental prices. RKO will continue to distribute theatrical films.

–SR–

SAG wants 100% show reuse pay

Cost of program film reruns may skyrocket in fall if SAG gets its way. Union demands 100% of minimum scale payments to actors for second and third film runs in negotiations with Alliance of TV Film Producers. Contract expired 20 July. At SPONSOR's presstime request for federal mediation was in offing.

–SR–

"Disneyland" rides again

Fact 90-minute preview of Disneyland Park on ABC TV 17 July ran roughshod over opposition bodes well for web's "Mickey Mouse Club," to debut in fall. Trendex rating for 15 cities gave "Disneyland" preview 19.5 rating, with 58.4% share of audience during hour and a half. CBS ran poor second with 9.1 rating, 27.3% share, while NBC got only 1.2 rating with 3.6% share (NBC shows were "Do it Yourself," and special hour program on Geneva Big Four summit meeting). ABC is now pitching to sponsors argument that appeal of Disney characters to children will attract adults to tv screen during 5:00-6:00 p.m. period of "Mickey Mouse Club."

–SR–

Polls show anti-fee tv trend

Continuing agitation on fee tv front reflected by recent newspaper polls, both of which showed strong opposition to coin-box video. Statewide survey by Minneapolis Star & Tribune showed 72% of all adult tv householders against fee tv with 22% in favor. Poll by El Paso Herald Post came up with thumping 15-to-1 vote against subscription tv. Meanwhile, date for public hearings on fee tv question draws near with deadline for rebuttal comments to FCC set at 11 September.

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REPORT TO SPONSORS for 25 July 1955

TvB promotion spending up

Promotion activities by TvB in its first year are running at high gear, as members keep coming in. TvB is now spending at rate well over $400,000 annual budget set when group got underway 1 January. New members announced last week included 5 stations, one rep. Total membership is now 140 stations, 8 reps, one network (CBS). New station members are KTRK-TV, Houston; WCPO-TV, Cincinnati; WEWS, Cleveland; WMAL-TV, Washington, D.C.; WUSN-TV, Charleston, S.C. New rep member is Branham Co. Reps already members are Blair-TV; Free & Peters; Harrington, Righter & Parsons; Hoag-Blair; Katz Agency; Meeker-TV; Edward Petry.

–SR–

Local am show audience cume

Degree to which single radio show can accumulate audience is shown by Nielsen Station Index for New York City. April report showed one morning music strip reached 170,000 homes per broadcast, 902,000 different homes in 4 weeks. Figuring average of 1.5 listeners per home, 4-week total comes to 1,353,000 persons catching one show on one station.

–SR–

Spot dollar figures sought

Renewed efforts to gather detailed data on spot radio expenditures will be made in fall. RAB will query cross-section of stations to get dollar figures by brands. These would be released quarterly. James M. Boerst, publisher of "Spot Radio Report," will make intensive canvass of ad agencies for spot radio facts. "Spot Radio Report" now runs data given by agencies, but number of brands reported is small. Still burning question of how spot data—both radio and tv—should be gathered is subject of questionnaire in current issue of SPONSOR. Questionnaire is directed at sponsors, agencies, reps. (For details on questionnaire and background of 20-year-effort to unearth spot air spending, see page 25.)

–SR–

Ronson returns to net tv

Ronson's late-summer plunge into network tv through Norman, Craig & Kummel (formerly Wm. Weintraub agency) is part of agency's rapid tv build-up. Firm's 52-week sponsorship of 2 nights of CBS TV Doug Edwards, starting 24 August, marks Ronson's reentry into network after 5-year hiatus. Ronson's $3.5 million tv expenditure will bring agency's tv billings to $11 million, according to radio-tv v.p. Walter Craig, "although we started from scratch in January."

–SR–

Why PM dropped "I Love Lucy"

Trade press reports Philip Morris dropped tv in favor of print are incorrect, SPONSOR learned in doing story on PM's Marlboro. Actually, switch is from network to spot. Though final budgets aren't set, ad director Roger Greene expects more than half this year's ad dollars will be spent in spot tv, radio. Move is spurred by feeling time for change of ad pace had come. Additional factor: firm believes brief, simple copy story does not require lengthy program commercials. This is reason behind company's cancellation of "I Love Lucy," "Public Defender" not dissatisfaction with shows themselves. (See page 28.)

–SR–

CBS Radio push on tailored webs

Latest CBS Radio presentation puts new emphasis on way advertisers can tailor web to specific geographic areas. Cited among clients using limited networks are Amoco, with Atlantic Coast skein; Corn Products, with Southern lineup; Hanam Brewing, with Midwestern web. Dubbed "New Patterns," CBS presentation highlights growing flexibility of net radio.

(Sponsor Reports continues page 91)

it's a woman's world



And Anne Hayes, KCMO's Director of Women's Activities, covers every bit of it admirably — from how you drape a picture window to when you use a pinch of marjoram. Every weekday, she's on the air with a fifteen-minute radio program and a half-hour television show. Keeping Mid-America's discriminating homemakers interested (which Anne does with ease) takes background and experience, training and talent. Of these, she has a sufficiency.

Her informative and helpful advice to women has won her an impressive list of citations — like the Foster Parents Plan Award, Advisory Board appointment for the American Women Broadcasters for the United Nations, First Honorary Member of The American Women's Business Association and special recognition from the Women's Chamber of Commerce, as well as a Community Service Award from the United Funds Campaign Agencies.

Covering a woman's world is all in the day's work for Anne. Hearing and seeing her is all in the day's schedule for women audiences in Mid-America.

kcmo RADIO TV-FM

KANSAS CITY, MISSOURI

Rep: Katz Agency

affiliated with publishers of Better Homes & Gardens and Successful Farming

the magazine radio and TV advertisers use

SPONSOR

Volume 9 Number 15
25 July 1955

ARTICLES

Let's bring spot spending out in the open

Everyone agrees spot dollar expenditures of companies should be reported just as they are for all other major media. Yet progress has been slow in 20 years of trying to reveal spot spending. Two new attempts are due soon **25**

Fastest growing filter-tip

Marlboro sales have been soaring steadily—and its commercials on "I Love Lucy" as well as spot tv were important in successful launching of new filter-tip. In new strategy, for both Philip Morris and Marlboro, spot tv will be of major importance despite rumored switchover to print **28**

Can commercials entertain—and sell?

Nashville agency, Noble-Dury, believes they can. Agency raised regional products to high competitive position against stiff opposition by national brands. Songs were used in animated tv commercials that actually drew fan mail **30**

B&M finds tv stronger sales spur than price cut

Last year at this time Burnham & Morrill used a price reduction to stimulate sales. It worked but sales this year in the Green Bay, Wis. test market far outstripped last year's, with tv the spur to sales rather than price cuts **32**

Radio helps make Boston top Nash territory

Though nationally Nash ranks 13th in car sales, in the Boston area it is in ninth place. One reason: the Leo Egan "All About Sports" show nightly on WBZ, sponsored by 45 of the area's Nash Dealers **34**

Timebuyers of the U.S.

Part two of the list of timebuyers which began in the Fall Facts Basics Issue (11 July), includes remainder of New York as well as Chicago, East, Midwest **35**

COMING

How do you lick the daylight savings problem?

This is what agencies and networks are doing to solve the problem created by daylight savings time. It's a headache any year but worse now that New York City carries daylight savings time into October **8 Aug**

What B&M learned from its 26-week tv test

With next article Burnham & Morrill television test results will be complete. This is what the company feels it has learned from test market experience **8 Aug**

What you should know about network flexibility

The continuing pattern of changes towards flexibility has created network radio buying plans which come as a complete surprise to some admen. Here's a picture of just what the buyer can do today on the radio networks **8 Aug**

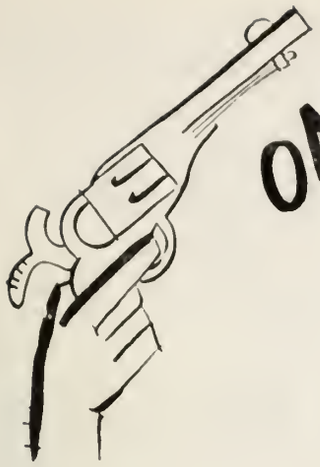
NOTE: For revisions of fall tv programing chart which last appeared in 11 July Fall Facts Basic issue, see next issue 8 August

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TIMEBUYERS
AGENCY AD LIBS
40 E. 49TH
NEW & RENEW
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SPONSOR BACKSTAGE
FILM NOTES
TV COMPARAGRAPH
P. S.
RADIO RESULTS
SPONSOR ASKS
AGENCY PROFILE, Norman Strouse
ROUND-UP
NEW TV STATIONS
NEWSMAKERS
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ONE... TWO... 3... GO!

Going on the air
SEPTEMBER . . . . . .



Serving the **ARK-LA-TEX**
. . . . . where . . . . . .

Forming the . . . . . **3-R MARKET**

RICH . . . Spendable Income—
over 1 Billion dollars*

READY . . . TV Sets—100,000 plus†

RESPONSIVE . . . 1954 Retail Sales
SRDS †NBC 857,709,000

MAXIMUM POWER
VIDEO . . . 100,000 WATTS
AUDIO . . . 69,800 WATTS
TOWER . . . 1151 FT. ABOVE GROUND

KTBS·TV
CHANNEL 3
SHREVEPORT, LA.

Represented by **PETRY**

NBC



ONE GOOD MEASURE of a medium's strength: does it **really** believe in advertising—FOR ITSELF?

KBIG, The Catalina Station, considers it no accident that 1955 is its biggest year in billings—AND in its own advertising.

MEDIA galore tell Southern California's ever-increasing millions of the romance, music and news they hear at 740 on their radio dial. . . .

RADIO, OUR OWN . . . Los Angeles NEWSPAPERS . . . regional MAGAZINES . . . OUTDOOR DISPLAYS in Los Angeles, San Diego and seven other cities. Plus . . .

WINDSHIELD STICKERS, 50,000 of them tied in with lucky-number prizes.

SKY SIGNS flown over crowds at beaches, stadiums, parades.

PROGRAM REMOTES from two mobile units in eight Southern California counties.

DIRECT MAIL answers to fan and contest letters enclosing station promotion.

SIZZLE THE NATION'S HOTTEST MARKET WITH THAT HOT STATION FROM COOL CATALINA: KBIG.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOllywood 3-3205

Nat. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



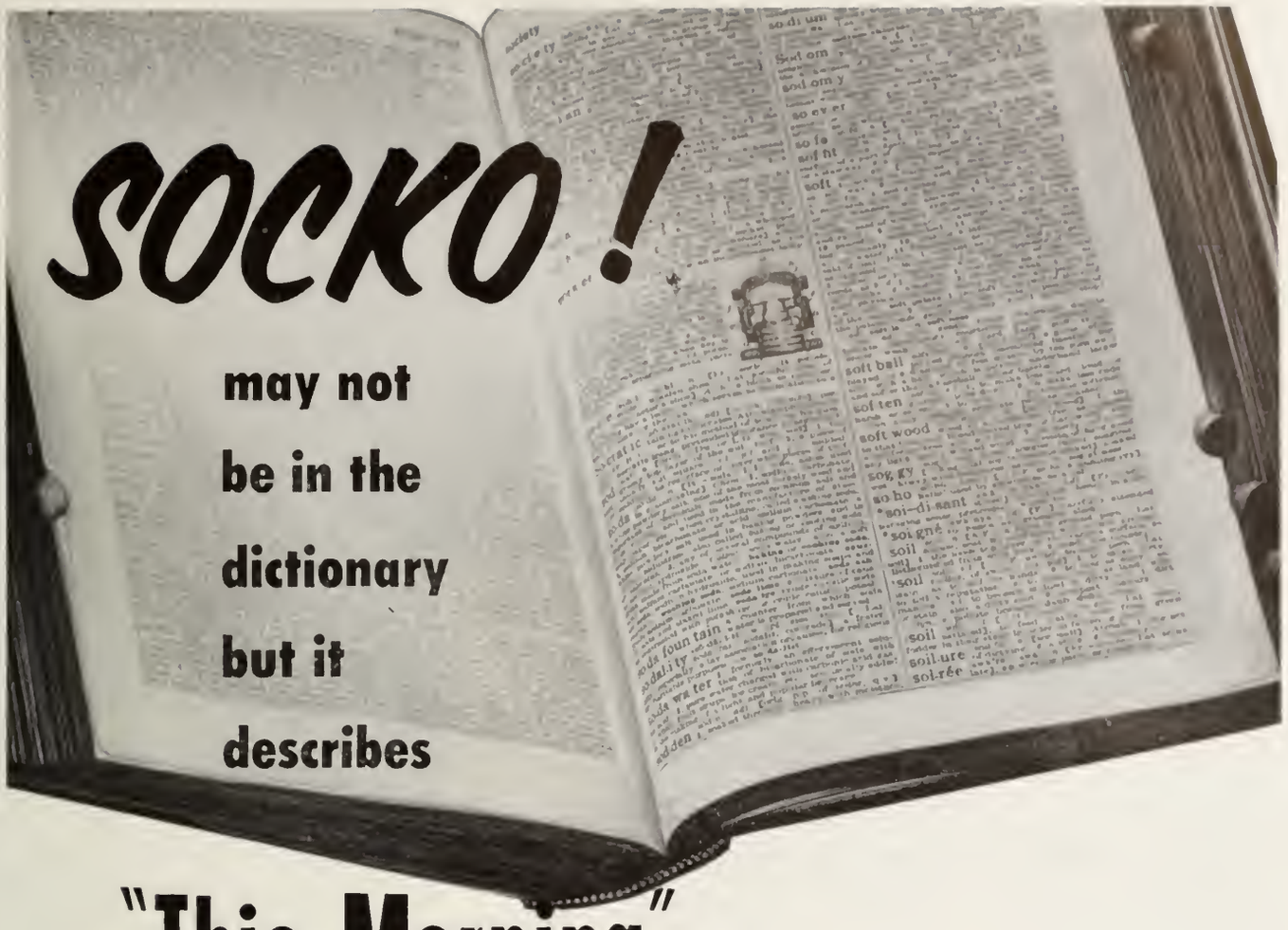
Weymouth M. Symmes, *Paris & Peart, New York, expects to buy more daytime tv announcements this fall than ever before. He feels that frequency discount offers make daytime tv among the most reasonable buys. "Furthermore, we have food clients, and daytime, of course, is the natural time for reaching women. I expect that our pattern will generally be one of buying 20-second announcements adjucent to network shows. In the past we have tested the pull of such programs as* Today *(NBC TV) by participating in it. Of course, viewing habits differ in different cities, and we will fit our schedule into the pattern of housewives of a particular locality. So far, early morning tv and 2:00-4:00 p.m. feature film adjucencies look good."*



Mrs. Jean Henderer, *Scott Henderson Advertising, Tucson, Ariz., has words to say about "crazy-mixed-up rate cards," and the "inconsistent and poor information media provide." Says she: "It's up to the trade press and the reps to educate tv and radio stations to advertise properly and get information out while it's hot. One step would be a standard rate card. Another and more important one from the station point of view would be more effective advertising." Adds she, the stations are appealing to the busiest and toughest audience—agencymen. Jean's own buying philosophy: "Today, radio stations can sell better if they offer 'produced' announcements. In tv, we prefer to look for good local shows and buy into them."*



George Huelder, *Maxon, New York, feels that the threats of strikes in the hard goods industry and the resulting stepped-up production may be a boost to both spot radio and tv. "Many of these strikes won't come off, like the steel strike, for example. And manufacturers will find themselves with huge inventories, continued high profits, and higher advertising budgets, to be used in short and concentrated periods particularly." His account, General Electric, is likely to go into spot radio with announcement schedules in late October or November. Says he: "We'll buy radio in low-saturated tv markets. Our choice will be early-morning, some evening in low-saturated tv markets, and a stress upon local personalities and live copy."*



"This Morning"

...the great new personality show on KPIX which

...has increased San Francisco viewing by 15% and KPIX ratings for its daily 8:30 - 9:30 period by 44% in its first month...

...outstrips all competition as a sales weapon through personality selling...

...combines the mirth and magicianship of Sandy Spillman, the housewifely chatter of Faye Stewart, the singing of pretty Patti Pritchard, with guests and games, interviews and innovations, in San Francisco's liveliest, sellingest local TV origination.



ask your Katz man for the whole story or telephone Lou Simon at KPIX — PRospect 6-5100

NO NORTHERN CALIFORNIA SALES CAMPAIGN IS COMPLETE WITHOUT

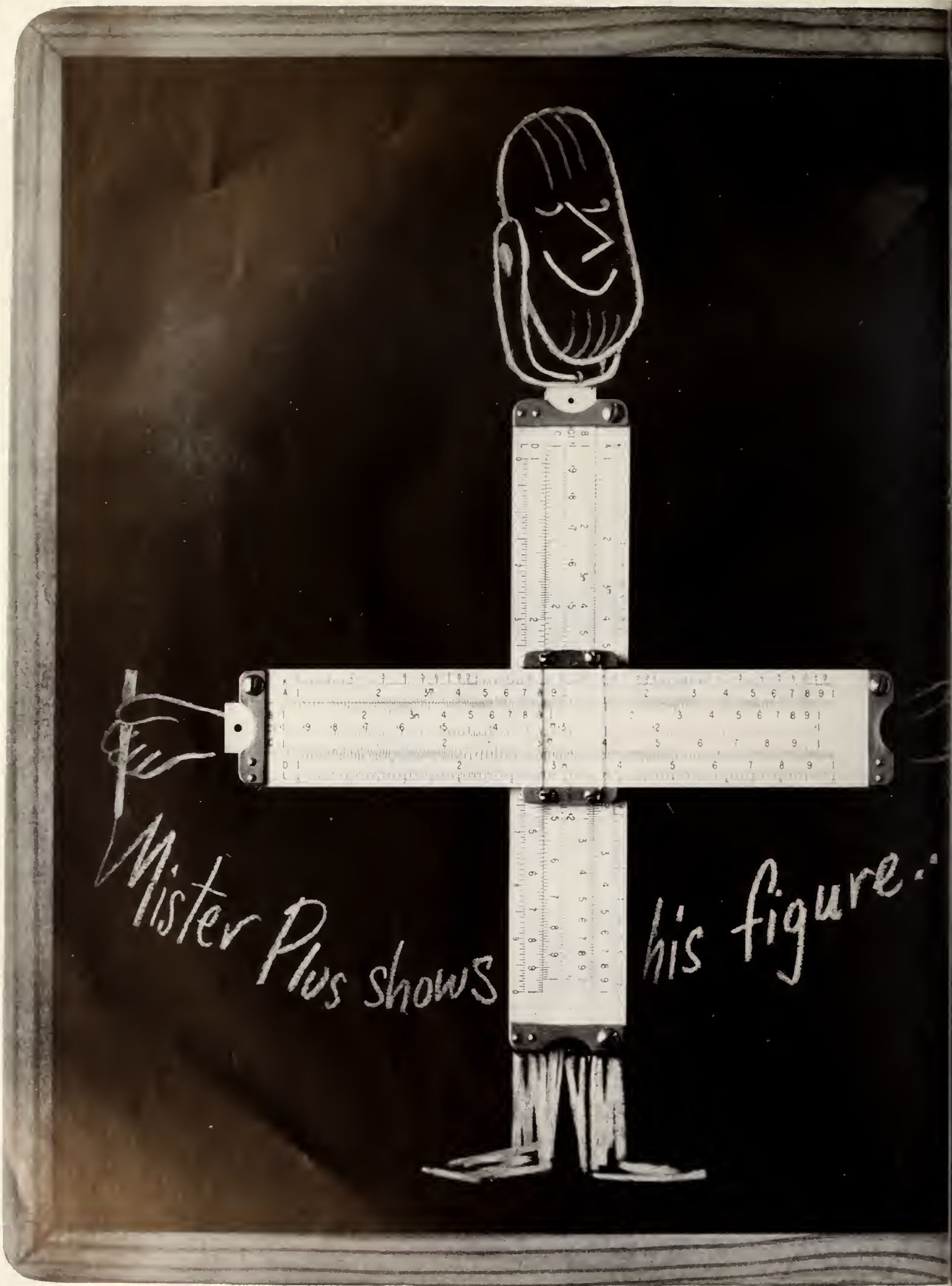
CBS **kpix** CHANNEL 5

SAN FRANCISCO, CALIFORNIA

Affiliated with CBS Television Network
Represented by the Katz Agency

WESTINGHOUSE BROADCASTING COMPANY, INC.

WBZ-WBZA • WBZ-TV, *Boston*
KYW • WPTZ, *Philadelphia*
KDKA • KDKA-TV, *Pittsburgh*
WOWO, *Fort Wayne*
KEX, *Portland*
Represented by Free & Peters, Inc.
KPIX, *San Francisco*
Represented by The Katz Agency


Mister Plus shows his figure.

WITH A
NEW KIND
OF
RATE CARD
...FOR A
NEW KIND OF
RADIO

Today there's a bigger difference than ever on Mutual — both in how much you get and how little you pay.

Nowhere else will you get such powerful local impact — through a network fabric with all the strength of "hometown" radio . . . or such coverage-from-within of markets both with and without television . . . or such a big-audience "extra" in out-of-home listening.

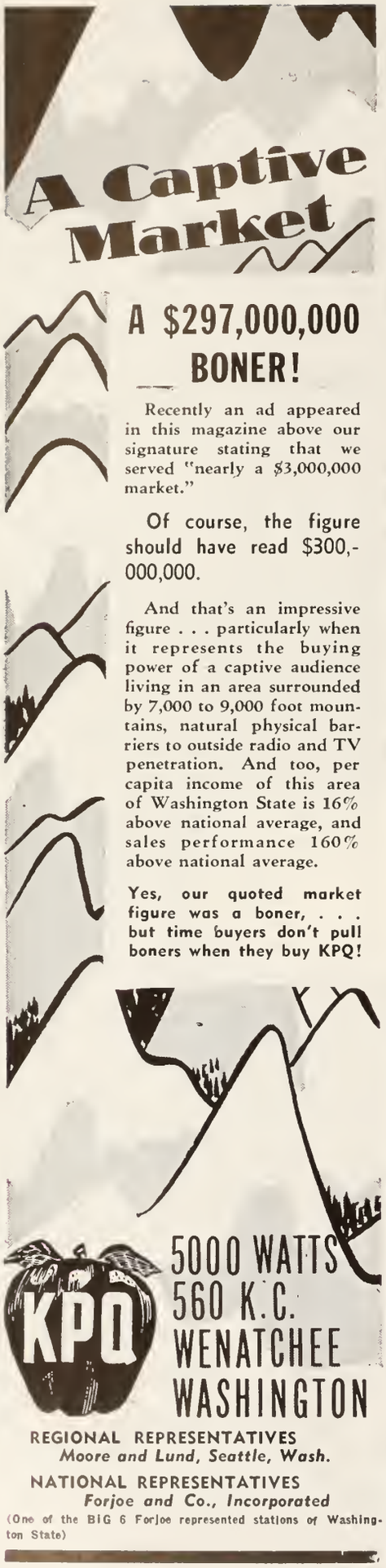
And nowhere will you find more for your money than in Mutual's new rate card. You can now (for example) buy 15 minutes on 557 stations for $2,970. Or a quarter-hour air-time cost for each station of only **$5.34** *Or only $1.78 per commercial minute. Day or night. It's good value for Watertown or Waterbury . . . a bargain for Memphis or St. Jo . . . almost unbelievable for New York or Los Angeles.*

And it doesn't take a slide-rule to see how little 20 or 30 seconds would cost!

These low, low rates make Mutual the network of best buys in all radio today — for a sectional or national program, for maximum saturation, for large and small advertisers.

And for you, too. Ask for a "reading" on Mutual's new rate card. See how it gives your budget far more local sell — on the "plus" network . . .

MUTUAL Broadcasting System



AGENCY AD LIBS



by Bob Foreman

Compared to tv, print copywriting is a sinecure

Dear Eddie:

It was good to get your letter though a bit disquieting to read that you have quit what I had always thought was a real fine agency job. Berths in a topnotch print-copy department are hard to come by these days, I hear. I gather you departed in high dudgeon and, if I understand them, your two big reasons were:

a) because the agency was getting more and more research-minded forcing you old print thinker-uppers to look at some charts on occasion and

b) because the agency has changed in the last few years and the account men have "gained the upper hand."

You're gonna hate me, son, but my sympathies are on the other side.

In my humble opinion, the print copywriter has too long been the most pampered phenom in the agency fold (something I never realized till I escaped those warm waters and got dunked in television).

It was only after I got away from print that I realized what a sinecure a copy job could be. In fact, I had to walk inside of a story-board factory to discover that the easiest way of life in the business is playing the role of "old-time copy genius."

Then came the day of awakening. I was *forced* to learn the difference between a soft-edge wipe and a lap dissolve and along with this new vista I found out that the gents and ladies who thought up headlines and theme lines and sat with the art guys while they pushed their T-squares around on the big tissue pads had just about the cushiest job in the business.

I, too, used to get incensed, as a print chap, when nattily dressed account men suggested that I alter a subhead or when some boob in the client's office questioned my choice of words. I often took that grand pose behind a closed door, feet on desk, and incommunicado while my wounded soul was allowed to heal so that I could expose it to the Philistines once more.

Eddie, my friend, you ought to get into tv—if only for a month or so. It'll give you a chance to utilize that superb

(*Please turn to page* 66)



VIDEODEX MAY, 1955 REPORT
LINCOLN-LAND STUDY
Southern Nebraska and Northern Kansas
Summary Table — Average Ratings — % TV Homes

		KOLN-TV	"B"	"C"	"D"
SUNDAY:	1:00— 5:00 P.M.	12.7	4.8	8.2	2.1
	5:00—11:00 P.M.	17.9	8.4	9.5	3.3
MONDAY THRU FRIDAY:					
	1:00— 5:00 P.M.	10.6	5.1	5.5	2.3
	5:00—11:00 P.M.	19.8	9.4	9.0	2.8
SATURDAY:	1:00— 5:00 P.M.	16.3	5.8	5.8	2.0
	5:00—11:00 P.M.	21.0	10.8	9.8	2.9
TOTAL:	1:00— 5:00 P.M.	11.7	5.1	5.9	2.2
	5:00—11:00 P.M.	19.7	9.5	9.2	2.9

YOU'RE HALF NAKED IN NEBRASKA COVERAGE IF YOU DON'T REACH LINCOLN-LAND — 42 counties with 200,000 families — 125,000 unduplicated by any other station. The Videodex table shows that KOLN-TV gets *almost* as many LINCOLN-LAND viewers as the three other stations *combined* — both afternoon and night!

The KOLN-TV tower is 75 miles from Omaha! This LINCOLN-LAND location is farther removed from the Omaha market than is Cincinnati from Dayton, Buffalo from Rochester or Toledo from Detroit.

Let Avery-Knodel give you all the facts on KOLN-TV — the official CBS-ABC outlet for Southern Nebraska and Northern Kansas.

CHANNEL 10 • 316,000 WATTS • LINCOLN, NEBRASKA

KOLN-TV

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET

Avery-Knodel, Inc., Exclusive National Representatives

AM – TV – FM

The Fetzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

49th and MADISON

SPONSOR invites letters to the editor. Address 40 E. 49 St., New York 17.

P&G

Your very informative articles on how Proctor & Gamble operates were either wonderful or mighty dangerous. They leave me with a feeling that I know *all* about selling soaps. I found the series a wonderful course in a phase of advertising in which I have had no experience.

If your articles have misled me, I wish some of the soap boys would write in and wise me up.

JOSEPH STONE
V.P., Copy Dept.
J. Walter Thompson
New York

FALL FACTS

The mere size of your 11 July issue sort of overwhelmed me when it arrived yesterday, but I decided to read it over a nice long weekend. However, I took it home with me and decided to just glance through it after dinner.

Well, you know the rest of the story. My "glance" lasted several hours and I marked section after section for still further study.

Your corps of editors deserve the congratulations of the entire television industry for your excellent presentation of such a mountain of important facts concerning the many facets which have developed, and which apparently are continuing to develop on an even greater scale, in the industry.

Congratulations and best wishes for your further achievements in the work you have undertaken.

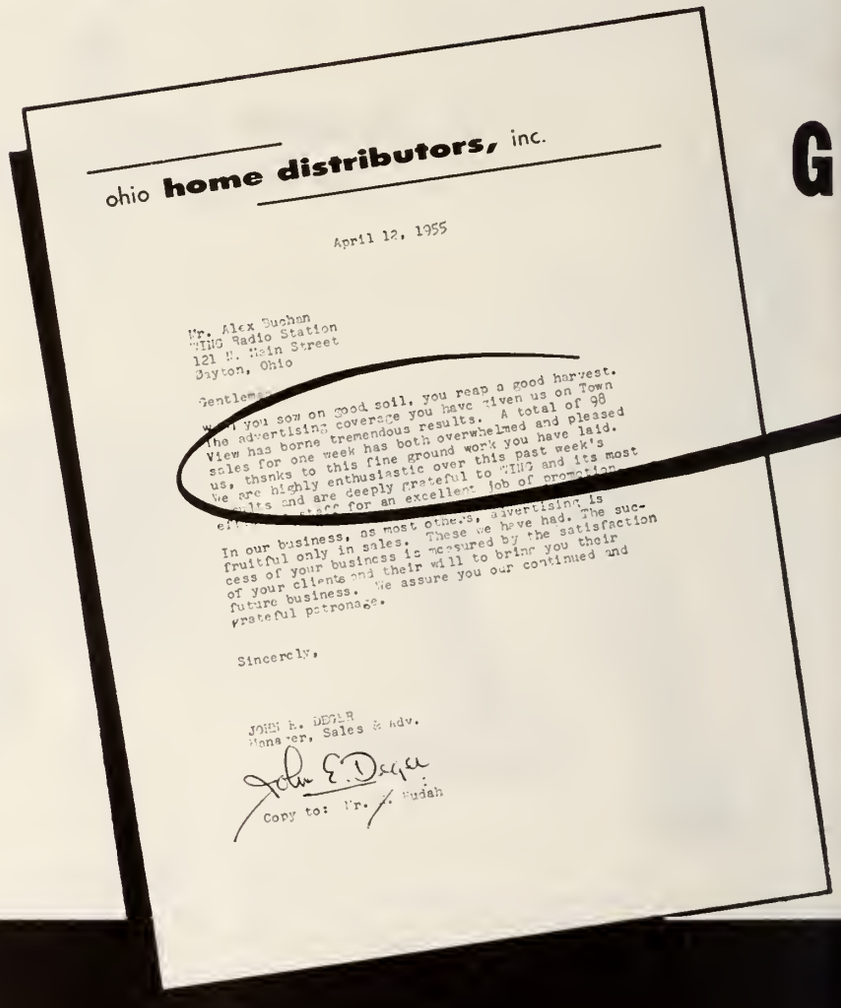
R. R. KAUFMAN
President
Guild Films
New York

TIMEBUYERS' TIPS

I thought that the recent feature on advice to young timebuyers was excellently done.

There was immediate reaction to it

AIR TRAIL


ohio **home distributors,** inc.

April 12, 1955

Mr. Alex Buchan
WING Radio Station
121 N. Main Street
Dayton, Ohio

Gentlem...
...you sow on good soil, you reap a good harvest. The advertising coverage you have given us on Town View has borne tremendous results. A total of 98 sales for one week has both overwhelmed and pleased us, thanks to this fine ground work you have laid. We are highly enthusiastic over this past week's ...lts and are deeply grateful to WING and its most ...ff... for an excellent job of promotion.

In our business, as most others, advertising is fruitful only in sales. These we have had. The success of your business is measured by the satisfaction of your clients and their will to bring you their future business. We assure you our continued and grateful patronage.

Sincerely,

JOHN E. DEGLER
Manager, Sales & Adv.
John E. Degler

Copy to: Mr. ... Budah

GE...

Buy any **2** of these stations and get a **5%** dis...

➡ *and best of all* ⬅

Buy any **3** or **4** of these stations and get a **10**...

WING DAYTON

WCOL COLUMBUS

WIZ... SPRINGFIE...

NETWORK...

Results

When you sow on good soil, you reap a good harvest. The advertising coverage you have given us on Town View has borne tremendous results. A total of 98 sales for one week has both overwhelmed and pleased us . . .

$1,100,000 in SALES
for an investment of $500!

uy Air Trails Network Stations write, wire or phone collect:

Any
H-R Representatives
Office

New York • Chicago
Los Angeles • San Francisco

OR

Pat Williams
WING
121 N. Main St.
Dayton, Ohio • Hemlock 3773

ont

WCMI
ASHLAND • HUNTINGTON • IRONTON

ATN
AIR TRAILS NETWORK

and in the first week after publication at least a dozen people told me that they had seen it and thought it was very good.

BILL MAILLEFERT
Radio Sales Manager
Edward Petry & Co.

• Bill Maillefert is referring to the article "Tips on timebuying from six veteran buyers" which appeared in the 27 June issue on page 34.

BUYERS' GUIDE

SPONSOR is to be congratulated for the exceptional 1955 *Buyers' Guide*. I especially like the added features in the tv section and the breakdowns of specialized radio and tv. I am certainly going to make good use of my copy throughout the year.

PETER M. BARDACH
Timebuyer
Foote, Cone & Belding
New York

MUDDLED MIDDLES

Please restore our sanity post-haste. In chart three on page 23 of your 27 June issue, aren't the "upper middle" and "lower middle" headings transposed?

It's a great story and we want to quote it all over the place, but we can't figure out that chart.

ROBERT ROGERS
President
WGMS
Wash., D. C.

• Bob Rogers is, of course, completely right. Chart three in the story titled "Does radio play the wrong music?" had the "upper middle" and "lower middle" headings transposed in error.

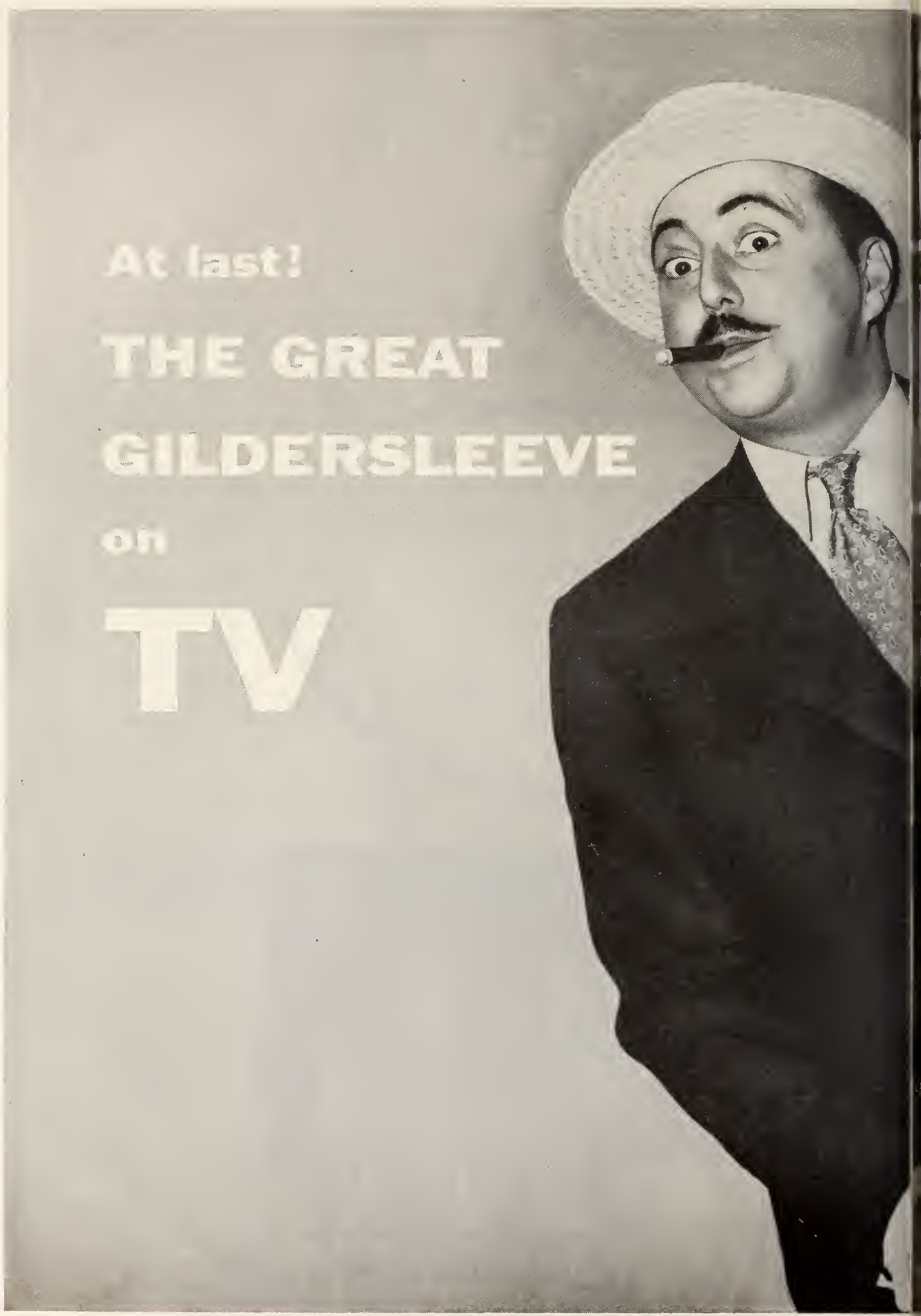
GLAMORENE

We recall having seen an article sometime during the past year in SPONSOR on the subject of Glamorene, a product used in home cleaning of rugs.

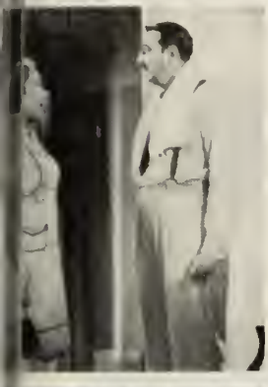
We would very much appreciate a tear sheet or the date and issue in which the article appeared so that we can look it up ourselves.

DANIEL H. LEWIS
Account Executive
Charles R. Stuart Advertising
San Francisco

• The article on Glamorene appeared in the 15 November 1954 issue of SPONSOR. SPONSOR is indexed bi-annually. The index for July-December 1954 appeared in the 24 January issue, page 55.


At last!
THE GREAT
GILDERSLEEVE
on
TV











25,000 fan letters hailed its TV sneak preview . . . now The Great Gildersleeve Comedy Series is ready to sell for YOU!

"The Great Gildersleeve," top-rated comedy favorite on radio for 13 years, is ready to open broad new sales opportunities for television advertisers. He's the same lovable, laughable Gildy—chortle and all—but with the tremendous added impact of television's visual values.

"The Great Gildersleeve" just can't miss as a syndicated TV film series. It's pre-tested!

With no advance warning, "The Great Gildersleeve" was sneak-previewed in a half-hour period on the NBC Television Network. Viewers were asked to send in their reactions. No incentives were offered. From this single exposure *more than 25,000 enthusiastic letters, many signed by every member of the family, clamored for Gildy as a regular TV attraction.* They looked forward to weekly visits with Gildy, nephew Leroy, niece Marjorie, housekeeper Birdie, druggist Peavey, barber Floyd, Mayor Terwilliger, and all the other popular favorites of "The Great Gildersleeve."

"The Great Gildersleeve" is a TV comedy series with *extra-special* values for advertisers:

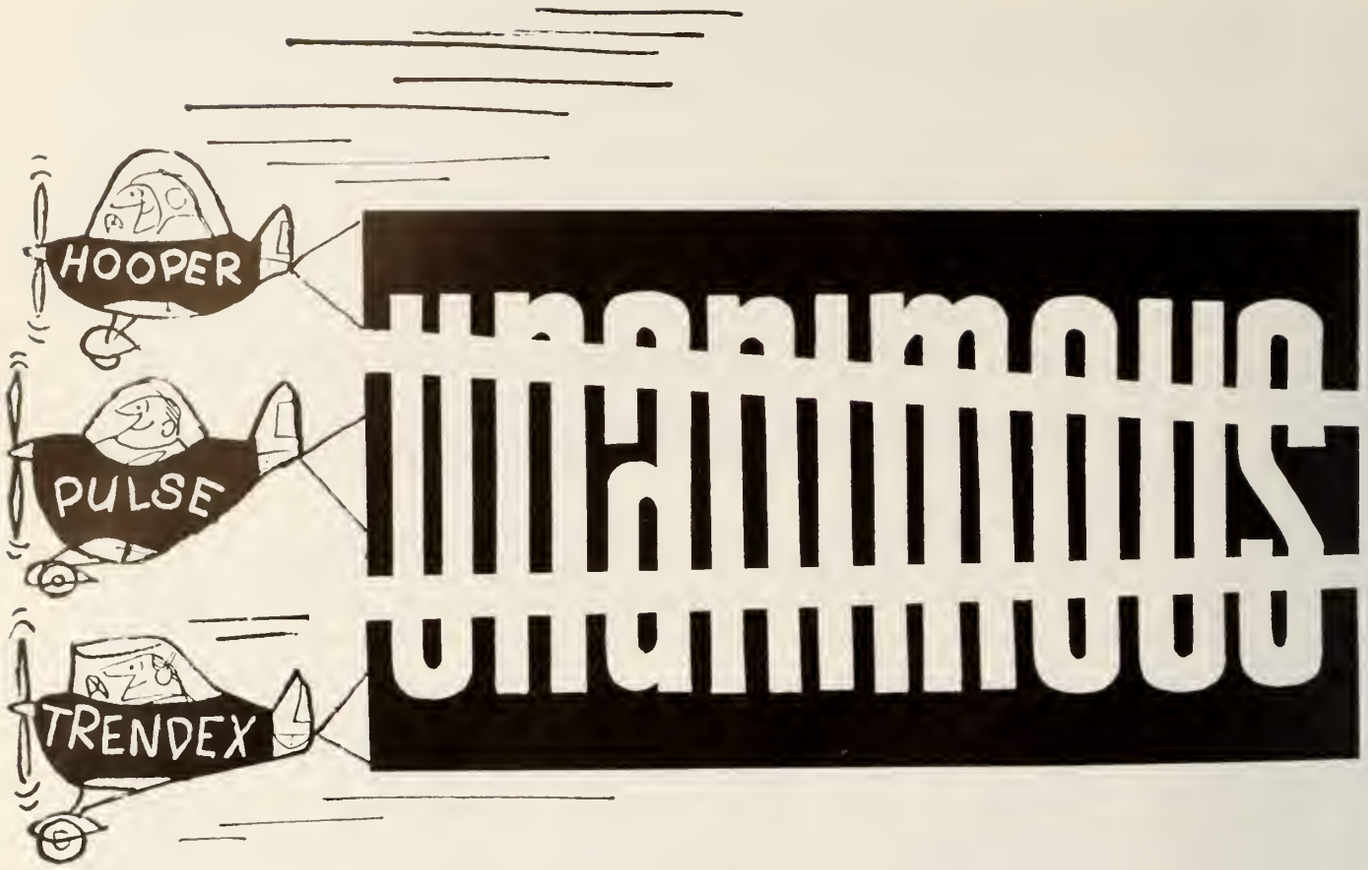
- a big-time, established, well-loved personality
- a wholesome approach that appeals to the whole family and will serve to cement community relations for the sponsor
- powerful backing by NBC Film Division's all-out merchandising
- a *pre-tested* capacity for attracting and holding audience

Act fast to make sure Gildersleeve cuts his comic capers in *your* behalf...first! Write, wire or phone now!

NBC FILM DIVISION

serving all sponsors
serving all stations

30 Rockefeller Plaza, New York 20, N. Y.
Merchandise Mart, Chicago, Ill.
Sunset & Vine, Hollywood, Calif.
In Canada: RCA Victor, 225 Mutual St., Toronto; 1551 Bishop St., Montreal.



There's unanimity in Kansas City:

No matter how you count the audience

the no. 1 station is

WHB

10,000 WATTS, 710 KC

HERE IS THE WHB LEADERSHIP LINE-UP:

FIRST PLACE—HOOPER

Average share of audience 7 a.m.-6 p.m., Mon.-Fri., May-June, 1955

FIRST PLACE—PULSE

Average share of audience, 6 a.m.-6 p.m., Mon.-Sat., March-April, 1955

FIRST PLACE—TRENDEX

Average share of audience, 8 a.m.-6 p.m., Mon.-Fri., Jan.-Feb., 1955

This is what Mid-Continent programming, ideas and excitement have achieved for WHB! All three national surveys—PULSE, HOOPER, TRENDEX—give WHB the top daytime spot with all-day average ratings as high as 45.7% (Hooper). So no matter what ratings you buy by, your best Kansas City buy is WHB. Talk to the man from Blair or WHB General Manager George W. Armstrong.

MID-CONTINENT BROADCASTING COMPANY

President: Todd Storz

WTIX, New Orleans
Represented by
Adam J. Young, Jr.

KOWH, Omaha
Represented by
H-R Reps., Inc.

John Blair & Co.
Represented by
WHB, Kansas City

New and renew

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Amer Tobacco, NY	BBDO, NY	CBS 11	Your Hit Parade; Sat 10 30-11 pm; 25 June; 11 wks
Beltone Hearing Aid Co, Chi	Olian & Bronner, Chi	ABC full net	Don McNeill's Breakfast Club; T 9-9:15 am; 13 Sept; 52 wks
Hazel Bishop, NY	Raymond Spector, NY	CBS 206	Fred Robbins Show; M-F 3:30-4 pm, 5 min seg; 1 Aug; 52 wks
Hazel Bishop, NY	Raymond Spector, NY	CBS 206	Wendy Warren & the News; M-F 12-12:05 pm; 4 July; 52 wks
Burton-Dixie Corp, Chi	Robt Wesley, Chi	ABC 90	Paul Harvey News; Sun 8-8:15 pm; 3 July, 52 wks
CBS-Columbia, NY	Ted Bates, NY	CBS 206	Arthur Godfrey Talent Scouts; alt M 8:30-9 pm; 27 July; 13 wks
Dow Chem Co, Midland, Mich	MacManus, John & Adams, NY	CBS 206	Arthur Godfrey Time; Th, every 4th F; 11-11:15 am; 16 July; 26 wks
Famous Artists Schools, NY	FC&B, NY	CBS 23	Galen Drake Talk Series; Sat 10:45-55; 9 July; 4 wks
General Motors Corp, Fisher Body Div, Detr	Kudner, NY	NBC	Fisher Body Craftsman's Guild Scholarship Awards Dinner; T 9-9:30 pm; 2 Aug only
Gulf Oil Corp, for Gulfspray, Pittsburgh	Y&R, NY	CBS 132	Wendy Warren & The News; M-F 12:05-12:10 pm; 6 July; 8 wks
Lincoln-Mercury Dealers, Detr	K&E, NY	CBS 37	Charles Collingwood; M-F 5-5:15 pm; PDST; 4 July; 9 wks
Murine Co, Chi	BBDO, Chi	CBS 206	Arthur Godfrey Time; alt T W 10-10:15 am; 22 July; 4 wks
Sleep-Eze, SF	M. B. Scott, W Hllydw	CBS 206	Young Dr Malone; (half) T, Th 1:30-1:45 pm; 19 July; 58 wks
Wm Wrigley Jr, Chi	R & R, Chi	CBS 158	Howard Miller Show; M-F 11:45-12 noon; 18 July; 52 wks



Burt Lambert (3)



Jones Scovern (3)

2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Amer Oil Co, Balt	Jos Katz, Balt	CBS 83	Edward R. Murrow with the News; MWF 7:45-8 pm; 27 June; 5 wks
Coca Cola Co, NY	D'Arcy, NY	MBS 173	Coke Time; T Th 7:45-8 pm; 5 July; 52 wks
Hawaiian Pineapple, SF	N. W. Ayer, NY	CBS 174	Houseparty; M 3:15-3:30 pm; 29 July; 52 wks
Firestone Tire & Rubber Co, Akron	Sweeney & James, Cleve	ABC 348	Voice of Firestone; M 8:30-9 pm; 13 June; 52 wks



Arnold Benson (3)

3. Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Sidney P. Allen	MBS, NY, E sls mgr	Same, vp in chg sls for E div
Harold B. Arkoff	KMA, Shenandoah, regl sls mgr	Same, sls mgr
John Babcock	New Idea Farm Equipment Co, Cin, sls prom mgr	Crosley Bcstg, Cin, dir of Town & Country Div
Perry Bascom	WOR-TV, NY, acct exec	Same, asst sls mgr
Nick Basso	WSAZ, Huntington, W Va, r-tv news dir	Same, dir of news and publ rels
Armin N. Bender	WHAM, Rochester, asst to tv sls mgr	Same, tv sls mgr
Arnold Benson	CBS R Spot Sls, NY, sls prom & adv dept	Same, dir of stns prom serv
Alfred C. Booker	Stokes Inst, Newark, sls mgr	WAAT, Newark, acct exec
Stephen F. Booth	Pontiac Press, Pontiac, Mich, feature editor	WWJ (TV), Detr, publ mgr
Francis L. Boyle Jr	WJR, Detr, sls rep	Same, local sls mgr
Alan Bress	KCEN-TV, Temple, Tex	Stars Natl, NY, acct exec
James P. Brown	KBTV, Denver, natl sls mgr	KOSI, Denver, comml mgr
Jack C. Brussel	WJR, Detr., sls rep	Same, adv & sls prom mgr
Ed Burch	KOA-TV, Denver, local sls stf	KBTV, Denver, local sls stf
John B. Burns	ABC Film, Chi, mid-west mgr	Same, NY, dir of natl sls
Robert L. Callahan	NATvAdv, Glenn Falls, NY, gen sls mgr	WLW-C, Columbus, acct exec
Virgil Cory	TWA, publ mgr	KBTV, Denver, acct exec
Richard M. Day	KEYD, Mnnpls, sls man	Same, local tv sls mgr
William P. Dix	WOR, NY, sls mgr	Same, also tv sls mgr
John Dodge	NBC TV, NY, E admin sls mgr	Same, E sls mgr
John Donahue	Information Unlimited, natl sls & res org, Detr	MBS, Detr, sls
Nat V. Donato	ABC Film, NY, Canadian rep	Same, also E sls mgr
Robert M. Dooley	CBS R Spot Sls, NY, sls dev rep	Same, acct exec
John Eckstien	WABC (TV), NY, supvr adv & prom	ABC, NY, asst to dir of adv. prom & publ
Paul B. Evans	NBC Spot Sls, Chi, sls exec	Storer, Chi, midwest r sls mgr
Jack Fields	ABC, NY, exploitation writer	Same, chf, exploitation unit
Wally Foxal	KHOL-TV, Kearney, Nebr, acct exec	Same, asst sls mgr
Pete Franklin	Wm & Mary Alumni Assoc, dir of publ rels	WVEC-TV, Norfolk, prom & mdsg dir
Hardie Frieberg	TPA, NY, E sls mgr	Same, vp in chg E div
Avery Gibson	H-R Reps, NY, asst prom dir	Same, dir of res
George Greenwood	KELO-TV, Sioux Falls, S.D., acct exec	WNAX, Yankton, SD, prom dir
Art Gross	Guild, NY, hd, client service	Same, asst gen sls mgr
Willard Hasbrook	KFSD, San Diego, gen mgr	KFXM, San Bernadino, pres & gen mgr
Chuck Henderson	NBC Film, NY, dir of publ	NBC, NY, mgr of field exploitation
Don Hunter	S. W. Anderson, Chi, sls engineer	WFBM-TV, Indpls, acct exec
George E. Hurst	KMOX, St. Louis, E sls rep	CBS R Spot Sls, NY, contact man
Frederick Jacobi	NBC Film, NY, press mgr	Same, mgr of publ
Dick Jackson	WOR (TV), NY, mgr of publ	Same, dir of publ rels
C. Pete Jaeger	Transamerican Bcastg Corp, exec vp	Guild, NY, vp, natl sls



David G. Taft (3)



Robert Reuschle (3)



Bob Callahan (3)

● *In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps, network affiliation, power increases)*

New and renew

3. Broadcast Industry Executives (continued)



Dick Jackson (3)



Nick Basso (3)



Robert Schlinkert (3)



Marvin Rosene (3)



Hardie Frieberg (3)



Robert C. Wood (3)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Charles W. Johnson	KROW, Oakland, sls	KSFO, SF, sls stf
Lewis P. Johnson	Storer, Chi	Same, midwest tv sls mgr
Jack Keiner	Allen & Reynolds Adv, Omaha, asst dir r-tv	Edward Petry, NY, asst mgr prom & sls dev, r
William E. Kelley	Storer, NY, sls exec	Same, E tv sls mgr
Don Kerr	WGTH (TV), Hartford, sls mgr	WCOP, Boston, gen sls exec
George Klayer	CBS TV, Chi, midwest sls mgr	Same, E sls mgr
William Koblenzer	DuMont, NY, E sls mgr	Same, sls mgr net and "Electronicam" prod services
Bennet Korn	Remington Records, NY, vp	DuMont, NY, gen sls exec
Burt Lambert	Ziv, NY sls mgr	DuMont, NY, supvr of sls, o&o stns
John B. Lanigan	NBC TV, NY, E sls mgr	Same, daytime sls mgr
Carroll Marts	MBS, Chi, dir central div	Same, also vp
Sam K. Maxwell Jr	CBS TV, NY, acct exec	Same, midwest sls mgr
John T. McHugh	Joseph Katz, Balt, sr vp	Same, also mgr, NY office
Bill Morgan, Jr	KGKO, Dallas, exec	KLIF, Dallas, sls mgr
George H. Morris	KNBC, Kansas City, acct exec	WGTV(TV), Hartford, gen sls mgr
L. Boyd Mullins	KRON-TV, SF, prom dept	Same, mdsg & res mgr z
Robert G. Murdock	KSL, SLC, asst to prom mgr	Same, secy-treas
Kenneth E. Peterson	Upper Miss R Assoc, 3 Stn Group, gen sls mgr	KSTP, Mnnpls, r sls stf
Charles R. Philips	WOR-TV, NY, sls mgr	Edward Petry, NY, sls dev dept mgr
John R. Porterfield	WGLV, Easton, Pa, gen mgr	Storer, E r sls mgr
Roger Read	WKRC-TV, Cin, asst sls mgr	Same, local sls mgr
Gary Reamse	Maxwell House Div, Gen Foods, Kansas City, sls man	KCMO, Kansas City, sls rep
Robert M. Reuschle	WHUM (TV), Reading, Pa., natl sls mgr	WLAC-TV, Nashville, natl sls mgr
Raymond E. Roberts	Future mag, editor	KBTV, Denver, acct exec
Marvin L. Rosene	KSTP (TV), gen sls mgr	Same, vp in chg sls
John D. Scheuer Jr.	KTVI, St. Louis	Triangle Publs, Phila, dir of publ rels & programi (WFIL (TV), Phila; WNBF (TV), Binghamto 50%, WHGB, Harrisburg.)
Robert Schlinkert	WKRC-TV, Cin, gen sls mgr	Same, also asst to gen mgr
Jones Scovern	Free & Peters, NY, vp & E sls mgr	Same, bus mgr
Al Seton	ABC, NY, trade news editor	Same, asst mgr of publ
Neil Searles	WFOX, Milw, sls mgr	WMIL, Milw, gen mgr
Jack Sebastian	NBC, NY, press dept	Same, Film Div, supvr of exploitation
Frank J. Shea	John Sutherland Prods, NY, dir of sls	Pelican Films, NY, vp in chg sls
Chick Showerman	WTVW, Milw, WISN, Milw, gen mgr	Same, also res vp, Hearst Corp
Gene Sink	WLOS-TV, Asheville, regl sls mgr	James S. Ayers, Charlotte, mgr
Donald G. Softness	DuMont TV, NY, publ	H-R Reps, NY, dir of prom
Peter Storer	CBS Spot Sls, NY, acct exec	WAGA-TV, Atlanta, WBRC-TV, Birmingham, NY natl sls mgr
G. Paschall Swift		WGR-TV, Buffalo, sls mgr
David G. Taft	Radio Cin, exec vp	Same, also WKRC-TV, Cin, gen mgr
Frank A. Tessin	Headley-Reed, SF, mgr	Free & Peters, SF
Russ Truesdell	KCSJ-TV, Pueblo, Col, program & film dir	Same, gen mgr
John R. Urba	KTTV, LA, sls mgr	Same, vp in chg sls
Vincent T. Wasilewski	NARTB, Wash, chief attorney	Same, mgr of govt rels
Roman W. Wassenberg	KTVU, Stockton, Calif, gen mgr	KSFO, SF, gen mgr & exec vp
William H. Weintraub Jr	Wm. H. Weintraub, NY, r-tv prods	MBS, NY, prog sls mgr
Robert C. Wood	Storer, Chi, midW sls mgr	Same, NY, natl sls mgr
Al Yallen	KMPT-TV, Okla City	KCMJ, Palm Springs, Calif., gen exec

4. New Firms, New Offices, Changes of Address

Hiram Ash Adv, NY; Irwin B. Engelmore Adv, NY; have merged to form Ashe & Engelmore Adv with expanded quarters at 244 Madison, NY.

James S. Ayers Co, Atlanta agency, opened branch at 127 W Seventh Street, Charlotte, NC, FRanklin 5-6146.

Merritt H. Barnum, new adv & sls prom agency, 6 N Michigan Avenue, Chicago.

Elan-Porter Productions, new firm, produces commercial, industrial & tv feature films; 19 West 45th Street, NY

Carlos A. Franco, former gen sls mgr of Crosley Bcstg, has resigned to form an adv, mktg & res consultant firm, Carlos Franco Assoc, with offices at 420 Madison Avenue, NY, PLaza 8-0792

Hicks & Greist, NY, has moved to the Amoco Building, 555 Fifth Avenue, MUrray Hill 7-5600.

Joseph Katz Co, NY, has moved to the Amoco Building, 555 Fifth Avenue, MUrray Hill 7-0250.

Robert Lawrence Prods, NY, producers of tv film commercials, sls training and institutional motion pictures, has established a Canadian subsidiary in Toronto; John Ross, gen mgr of the offce.

Reingold Co, Adv, Boston hs moved to 69 Newbury Street; KEnmore 6-3900.

High Riker Adv, Albuq, NM and Prince-Alex Adv have merged to form Riker & Prince Adv with offices at 316 Simms Building, Albq, NM.

Ruthrauff & Ryan's Houston office is moving to larger quarters: Suite 307, Old National Insurance Bldg., 515 Fannin Street.

WOKY, Milw, has moved to 522 W Wisconsin Avenue, BRoadway 1-8480.

5. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Armour & Co, Chi	Canned meat div	Tatham-Laird, Chi
Bon Ami, NY	Cleanser	Norman, Craig & Kummel, NY (F merly Wm. H. Weintraub)
Campana Sls, Batavia, Ill.	Italian balm, Solitair, Magic Touch, Sheer Magic	Fletcher D. Richards, NY
Colgate-Palmolive, Jersey City	Glance shampoo (new product)	Cunningham & Walsh, NY
General Motors, Frigidaire Div, Detr	Air conditioning, commercial refrigeration	Kircher, Helton & Collett, Dayton
B. F. Goodrich, Phila	Retail stores	W. S. Roberts, Phila
Grove Labs, St. Louis	Bromo Quinine	Benton & Bowles, NY
Grove Labs, St. Louis	New proprietary drug products	Dowd, Redfield & Johnstone, NY
S. C. Johnson & Son, Racine, Wisc.	Beautifier	Foote, Cone & Belding, Chi
S. C. Johnson & Son, Racine, Wisc	Electric Polisher-Scrubber, (new product); paste wax; jubilee wax	Benton & Bowles, NY
S. C. Johnson & Son, Racine, Wisc	Glo-coat, Pride, industrial & maintenance products	Needham, Louis & Brorby, Chi
Lee Co, Kansas City	Work & play clothes	Grey Adv, NY
Magnavox Co, Ft. Wayne, Ind	Radio-phonographs, tv, electronic devices	Foote, Cone & Belding, NY
Manhattan Coffee, St Louis	Dining Car coffee	Rutledge & Lilienfeld, St. Louis
Nestle, White Plains	Nestle's Instant Coffee	McCann-Erickson, NY
NY, New Haven & Hartford RR, New Haven	Railroad	Doyle Dane Bernbach, NY
Studebaker-Packard, South Bend	Studebaker cars & trucks	Benton & Bowles, NY
Taylor-Reed Corp, Glenbrook, Conn	Q-T Frosting mixes, cocoa marsh	Hicks & Greist, NY

Definitely the...

No. 1

TV-RADIO SERVICE

in the

NATION'S

NO. 1

TEST MARKET

Syracuse is now ranked America's Best Test Market by Sales Management Magazine. The ranking is authentic, because it is based on an audited study of 503 test campaigns by leading national advertisers over a nine-year period.

By authentic standards, WSYR Radio and WSYR Television are clearly the superior broadcasting services in the Syracuse market.

Best physical facilities . . . best local programming services . . . best customer services . . . these important advantages give the WSYR Stations their distinct leadership in Syracuse and throughout the $2 billion Central New York market.

NBC AFFILIATES

WSYR

TV 100 KW CHANNEL 3 • **RADIO** 5 KW 570 KC

Represented Nationally by
HARRINGTON, RIGHTER AND PARSONS, Inc.

Represented Nationally by
The HENRY I. CHRISTAL CO., Inc.

SYRACUSE, N. Y.

Milwaukee's best buy

here's why:

W "the voice of the BRAVES"
(the Milwaukee Braves games are not televised)

am-fm

e all-star programming

Milwaukee's Most Powerful Independent

m 24 hours of music news, sports

now 5000 watts

p lowest cost per thousand

HUGH BOICE, JR.
Gen. Mgr.

HEADLEY-REED,
National Rep.



Mr. Sponsor

Robert Strumpen-Darrie

President
Berlitz Schools of Languages, New York

Robert Strumpen-Darrie. president of Berlitz Schools of Languages, feels somewhat sheepish when forced to admit he speaks only four languages. "But Charlie Berlitz (v.p. and son of the founder) speaks 25 or 26," he quickly added for SPONSOR's benefit.

"I suggested radio advertising to some of our 27 schools in the country," Strumpen-Darrie continued matter-of-factly. "And I must say that it's been quite successful in most cases."

These cases include New York, Philadelphia, Chicago. Miami. Los Angeles. San Francisco, Boston and White Plains. Berlitz' agency, Calkins & Holden, generally buys minutes on the high-priced music independent in each market. Commercials use a sophisticated approach.

"The travel curve and Berlitz business curve are usually similar," said Strumpen-Darrie, "And travelers are generally people who like music."

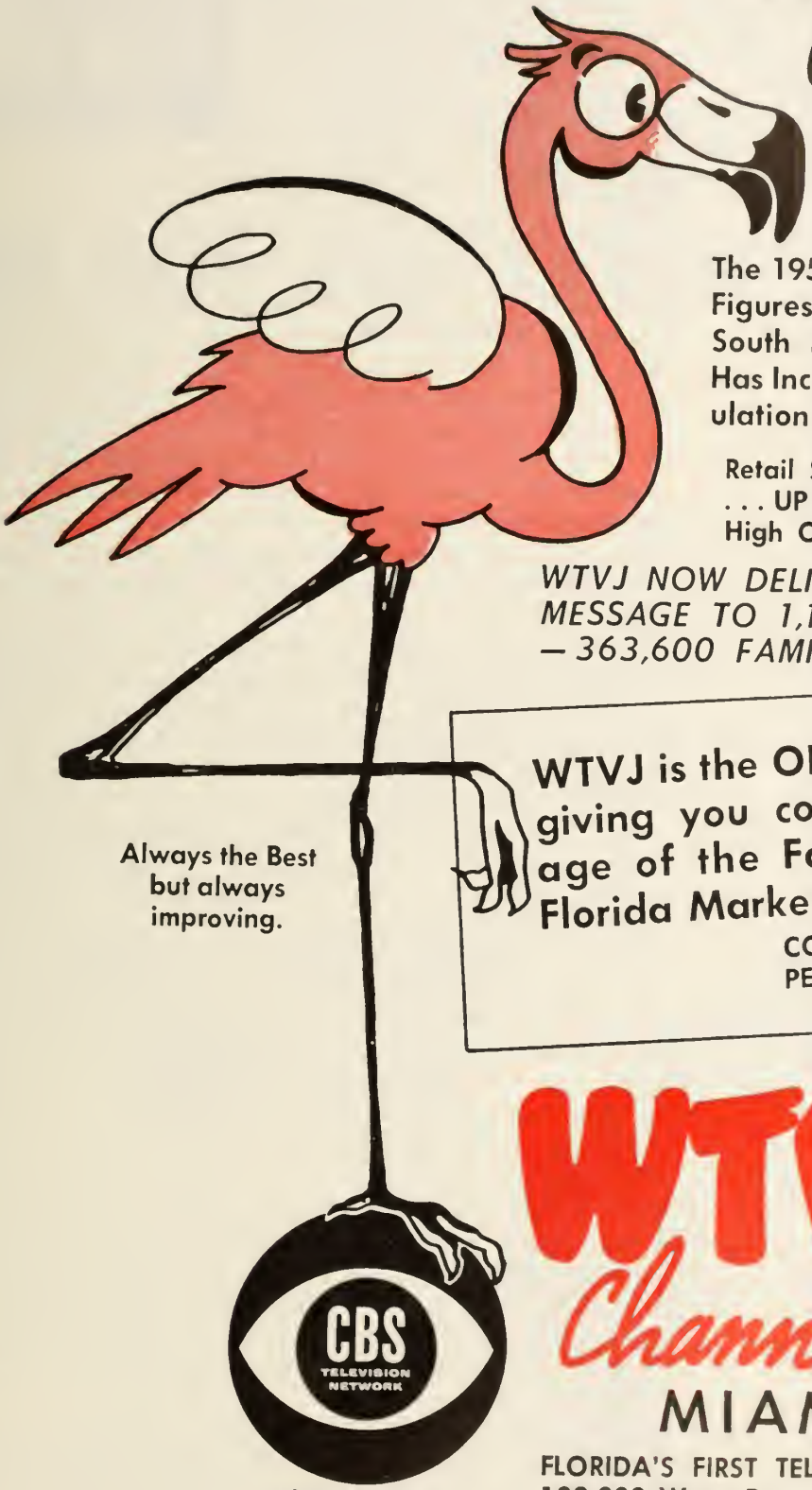
Music lovers in the chosen markets are being told between five and 10 times weekly that "ya vass lewblew," "io ti amo," and "ich liebe dich," are likely to get them involved in a rather torrid romance with a Russian, Italian or German. The results of these commercials have been good, and today some 50% of Berlitz's total advertising budget is in radio. Some markets, like Philadelphia, Boston and Chicago are 100% radio.

"An ever-increasing part of our business comes from institutions and corporations. For example. Standard Vacuum is one of our good customers," Strumpen-Darrie explained. "However, industries tend to move to the suburbs nowadays. Besides. we would also like to attract the suburban housewives. The whole pattern of school location may change."

Just a few months ago, Strumpen-Darrie. a Westchester resident, opened up a new school in White Plains; it could be he was prompted in part by the fear his three children might otherwise follow in his footsteps and grow up knowing only four languages.

"I asked my wife to bring them to New York to learn French," said he. "They do get lessons for free. But my wife said she certainly wouldn't travel this far. Now can you imagine how the other suburban women feel about coming into the city. I mean the ones who'd have to pay?" ★★★

BIGGER
and better!



The 1955 Sales Management Figures Show That The WTVJ South Florida Market Area Has Increased 10.9% In Population Over 1954.

Retail Sales Are Keeping Pace . . . UP 8.9% To An All Time High Of $1,477,290,000.

WTVJ NOW DELIVERS YOUR SALES MESSAGE TO 1,185,200 PERSONS — 363,600 FAMILIES.

WTVJ is the ONLY TV Station giving you complete coverage of the Fabulous South Florida Market.

CONTACT YOUR FREE & PETERS COLONEL NOW

Always the Best but always improving.

CBS TELEVISION NETWORK

Basic Affiliate

WTVJ Channel 4
MIAMI

FLORIDA'S FIRST TELEVISION STATION
100,000 Watts Power—1,000 ft. Tower

She's one of 1,000,000 potential customers for your products...



She's one of 1,000,000 Spanish-speaking Mexican-Americans in the Texas Spanish Language Network coverage area who *speak Spanish, read Spanish, listen to Spanish-language radio*—but, BUY AMERICAN! *With special emphasis on products brought to their attention through Spanish-language radio.* When you buy the TSLN you get outstanding stations in their areas. There are no weak links in the TSLN.

TEXAS SPANISH LANGUAGE NETWORK

KIWW	XEO-XEOR	XEJ
San Antonio	*Rio Grande Valley*	*El Paso*

Represented nationally by
NATIONAL TIMES SALES
New York • Chicago
HARLAN G. OAKES & ASSOC.
Los Angeles • San Francisco

SPONSOR BACKSTAGE



by Joe Csida

The Sarnoff-Folsom-Weaver-guts combination

A couple of weeks ago I was about to take my seat on the 9:06 L.I.R.R. train out of Manhasset, when across the aisle I spotted Pat Weaver. With the kind of publicity Pat has been getting of recent months it's hardly necessary to identify him here as Sylvester P. W., president of NBC. Pat's schedule is obviously such these days that I wouldn't impose by trying to see him too frequently so I leaped at the opportunity to join him for the 45 minutes it takes to ride from Manhasset to Penn Station.

Pat was reading the *Times*, the *Trib*, the *News* and the *Mirror*, not all at once, of course, but the very next thing to all at once. He'd boarded the train at Port Washington so he'd already finished two of the papers. It was the morning the *Times*' Jack Gould had the piece about one of the fee tv proponents touting the idea of a channel carrying two programs at the same time, and utilizing one of these for free and the other for fee video.

Pat and I both read the story and began to discuss it. "Sure," Pat said, "that's multiplex, and inevitably it will be developed. It's a pure matter of electronics, and theoretically quite simple, for a single channel to carry two programs at one and the same time. I'd say the engineers and scientists should have it ready in roughly five years."

As always, I was fascinated with Pat's incredible knowledge and his easy facility for thinking big. I get as much of a kick as the next guy out of reading about Mr. W's bongo board, and the swimming pool and the field glasses, handy for observing passing birdlife. But what I am particularly enchanted with is the solid base underneath this top layer of showmanly trimmings. I do not believe that it has yet been said that what Pat brings to NBC (and consequently to television as a whole) is, on the showmanship and salesmanship levels, exactly the same commodities General Sarnoff has for years brought to the RCA on scientific and engineering levels, and what RCA president Frank Folsom has brought to the corporation on manufacturing and merchandising levels.

These commodities are, first, virtually unlimited vision; and secondly, the guts and physical and mental energy to fight for a new idea, no matter how much opposition such an idea may encounter initially. I had the good fortune to be working for Frank Folsom at the time RCA Victor intro-

(Please turn to page 71)

with WAVE

you don't buy the tree

YOU BUY THE SYRUP!

WAVE gives you the sweetest part of Kentucky — and at a price that's sweet, too!

MORE THAN LOUISVILLE — LESS THAN THE STATE! WAVE's 50% daytime coverage area almost exactly parallels the 27-county Louisville Trading Area. (42.5% of the State's total Effective Buying Income is concentrated in this *one important market!*)

SPARKLING PROGRAMMING — NETWORK AND LOCAL! WAVE is the ONLY NBC station in or near Louisville. We invest heavily in local programming, too. Our radio staff alone numbers 62 people, with more than 70% of them devoting themselves to on-the-air activities, *exclusively.*

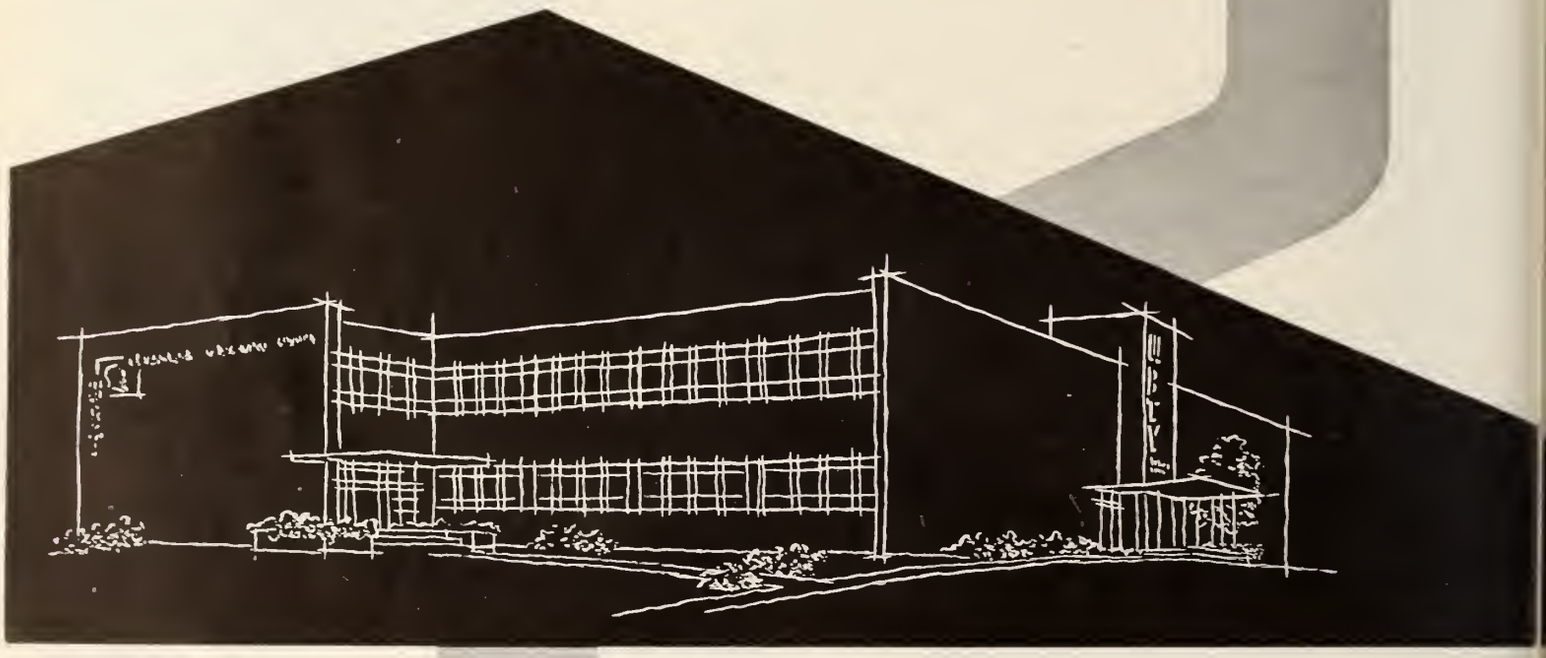
Don't buy the Maple tree — buy the syrup. NBC Spot Sales has the figures.

WAVE • **5000 WATTS**
LOUISVILLE • **NBC AFFILIATE**

NBC SPOT SALES
National Representatives



WHERE ELSE IN THE CAROLINAS



KINGSIZE FACILITIES

In the Carolinas, advertisers find many types of TV facilities . . . but only on one station, WBTV, can the advertiser get complete, Kingsize Facilities.

Here, in WBTV's new $1,250,000 home with 51,000 square feet of floor space, are TV studios measuring 40′ x 40′ and 40′ x 60′, each wired for three black-and-white and two color cameras, each accommodating Kingsize studio audiences . . . the last word in engineering equipment . . . art and carpenter shops for designing and building any type of scenery . . . three ultra-modern darkrooms . . . *dual* facilities for transmitting color and black-and-white slides and films . . . Kingsize executive, program, production, engineering, news, sales, business, promotion and merchandising departments.

Conditioned by 33 years of broadcast leadership, WBTV planned big . . . built big. Now more than ever, WBTV is your first, biggest step to TV coverage of the two Carolinas.

WBTV
CHARLOTTE
Channel 3 Top Power

THIS WE FIGHT FOR

WE FIGHT FOR REGULAR PUBLICATION OF SPOT TV AND RADIO EXPENDITURES OF COMPANIES COMPARABLE TO FIGURES AVAILABLE FOR ALL OTHER MAJOR MEDIA. WE BELIEVE THAT MANY ADVERTISERS WILL FAIL TO RECOGNIZE THE STATURE OF THE SPOT MEDIA UNTIL SPOT SPENDING COMES OUT IN THE OPEN. THIS CAN HURT ADVERTISERS AS WELL AS THE BROADCAST INDUSTRY.

POINT VI *IN SPONSOR'S PLATFORM*

FOR SPONSOR'S COMPLETE EDITORIAL PLATFORM SEE THIS WE FIGHT FOR, PAGE 92

Let's bring SPOT SPENDING out in the open

Everyone wants spot figures like those of other major media but progress has been slow. Upcoming: two new efforts

Among SPONSOR's *editorial objectives is to stimulate publication of both spot television and radio dollar figures. Reports like the one which follows appear regularly in* SPONSOR *to aid in the fight for the facts the advertiser needs to make fullest use of the spot media.*

This fall will see a renewed drive in the 20-year effort to uncover the biggest secret in advertising: spot radio spending. It will be a two-pronged push, directed at two different sources. The Radio Advertising Bureau will undertake a mail and phone barrage aimed at unearthing information from a cross-section of the nation's radio stations. In an unrelated effort, Executives Radio-Tv Service, publishers of *Spot Radio Report,* will make an intensive canvass of the important air agencies.

There's a do-or-die air about these twin efforts for the history of radio is strewn with examples of people who tried to tunnel into the underworld of spot spending and found themselves balked by excessive lethargy on the part of stations, obsessive secrecy on the part of advertisers—and that even more deadly barrier to action: I'll-do-it-if-my-competitor-does-it. Seldom have so many people agreed that a certain course of action was desirable without

doing anything about it.

Ironical, too, is the fact that so much effort is made to get spot figures —both radio and tv—the hard way. While agreeing that publication of complete spot data would make things a lot easier, the ad agencies nevertheless continue their time-consuming cloak-and-dagger efforts to dig up what the competition is doing almost as if they enjoyed it. This contradiction can be explained by the all-too-human belief at each agency that it can play a better game of hide-and-seek than the other fellow.

Nevertheless, the weary complaint of one timebuying executive (a P&G man, no less) echoes what a lot of his colleagues feel about this dilemma: "Life would sure be easier for me if all the figures were published. We spend an awful lot of time on competitive checking. There's a bad side to all this emphasis on what somebody else is doing. It makes you pay too much attention to the other guy and not enough to your own problems."

SPONSOR itself plunged into the murky fog of radio-tv spot spending in gathering spot spending figures of major advertisers for its Fall Facts Basics issue (11 July). While SPONSOR encountered much of the secrecy-laden atmosphere in which the agencies operate, the data obtained indicated that where enough effort is made spot figures can be brought to light and thus cast doubt upon whether any advertiser can hide his spot spending if his competitor really wants to find out how much it is.

SPONSOR's spot figures proved, if proof be needed, that spot is a major ad medium and that the conventional ranking of advertisers according to network, newspaper and magazine spending only can be misleading. Many of SPONSOR's figures on spot radio and tv are the first to be published.

SPONSOR gathered figures on the "top 100" advertisers ranked according to network and magazine spending (from PIB) and newspaper spending (from the ANPA Bureau of Advertising). Spot radio figures were gotten for 42 clients, while spot tv figures were gotten for 40. Of course, not all of the "top 100" use spot radio and tv in their selling. *Rorabaugh Report* was the basis of some spot tv figures. SPONSOR concentrated its efforts on the big ad spenders, was able to get nearly all the figures for the top 20.

An example of how misleading the PIB-ANPA expenditure ranking can be is Brown & Williamson, one of the Big Six tobacco manufacturers. B&W's gross time and space billings in newspapers, magazines, network radio and network tv came to a little over $4 million last year, putting it No. 61 according to PIB-ANPA ranking. However, B&W spent $8 million in spot radio and tv in 1954 for all its tobacco products (notably Viceroy, Kool and Raleigh cigarettes), or twice as much as it spent in all other media. This figure is equal to SPONSOR's estimate of what all the divisions of General Motors spent on spot radio and tv last year, including co-op expenditures. Yet GM spent 18 times as much money in the other consumer ad media as B&W.

Among SPONSOR's published figures were at least 15 advertisers who spent $2 million or more in spot radio and tv last year. They are, in order of spending: P&G, $12.25 million; Ford, $9 million; General Motors, $8 million; B&W, $8 million; Chrysler, $7.5 million; Sterling Drug, $5.5 million; Colgate, $4.75 million; Miles Laboratories, $4 million Coca-Cola, $4 million; R. J. Reynolds, $3.5 million; American Home Products, $3 million;

(*Please turn to page* 86)

QUOTES ON SPOT FIGURES PROBLEM FROM THREE TRADE ASSOCIATION LEADERS



KEVIN SWEENEY
President, Radio Advertising Bureau

"The effort being made by SPONSOR to uncover spot spending is commendable and its publication of spot figures (11 July issue) is a step in the right direction . . . what we need now is an official industry method of gathering these figures. RAB is going to make a college try for them this fall."



OLIVER TREYZ
President, Television Bureau of Advertising

"The release of information about spot spending is badly needed. I think SPONSOR provided an important service in highlighting the problem and compiling estimates. However, a lot more needs to be done in making spot tv expenditures available and in pointing up the rapidly increasing activity in the medium."



LAWRENCE WEBB
Managing Director
Station Representatives Association

"There is no question in my mind but that publication by SPONSOR of spot figures will be a help in spotlighting the need for a regular survey of spot spending. Though SPONSOR could not publish figures for all advertisers, it was an admirable pioneering job."

BALLOT

For ad managers, media directors and national representatives

The questionnaire-ballot below is designed to help provide the basic facts needed in order to launch a regular report on dollar expenditures by companies in spot television and radio. It is addressed to three segments of air advertising: to advertising managers; to media directors and timebuyers in agencies; and to national representatives. From the answers SPONSOR hopes to provide guidance for all concerned as to the best method of solving the problem. Please clip this ballot and mail to SPONSOR at 40 E. 19th St., New York 17, N. Y.

---

1 HOW WOULD YOU SUGGEST THAT TELEVISION AND RADIO SPOT EXPENDITURES BY COMPANIES BE MADE AVAILABLE? (CHECK ONE OF METHODS BELOW OR WRITE IN SUGGESTION)

- ☐ Through advertising agencies who would release spot figures of clients periodically to an industry or private organization.
- ☐ Directly through advertisers on the same basis.
- ☐ Through national representatives on the same basis.
- ☐ Through stations on the same basis.

_____

_____

---

2 WHO SHOULD UNDERTAKE THE JOB OF COMPILING SPOT EXPENDITURE FIGURES?

- ☐ A trade organization or organizations such as TvB and RAB.
- ☐ A private organization or organizations such as N. C. Rorabaugh Report or Executives Radio-Tv Service.
- ☐ An independent organization to be set up by the industry.

_____

_____

---

3 IN WHAT FORM DO YOU THINK IT MOST PRACTICAL FOR SPOT DOLLAR FIGURES TO BE ISSUED NOW?

☐ Quarterly by companies. ☐ Annually by companies. ☐ Annually by brands. ☐ Quarterly by brands.

---

4 IN YOUR OPINION ARE THERE VALID REASONS FOR COMPANIES TO KEEP SPOT EXPENDITURES SECRET —IF THEY ARE ISSUED TO COVER QUARTERLY OR ANNUAL PERIODS ALREADY PASSED?

_____

_____

_____

Your name_____Title_____Company_____

NOTE: All information given in this questionnaire will be considered confidential by SPONSOR and your name and company name will not be quoted unless with express permission. If you may be quoted on your opinions check here_____





"Lucy" was called a failure

for Phillip Morris but same show

helped make PM's Marlboro . . .

Fastest-growing filter-tip

NEW MARLBORO IS NO. 3 filter tip now where it's sold, PM execs believe. Commercials in CBS TV "Lucy" and spot tv were important in quick rise. Shown (l. to r.) around sales chart: Roger Greene, PM ad director; Ross Millhiser, Marlboro brand manager; H. W. Chesley Jr., PM v.p.; Owen Smith, account supervisor at Leo Burnett, Marlboro agency

Excitement reigns at 100 Park Avenue these days, and the graph in the picture at left tells why. The sales curve that continues to rise sharply on the wall after it leaves the chart tells the Philip Morris Inc. executives and agency man gathered before it that the firm's new filter-tip baby, Marlboro, is a whopping success.

"The new Marlboro has enjoyed a rate of acceptance faster than that of any other major cigarette since the introduction of Philip Morris in the mid-Thirties," declares George Weissman, v.p. and assistant to the president. On the basis of field reports from salesmen, distributors and jobbers, he says, the company estimates that Marlboro has already grabbed third place behind Viceroy and Winston among filter tip cigarettes in its distribution area, which includes about 60% of the country's population.

In the fiercely competitive cigarette business this is no mean achievement. It will be even more remarkable if the present company expectations for the brand are realized. By the end of this year, say company spokesmen, Marlboro will probably be among the top 10 of all cigarettes, third in filter volume nationally, and number two in the firm's ranking of its eight brands, right behind Philip Morris.

Why has Marlboro apparently succeeded where similar ventures have either failed or barely held their own? Essentially, the success is due to the winning combination of adroit advertising, whose main emphasis has been on network and spot tv; an intriguing new package; and product appeal. Most important of all, Marlboro has cashed in on the filter-tip trend.

The rise of Marlboro coincides with the sales drop of the Philip Morris brand. In 1954, according to Harry Wootten, tobacco industry consultant who regularly estimates the industry's sales, Philip Morris output dropped 17.9% from the year before, although it still remained number five among the big five. This was brought to the attention of the advertising industry when the firm announced it was cancelling its sponsorship of tv's top-rated show *I Love Lucy* after five years.

The cancellation news sparked varied interpretations, some of which saw *Lucy* failing as a sales vehicle. These comments overlooked the important fact that *Lucy* was also carrying Marlboro commercials. The show was thus in the curious position of being a sales vehicle for a rising and a declining brand at the same time.

The Philip Morris - Marlboro - *Lucy* triangle demonstrates anew the oft-forgotten truism that advertising does not work in a vacuum. Profound changes are under way in the cigarette business, and no tv program, however potent, can be expected by itself to hold those changes back.

All the leading standard lengths showed output drops between 1953 and 1954. Camels dropped from 106.8 billion to 89.8 billion, Lucky Strike from 71.0 billion to 65.2 billion, Chesterfield from 54.5 billion to 42.0 billion, Philip Morris from 30.2 billion to 24.8 billion. (Wootten estimates.)

Of the leaders, only Pall Mall showed a gain, from 50.5 to 54.5 billion; the important thing here is that the brand is king-size and given a filter-type ad treatment.

For the big swing is on to filtered smoking. Wootten shows filter cigarettes at over 37 billion for 1954, 10.1% of total cigarette volume. The industry estimates that filters should grow to about 20% of the total by the end of 1955. In 1953, filters made up only 3.3% of the total.

The Philip Morris sales drop, in short, is not unique, in fact Chesterfield declined an even greater amount, some 22.9%, and the Camel 15.9% decrease was not far behind the 17.9% fall of Philip Morris.

This is occurring in the face of an industry-wide decline in cigarette consumption which amounted to 4.7% in 1954 over the preceding year, according to Wootten. The unit loss came to 18.2 billion, out of a 1953 total of 386.8 billion cigarettes manufactured.

In a 12 May report to the Associated Tobacco Manufacturers, in Hot Springs, Va., Wootten attributed part of the decline in unit consumption to "adverse publicity" centering around the cancer question. Other factors cited: (1) increase in teenage and over-45 population, who number the fewest smokers; (2) growing popularity of king-size cigarettes, whose length provides longer smoking time per cigarette and thus automatically reduces unit consumption.

"The impact on the industry to date has been to change the complexion of the cigarette business rather than the volume of smoking—the actual to-

(*Please turn to page* 74)

COWBOY commercial helped make new filter-tip Marlboro mass product. Old Marlboro had been fancily packaged product with appeal centered on women in metropolitan markets



Can commercials entertain and sell

Nashville agency proved they can on tv with variety of regional brands

This is a story about tv commercials that didn't try to sell very hard (and, as a result, ended up by selling very well).

This is a story which shows that "entertainment" in tv commercials is a potent selling force (but does not attempt to prove it is potent for everybody).

This is a story which illustrates that advertising sometimes works best when it is indefinable (notwithstanding the obvious advantages of pre-testing, market surveys and other varieties of factual research).

This is a story about an agency that decided to throw away the book and do something different for one regional product (but found out it could apply the same approach to other types of regional products).

The agency is Noble-Dury & Associates of Nashville. The products are Frosty Morn, Valleydale and Reelfoot meats (all under the same ownership); Belle Camp chocolates and Martha White flour. The ad technique: animation with songs (not jingles) on video.

Desire to have regional products stand out against national brands prompted new tv approach by Noble-Dury agency. Bill Graham, agency v.p., second from left, wrote commercial tunes and copy



Way in which added impact from successful commercial snowballs is shown in bottom photograph. References to commercial were made in ads, package was redone, tv tune used on radio



Here are the highlights of what Noble-Dury's foray into the field of "entertainment" commercials accomplished:

- The first commercial for Frosty Morn, aired over WSM-TV, Nashville, resulted in a sales increase of 100% over a period of six months following the commercial's first appearance early in 1953. Two years and two commercials later the sales increase was up to 200%.
- The first use of animated commercials for Belle Camp chocolates this past Valentine's Day upped sales 23 and 30% in two tv markets where the commercials were aired. The firm's sales in areas where tv was not used "barely got over the hump," in the company's own words.
- Almost (but not quite) as exciting to the agency as the zoom in sales was popularity of the commercials among viewers. WSM-TV reported, following the debut of the Frosty Morn commercial, that its switchboard was flooded with calls from people asking when the commercial would be shown again. With no push from the agency, dance bands began playing the Frosty Morn tune in the Nashville area. The interest in the Valleydale song reached such a pitch that the agency recorded it for sale at a self-liquidating price (10c). Up to now 12,000 persons have *paid* to buy a tv commercial song.

To Noble-Dury this combination of sales-plus-artistic success is the vindication of an idea that makes some admen shudder. In the words of Bill Graham, Noble-Dury vice president and account executive for its meat products (and the man who wrote and composed most of the commercials mentioned) the idea was, in effect, to walk in to a client and say:

"Look, Mister—we want to spend lots of your money. But we don't want to put the emphasis on selling your product. Mostly we want to entertain the public . . . and somewhere along the way we'll mention that your product is mighty good."

This doesn't mean that Noble-Dury tried something that had never been tried before. It does mean that Noble-Dury tried something *it* had never tried before and showed a strain of courage which points up again the importance of creative advertising.

In getting away from specific sales points and latching on to the more vague and emotional aspects of selling, Noble-Dury was not proving that one method is better than the other (nor does the agency say that it did). What it did prove to its own satisfaction is that there are two opposite poles of effective advertising and that the less conventional approach can offer results just as solid as hard-sell.

This bi-polar concept of advertising was expressed recently by Horace Schwerin, head of Schwerin Research Corp., during a speech at the University of Michigan.

Schwerin said his firm's recent research gave proof of something "creative people have long hoped was true: Remembrance of copy points is not the whole answer to commercial effectiveness. . . . There is another area besides convincing demonstration, an area which might be called mood or fantasy. . . . A commercial of this nature establishes its own world, within which viewers accept actions and breathe in impressions that they would reject if the mood of the commercial were logical rather than emotive. We have tested commercials of this type that have proved extraordinarily effective in swaying viewers toward the brand advertised; and we are receiving more and more commercials of this type to study from advertisers who see which way the wind is blowing.

"I like to call what I have been outlining here "Tv's Law of Extremes." By this I mean that, in examining the

(*Please turn to page* 78)



Fan mail from viewers (see letters below) to advertisers, tv stations, followed airing of Noble-Dury commercials, such as one above. One of the commercials proved so popular it was recorded, sold at self-liquidating price (10 cents). First Frosty Morn meat commercial resulted in flood of calls to WSM-TV, Nashville. Bands in Nashville area played tune without prompting from ad agency

Mrs Eva R. Schuler
Douglas Drive
Farms
Lynnville, Te
Feb. 2. 4. 19

W. T. V
Lville

Dear Sirs:
So glad to hear that
using the original "Frosty
ora" words on your Commercial
My father has been in the
hurch advertising business for
40 years. He visited him & stated
the Frosty Morn "Commercial was
the cleanest Pie Ad seen on

Without an exception the
add I "Valley Dale" with that
catchy tune and adorable
little Pigg is the cutest
and most catchy add I've
ever seen or heard. Mrs Swann's
Dear Sirs: We enjoy
your Valley Dale
add: so very much—
we never miss it
if at all possible
we also eat the product
that makes your add
possible - we often go
to Roanoke -
Please write me the
name of the tune the
"little pigs play" "its
delightful" Thanks
Mrs. J. M. Dick - Blairs, Va.

Wilson, N.C
Oct. 6, 1954

Frosty Morn Meats

Gentlemen;
My little boy (16 months)
is so intrigued with your
singing commercial on T.V.
that I wondered if it were
possible to get it on a
roll of 16MM film for my
projector, also a record of
the song that accompanies
it — He runs to the T.V. set
whenever he hears "Sing it
over and you'll sing it over
again."
Please inform if possible-
Thank You-
C B Cunningham III

Dear Sirs:
I would like to buy
copy of the record of the
alleydale pig Commercial
or my little daughter.
would you write me
ow much you would
arge for it, if I could
ave one, or send it to
me C.O.D.
I would appreciate it
ery much.
Sincerely
Mrs. J.L. Mann
#60 Robert E. Lee apts.
Kingsport, Tenn.

WMFD Television
Wilmington
North Carolina

Dear Sirs:
My Niece is nine months old
and the only television programs
she likes are the advertisements. Her
favorite is "Frosty Morn" pigs.
"Piggy" as she sings. Would it be
Possible for you to put them on
before night - that as she goes
to sleep at night except on such
rare occasions. What she has
seen the advertisment
Thank you very much.
Sincerely.
Mary Anna Blossom

Dear Sir:
I am writing to tell you
how delightful my entire
family finds your television
commercial. The first night we
heard it we couldn't believe
any thing so cute could be
a commercial.
Being on a limited budget
I have never bought a frosty
morn Ham or even the bacon
but I'm sure they must be
very good. I usually buy the



MOST OF SIX WEEKLY B&M ONE-MINUTE COMMERCIALS NOW RUN IN MORNING SHOW ON WBAY-TV CALLED "PARTY LINE"

In 25th week of 26-week tv test:

B&M results show tv is stronger sales spur than price cut

Sales total for first half of July is greatest yet, topping 3,000 dozen cans



*D*espite the fact that this year Burnham & Morrill allowed no promotion allowance on its oven-baked beans in Green Bay, Wis., as compared with last year's 50¢ per case deduction from mid-June through mid-July, sales in early summer continue spurting ahead. These are the campaign highlights in television weeks 24 and 25 (first half of July).

1. CURRENT SALES: Last year on every purchase of a case of 27-oz. B&M beans, grocers got a 50¢ deduction to encourage them to push and promote the product in warm-weather months—best sales period for beans. This is a substantial saving for grocers since the case price is about $3.40. But this year B&M elected to make no such reduction, preferring to see how well the product did with its television campaign as the only impetus to increased sales.

The results during the first half of July are spectacular in terms of the number of dozens of cans of B&M products sold—3,009 this year com-

pared with 1,518 dozen last year in the same period. While the percent increase—98%—is not high compared with other periods this year in which percentage gains have exceeded 300%, the total of 3,009 cans probably represents the largest half-month sales in the area in B&M history.

The fact that last year's first-half July sales were definitely inflated by the 50¢ per case deduction in price is indicated by what happened to B&M sales during the second half of July last year. They practically hit zero, showing that grocers had purposely stocked up to cover future needs rather than because of current sales expectancy. Thus it's apparent that without the allowance, sales for the first half of July 1954 would have been substantially lower than 1,518 dozen. That this is the case is further documented by the fact that it's the 27-oz. size of bean (on which the allowance was granted) which accounts for most of the 1,518 dozen cans sold (see chart). In other periods last year it was the 18-oz. bean which was the big seller.

2. TOTAL SALES: For the entire 25-week period of television advertising, B&M sales are ahead 93%, based on tabulations to date. (It is believed, however, that when rapid tabulations made to meet SPONSOR's deadlines are rechecked at the conclusion of the test more complete figures will show an even greater increase.)

The sales after 25 weeks of television in 1955 total 19,883 dozen cans. For the comparable period in 1954, the total is 10,318 dozen. This includes three products, the 18-oz. bean; the 27-oz. bean; and B&M brown bread.

These products received no national advertising support in the Green Bay area last year. The present test is therefore ideally suited to measuring television impact. It's virtually a laboratory situation with the only new marketing factor introduced into the area being the 26-week television effort. And to add to the clean-cut nature of the test, no merchandising or point-of-sale activity of any organized nature has been introduced.

The station used is WBAY-TV, Green Bay, a Channel 2 CBS TV affiliate. The announcements for B&M have been placed in a variety of daytime slots, including a children's show and more recently a telephone show in morning hours called *Party Line* (see picture).

3. FUTURE PLANS: The television test was scheduled to end on 22 July. SPONSOR's next issue (8 August) will carry results for the final week of the test plus a recap of the entire progress of the campaign. B&M has not made a final decision on its future television plans in the Green Bay area and elsewhere. But it is seriously considering entry into television during the coming year in a number of markets.

Sales of B&M products in the Green Bay area will be watched closely immediately following the last week of television to see whether there is a carry-over effect from the campaign. A research firm, in fact, has come forward with a suggestion for a follow-up study to determine whether customers will continue to repeat sales of the product, among other factors. And in a future issue some time this fall SPONSOR will report on what happened to sales after television campaigning came to a halt.

Wholesalers in the Green Bay area were queried as to what they thought would happen to the B&M sales curve after the 22 July close of the tv campaign. Most of those contacted felt there would be continued strong sales during warm weather months with a drop-off in fall compared with normally higher summer sales. All wholesalers contacted felt that the big rise in B&M sales during the past six months will have a healthy effect on the product next fall even without advertising. But most felt the company would be making a mistake if it did not continue some advertising after the build-up of the past six months.

A new agency will take over the account effective 1 September. At SPONSOR's presstime, Charles S. Morrill, B&M president, announced appointment of the John C. Dowd agencies, Boston and New York, replacing BBDO, Boston. John Dowd told SPONSOR: "We are studying results of the B&M test as recorded in SPONSOR carefully." No basic change in thinking underlies the agency shift, SPONSOR believes, and new plans will not be set for several weeks. ★ ★ ★

B&M SALES FIRST HALF OF JULY 1954 vs. 1955

Sales by dozens of B&M beans and brown bread at wholesale level†	18 oz. 1954	18 oz. 1955	27 oz. 1954	27 oz. 1955	brown bread 1954	brown bread 1955
AREA A (50-mile radius of Green Bay)						
1. *MANITOWOC, WIS.*	20	**70**	70	**25**	0	**0**
2. *OSHKOSH, WIS.*	0	**150**	0	**69**	0	**30**
3. *APPLETON, WIS.*	100	**350**	300	**210**	0	**60**
4. *GILLETT, WIS.*	0	**110**	0	**75**	0	**0**
5. *GREEN BAY, WIS.*	120	**500**	130	**450**	0	**110**
6. *MENOMINEE, MICH.*	50	**50**	0	**0**	0	**0**
TOTALS A	290	**1,230**	500	**829**	0	**200**
AREA B (50-100 mile radius of Green Bay)						
7. *FOND DU LAC, WIS.*	0	**50**	50	**50**	0	**0**
8. *STEVENS POINT, WIS.*	0	**80**	15	**135**	0	**0**
9. *WAUSAU, WIS.*	20	**100**	10	**62**	0	**0**
10. *NORWAY, MICH.*	100	**0**	350	**0**	6	**0**
11. *SHEBOYGAN, WIS.*	50	**120**	98	**90**	0	**30**
12. *WISCONSIN RAPIDS, WIS.*	20	**30**	15	**3**	0	**0**
TOTALS B	190	**380**	538	**340**	0	**30**
TOTALS A & B	480	**1,610**	1,038	**1,169**	0	**230**

Grand total first half July 1954: 1,518 DOZEN CANS

Grand total first half July 1955: 3,009 DOZEN CANS

†Television campaign began 21 January 1955

Radio helps make Boston top Nash territory

45 New England Nash dealers up sales with $43,000 am sportscast



WBZ sportscaster Egan (r.) presents 1954 Nash and trophy to Red Sox' Jackie Jensen. Egan draws sports fans, appeals to women by interviewing sport personalities like Jensen about home life, hobbies

The New England zone was a good one for Nash sales, but it was never outstanding—until several years ago, that is. In 1953 the Greater Boston dealers suddenly forged ahead into Number One place among all Nash zones in the country and they've stayed there ever since. Their share of total U. S. Nash sales rose from the average 5% in 1952, to 6% in 1953, 8% in 1954—a 60% leap that still has Nash sales strategists scratching their heads.

Part of the secret behind this New England sales record is the group spirit of the Greater Boston Nash Dealers Association, a spirit characterized by a cooperative radio advertising effort which the group undertook in 1953 (through Henry M. Frost Co., Boston). Their combined budget ($43,000 a year) pays for their year-'round nightly sponsorship of *All About Sports*, WBZ, at a minimal cost to each individual dealer.

Aim of the program is twofold:

1. To build traffic and sales.
2. To make the Nash dealers better known and build confidence.

They feel that they have achieved both aims with Leo Egan's *All About Sports*, for only $43,000. Nationally Nash has dropped from No. 10 to No. 13 among all makes of cars in total sales, but the New England dealers stayed in ninth place for 1954-5, outselling the other independents.

Furthermore, the entire New England sales territory showed increased sales as a result of the sports show. Dealers outside of Boston area began to contribute toward the $43,000 annual budget, and today some 45 New England Nash dealers share in *All About Sports*.

Before the Nash dealers began sponsoring this program, they gave Egan a new Nash Ambassador and stipulated that he deliver commercials himself.

"I don't think anyone realized then just how wise a move that was," says Bert Tracy, New England zone manager for Nash. "Leo Egan has proved a remarkable salesman for Nash, and the cooperation we have received from the station has been wonderful.

"In 1953, we pushed to the top of the Nash sales ladder for the first time—and stayed there. Our share of the Nash registrations, which had been a

(*Please turn to page* 82)

WBZ and dealers cooperate on promoting show. Station provides banners for showrooms (left) promoting program. Egan, Bert Tracy (left) watch 1953 trophy winner Piersall try Nash Rambler. Station hires models (right) as cigarette girls for Nash dealer meetings





TIMEBUYERS OF THE U.S.

listed by cities, agencies and their accounts

During the past several years the number of men and women engaged in timebuying has vastly increased. At some ad agencies timebuying personnel has doubled and tripled overnight. Furthermore, timebuying personnel is known for frequent shifts. The confusion in who handles what account, in who has moved, in who is new is one of the problems of a problem-beset industry. Some station representatives have worked hard to maintain thorough up-to-date lists of timebuyers. Recently one such list, prepared by John E. Pearson Co., was generously made available to SPONSOR's readers. The list is being published in three parts. The first part, containing listings for most New York agencies, appeared in the 11 July Fall Facts Basics issue. This issue the remainder of the New York list appears as well as other East Coast cities; Chicago; other Midwestern cities. Listings for Southern cities and the West Coast will appear next issue (8 August).

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

NEW YORK, N. Y.

(Continued from 11 July issue)

SCHWAB & BEATTY
38 East 57th St., PL 1-1557

Reader's Digest — GEORGE PERKINS, CHUCK ALEXANDER

RAYMOND SPECTOR CO.
445 Park Ave. (22), MU 8-4407

DIR. RADIO TV — RICHARD BLAINE

Hazel Bishop — RICHARD BLAINE

STORM & KLEIN
45 West 45th St. (36), CI 6-1700

Tintex — ARTHUR KLEIN, BILL MARLEIB

STREET & FINNEY
45 West 45th St. (36), CI 6-1700

V.P. & RADIO TIMEBUYER — HELEN THOMAS
SECRETARY TO HELEN THOMAS — JEAN AYRES

Cardui, Doan's Pills, Florient Deodorant, Kan-Kil — HELEN THOMAS

SSCB
477 Madison Ave., MU 8-1600

Carter Products, Inc.

Arrid — U. S. (Regular & Chlorophyll), Arrid — Canada (Regular & Spray) — JEAN CARROLL

Rise — U. S., Rise — Canada, Bingo — U. S. — STEVE SUREN

Best Foods

Presto, H-O Quick Oats, H-O Cream Farina — JACK CANNING

Lever Bros.

Lifebuoy — JEAN CARROLL

Silver Dust — JACK CANNING

Vim — WALTER BOWE

Noxzema Chemical, Simoniz — JEAN CARROLL

Pall Mall — WALTER BOWE

Smith Brothers, Whitehall Pharmacal (BiSoDol — Regular Mints, Chlorophyll Mints, Powder; Infra-Rub), Mrs. Filbert's (margarine, mayonnaise, salad dressing) — STEVE SUREN

Clark Candy, Blue Coal — JACK CANNING

J. WALTER THOMPSON CO.
420 Lexington Ave. (17), MU 3-2000

HEAD TIMEBUYER — JAMES O. LUCE

Atlantis Sales — MARIO KIRCHER, ALICE WOLF

Brillo — NANCY SMITH

Champion, Purolator Products — MARIO KIRCHER

Ford Dealer Adv. — LUCIAN CHIMENE, CLINT PACKARD, PAUL DOUGLAS, SY GOLDIS

Ford Motor Central Fund — LUCIAN CHIMENE

Shell Oil — JOE BARKER, ALLEN SACKS

J. B. Williams — ALLEN SACKS

HEAD TIMEBUYER — JAYNE M. SHANNON

Devoe & Reynolds, Kilmer, Mentholatum — MARIO KIRCHER

Eastman Kodak, Scott Paper — FRANK MARSHALL

Johns-Manville — JOE BARKER, TOM GLYNN, DEWEY YATES

Oneida — ALICE WOLF

Pan-American — TOM GLYNN, DEWEY YATES

Standard Brands — JOE BARKER, ALLEN SACKS

U. S. Lines, W. F. Young — NANCY SMITH

HEAD TIMEBUYER — ANNE C. WRIGHT

Aluminum Ltd., Blue Cross, Church & Dwight — NANCY SMITH

Irving Trust, National Fisheries — MARIO KIRCHER

Lever Bros. — TOM GLYNN, JOY ADRAGNA

Owens-Illinois Glass, Pacific Mills — NANCY SMITH

Pharmacraft, Pond's Extract — MARIO KIRCHER, ALICE WOLF

Alexander Smith — FRANK MARSHALL

Sylvania — TOM GLYNN, DEWEY YATES

Ward Baking — POLLY ALLEN, ALLEN SACKS

N. Y. Central — ALLEN SACKS

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

WILLIAM H. WEINTRAUB & CO.

(Became NORMAN, CRAIG & KUMMEL, INC. as of 7 July 1955, after SPONSOR's presstime for the Fall Facts issue.)

488 Madison Ave. (22), PL 1-0900

Blatz Beer, Kaiser-Frazer, Revlon — MARY DOWLING, JULIA LUCAS

WESLEY ASSOCIATES

247 Park Ave., EL 5-2680

Shulton, Inc. (Old Spice) — JOSEPH E. KNAP, JR.

YOUNG & RUBICAM, INC.

285 Madison Ave. (17), MU. 9-5000

V.P. AND DIRECTOR OF MEDIA—PETER G. LEVATHES

EXECUTIVE ASSISTANT—WILLIAM E. MATTHEWS

ASSOCIATE DIRECTOR—FRANK COULTER
ASSOCIATE DIRECTOR—THOMAS M. HACKETT
ASSOCIATE DIRECTOR—CHARLES T. SKELTON
ASSOCIATE DIRECTOR—HENRY L. SPARKS
ASSOCIATE DIRECTOR—SAMUEL THURM

(All Borden; Institutional; Cheese Division) Duffy Mott (Apple Products; Sunsweet Prune Juice; Clapps Baby Food) — RUSSELL YOUNG, Adelaide Hatton*

Borden (Starlac, Evaporated Milk; Instant Hot Chocolate; Eagle Brand) — KIRK GREINER, Joseph O'Brien*

Bristol-Myers (Sal Hepatica; Bufferin; Vitalis Hair Cream) — MARTIN MURPHY, Sy Drantch*

Drackett (Drano; Windex) — WILLIAM DOLLARD, Thomas Comerford*

Ford Motors (Continental Div.) — EDWIN BYRNE, Robert Kowalski*

General Cigar (White Owl Cigars; Wm. Penn, Robert Burns Cigars & Cigarillos; Van Dyke) — VANCE LYNCH, Arthur Meagher*; VANCE HICKS, Marie Fitzpatrick*

General Foods

All Products; Corporate, D-Zerta, Jell-O — JOSEPH LINCOLN, Emma Whitney*

Baker Coconut, Birds Eye Div. (Jack & Jill Cat Food) — KAY BROWN, Ann Purtill*

Calumet Baking Powder, Certo & Sure Jell, Kernel Nuts, Log Cabin, Maple Del Sanka — LORRAINE RUGGIERO, Edith Johnson*

Swans Down Cake Flour, Baker Chocolate — EDWIN BYRNE, Robert Kowalski*

Swans Down Mixes, Postum — WARREN BAHR, George MacDowell*

La France & Satina, Minute Products — A. B. PRATT, Mary King*

Goodyear Tire & Rubber (Goodyear Tires; Lifeguard Tubes; Institutional) — DESMOND O'NEILL

Gulf Oil — FRANK GRADY, Wayne Stoops*

*Assistant

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

International Silver (1847 Rogers Bros.; International Sterling; Stainless by International) — GEORGE HOFFMAN, Genevieve Hurley*

Johnson & Johnson (baby products; Surgical Dressings Div.) — KIRK GREINER, Joseph O'Brien*

Life Savers — FREDERICK WEISS, Bertrand Hopt*

Lipton Tea & Soups — THOMAS COMERFORD

Lorillard (Kent Cig.) — JOHN HENDERSON, Martin Lukashok*

Metropolitan Life Ins., Simmons — JOHN FLOURNOY, Bette Ruth White*

National Sugar Refining (Jack Frost; Arbuckle Sugars) — ARTHUR JONES, Kenneth Phelps*

Procter & Gamble (Cheer) — LLOYD HARRIS, FLORENCE DART, WILLIAM WALKER, Catherine Brostrom*

Remington Shaver — WARREN BAHR, George MacDowell*

Singer Sewing Machine — A. B. PRATT, Mary King*

Time (Life Magazine; Time Inc.; Sports Illustrated Magazine, Time Magazine) — MARTIN MURPHY, George Bailey*; GEORGE HOFFMAN, Genevieve Hurley*; WARREN BAHR, George MacDowell*

BOSTON, MASS.

ALLIED ADV. AGENCY

100 Boylston St., Hubbard 2-4100

Beacon Co. (Floor Wax) — HOWARD SHAMBAN

ARNOLD & CO.

262 Washington St., Richmond 2-1220

Old Monastery Wines — ARNOLD Z. ROSOFF

HAROLD CABOT & CO.

136 Federal St., Hancock 6-7600

H. P. Hood & Sons (Dairy Prods.), N. E. Telephone & Telegraph, S. S. Pierce (Food Prods.) — DAVID R. WILLIAMS

CHAMBERS & WISWELL

250 Park Square Bldg., Liberty 2-7365

Habitant Soup — HELEN ORRIGAN

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

JAMES THOMAS CHIRURG CO.

414 Park Square Bldg., Hancock 6-7310

MEDIA DIR.—HERMAN A. BRAUMULLER, JR.

International Shoe (Sundial) — HERMAN A. BRAUMULLER JR.

JOHN DOWD CO.

212 Park Square Bldg., Hubbard 2-8050

MEDIA DIRECTOR—WM. H. MONAGHAN

Cott Beverages, Megowen Educator Food, Waltham Watch — WM. H. MONAGHAN

INGALLS-MINITER CO.

137 Newbury St., Commonwealth 6-5767

Moxie Co., Friend Bros. (Beans), Tabby Cat Food — ALICE M. LIDDELL

HERMON W. STEVENS AGENCY

9 Newbury St., Copley 7-2757

MEDIA DIRECTOR—S. J. CRUPI

Father John's Medicine, Salada Tea — S. J. CRUPI

BALTIMORE, MD.

CAHN-MILLER

1 E. 24th St., Belmont 5-2520

W. B. DONER & CO.

225 W. Fayette St., Mulberry 5-1800

National Bohemian — HERBERT FRIED

JOSEPH KATZ CO.

10 W. Chase St., Lexington 9-1500

ADV. & SALES PROM. MGR.—GEORGE M. GLAZIER
SPACE & TIME BUYER—JEAN MITCHELL

American Oil, Maryland Pharmacal (Rem & Rel) — GEORGE M. GLAZIER, JEAN MITCHELL

KAUFMAN-STROUSE, INC.

130 W. Hamilton St., Saratoga 7-2414

KUFF & FELDSTEIN

233 E. 25th St., TU 9-1485

S. A. LEVYNE CO.

343 St. Paul Place, Mulberry 5-3390

Baltimore Paint & Color, Cat's Paw, Recipe Foods — JUNE ENGELDORF

EDWARD PRAGER ADV. AGENCY

1001 N. Calvert St., Vernon 7-2525

Webster Clothing (Brooks Clothes) — PHILIP WILLEN

VANSANT, DUGDALE & CO.

15 E. Fayette St., Lexington 9-5400

Crosse & Blackwell, Fram, F. S. Royster Guano — ROBERT V. WALSH, EVELYN K. HUTTMAN

PHILADELPHIA, PA.

ADRIAN BAUER ADV. AGENCY

1528 Walnut St., Kingsley 5-7870

Blue Magic (Easy Monday Liquid Starch) — DAVID KAIGLER

AITKIN-KYNETT CO.

1400 S. Penn Sq., Rittenhouse 6-7810

AGENCY, ACCOUNTS, ADDRESS & PHONE TIMEBUYERS

ARNDT, PRESTON, CHAPIN, LAMB & KEEN
160 No. 15th St., Locust 4-4400

William S. Scull (Boscul Tea) — ROY T. LOCHTEN

N. W. AYER & SON
W. Washington Sq., Lombard 3-0100

(See New York list of timebuyers in 11 July issue for names of N. W. AYER timebuyers.)

WALTER F. BENNET & CO.
1405 Locust St., Kingsley 5-6798

Baltimore Gospel Tabernacle, Bible Study Hour — FRED DIENERT

JAMES THOMAS CHIRURG CO.
1500 Walnut St. Bldg., Pennypacker 5-9543
MEDIA DIR. — HERMAN A. BRAUMULLER, JR.

ECOFF & JAMES
121 So. Broad St., Pennypacker 5-1459

George D. Wetherill & Co. (Interior and exterior house paints) — DON BATTLE

GEARE-MARSTON ADV.
22 and Locust Sts., Locust 4-0530

Pennsylvania Salt — FRANK C. MURPHY

GRAY & ROGERS ADV.
12 So. 12th St., Walnut 2-4808

Diamond State Telephone, (Bell Telephone) — WALTER M. ERICKSON

PHILIP KLEIN ADV.
University Bldg., 16th & Locust Sts., Pennypacker 5-7696

Paper Mate — HERBERT RINGOLD

AL PAUL LEFTON CO.
1617 Pennsylvania Blvd., Rittenhause 6-1500

General Baking (Becker's Bread) — ALEX
Signet Club Plan — GRIFFIN

LEWIS & GILMAN
1528 Walnut St., Pennypacker 5-9900

Wyeth Laboratories (Vi-Cillin) — PETER
Fleer's Bubble Gum — KONDRAS

W. WALLACE ORR
1518 Walnut St., Kingsley 6-4140

TOWN ADV. AGENCY
1420 Walnut St., Kingsley 6-4710

Fels & Co. (Instant Fels Naptha) — MARY DUNLAVEY

WILKES-BARRE, PA.

LYNN-FIELDHOUSE ADV.
15 So. Franklin St., Wilkes-Barre, Pa., Valley 2-7182

Wise Potato Chip — W. P. McLAUGHLIN, JR.

AGENCY, ACCOUNTS, ADDRESS & PHONE TIMEBUYERS

CHICAGO, ILL.

AUBREY, FINLAY, MARLEY & HODGSON
230 N. Michigan Ave. (1), Financial 6-1600

Double Cola, Williamson Candy, International Harvester — GENE FROMHERZ

BBDO
919 N. Michigan Ave. (11), Superior 7-9200

Murine — HUSSELL
Peter Hand Brewery (Meisterbrau) — TOLG
Zenith Radio — CORA HAWKINSON

BEAUMONT & HOHMAN, INC.
6 N. Michigan Ave., Central 6-4230

Greyhound Buslines — CLARKE, TRUDEAU, JEAN, HECKSCHER, W. W. O'NEIL

WALTER F. BENNETT CO.
20 N. Wacker Drive (6), Franklin 2-1131

Assemblies of God, Light of Life Hour, Billy Graham — WALTER BENNETT, JANE GUNTHER

GORDON BEST CO., INC.
228 N. LaSalle St. (1), State 2-5060

General Finance — E. A. TRIZIL
Milner Products — FRANK MOOR
Maybelline — RICHARD HEST
Helene Curtis — KAY KNIGHT

E. H. BROWN ADV. AGENCY
20 N. Wacker Drive (6), Franklin 2-9494

Funk Bros. — R. CRABB
Southern Farmer — ELLEN
Pratt Food — KORNGIEBEL

BUCHEN CO.
400 W. Madison St. (6), Randolph 6-9305

Oliver Tractor — WIS FISHER
Fairbanks-Morse — HOWARD
Club Aluminum — ROSE, LEE CARLSON

LEO BURNETT CO.
360 N. Michigan Ave. (1), Central 6-5959

Comstock Canning — DICK COONS
Toni — BOWEN
Tea Council — MUNDAY
Pure Oil — HELEN STANLEY
Buster Brown Shoes — KEN FLEMING
Pillsbury Mills — JOHN HARPER, KAY MYERS
Farina — JOHN BODEN
Mars, Inc. — REX FRENCH
P & G (Lava, Joy) — NICK WOLF, PHIL ARCHER
Bauer & Black — DAVE ARNOLD
Kellogg — HAL TILLSON
Pfizer Feeds — DICK FOERSTER
Globe Mills — HARRY FURLONG
Santa Fe R. R. — ESTHER RAUCH
Converted Rice — JOHN DEACON
Green Giant — CARL GLYFE
Marlboro Cigarettes — MINNIE KAPLAN
Heileman Beer — ELSIE LAUFER

CAMPBELL-MITHUN
919 N. Michigan Ave. (11), Delaware 7-7353

American Dairy Assoc. — CLAY ROSSLAND
Charmin Paper Mills
John Morrell

AGENCY, ACCOUNTS, ADDRESS & PHONE TIMEBUYERS

CHRISTIANSEN ADV.
135 S. LaSalle St. (3), Central 6-2484

Allstate Insurance — MARTIN FRITZ
Bruce Cleaner — PAT BIRD

COMPTON ADV., INC.
141 W. Jackson Blvd. (4), Harrison 7-6935

Garst & Thomas Hybrid Seed Corn — WM. B. BILL BEVERLY HALDEMAN

D'ARCY ADV.
8 S. Michigan Ave. (2), Central 6-4536

Standard Oil of Indiana — BETTY LAVATY, RAY SPENCER, RAN DUNNELL

DANCER-FITZGERALD-SAMPLE
221 N. LaSalle St. (1), Financial 6-4700

Pfaff Sewing Machine, Consolidated Products, Sterling Insurance — HARRY PICK, KATHERINE HOACH

W. B. DONER CO.
203 N. Wabash Ave. (1), Dearborn 2-4676

Tavern Pale Beer, Plastone, Mail Order — M. F. KOSTMAN

DUGGAN-PHELPS
307 N. Michigan Ave. (1), Randolph 6-1076

Consolidated Drugs, Lanolin Plus — FRANK DUGGAN, GEORGE O'LEARY, WILLIAM CLINE, NORMAN PHELPS

ERWIN, WASEY & CO.
230 N. Michigan Ave. (1), Randolph 6-4952

Knox-Carbon, Hyde Park Beer, Stag Beer, Chamberlains Lotion & Ayds, Clyman Canning, Dad's Root Beer — JOHN GWYNN, HELEN WOOD

FIRST UNITED BROADCASTERS
201 N. Wells St. (6), Randolph 6-7800

Willard Tablet — HUGH RAGER, MARYELLEN CONVERY

FOOTE, CONE & BELDING
155 E. Superior St. (11), Superior 7-4800

Armour — GENEVIEVE LEMPER
Beatrice Creamery — GWEN DARGEL
Hall Bros. Cards — DOROTHY FROMHERZ
Libby McNeill & Libby (Pineapple Juice) — ROBERT HESSEY
S. C. Johnson & Sons (Carnu) — RITA HART

(Listing continued next page)

COMING NEXT ISSUE

The third and final portion of this list of agencies, their timebuyers and the accounts they handle will appear in the 8 August issue. Areas covered will include: the Midwest, South, Southwest and West Coast.

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

CLINTON E. FRANK, INC.
Merchandise Mart (54), Whitehall 4-5900

Reynolds Metals, Quaker Oats, Dean Milk, Toni Co. (Pamper Shampoo), Fould's Macaroni	JACK MATHEWS, HELEN DAVIS

FULLER & SMITH & ROSS
105 W. Adams St. (3), Andover 3-5011

Ferguson Tractors, Keystone Fences	CHARLES BILLINGSLEY

GLENN-JORDAN-STOETZEL
307 N. Michigan Ave. (1), State 2-8927

Christian Reformed Church	R. R. ROZEMA, GEORGE McGIVERN

GOODKIND, JOICE & MORGAN
919 N. Michigan Ave. (11), Superior 7-6747

Planters Peanuts and Peanut Butter, Illinois Canning	FLORENCE A. NEIGHBORS

GRANT, SCHWENCK & BAKER
520 N. Michigan Ave. (11), Whitehall 3-1033

Bankers Life & Casualty	JAMES E. SCHWENCK, FRANK BAKER, BETTY ARMSTRONG, MARSHALL EDINGER, TOM ELVIDGE

GRANT ADVERTISING
919 N. Michigan Ave. (11), Superior 7-6500

Dr. Pepper, Monroe Chemical (Putnam Dies)	FRED NORMAN

GEORGE H. HARTMAN CO.
307 N. Michigan Ave. (1), State 2-0055

Mystik Tape, Berghoff Beer, Joanna Western (TV), Manchester Biscuit, Sawyer Biscuit	VIRGINIA CALDWELL

HENRI, HURST & McDONALD
121 W. Wacker Drive (1), Frnnklin 2-9180

Thor, Ready-To-Bake (Puffin)	LAURA HALL

H. W. KASTOR & SONS ADV.
75 E. Wacker Drive (1), Central 6-5331

Int'l Milling (Robin Hood Flour), P & G (American Family Flakes), Union Starch & Refining, Pennant Syrup	JIM WEST, JOHN URICE, HARVEY MANN

EARLE LUDGIN & CO.
121 W. Wacker Drive (1), Andover 3-1888

Rath Packing, Rit and Shinola, Manor House Coffee, Stopette Deodorant, Wrisley, Linco Bleach, Bendix	JANE DALY, RUTH BABICK, KAY MORGAN, MARILYN BEILEFELDT

MARK T. MARTIN CO.
59 E. Van Buren, Harrison 7-9199

Churches of Christ	GLADYS JOHNSON

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

MAXON
664 N. Rush St. (11), Whitehall 4-1676

Hotpoint	LES SHOLTY, PAUL KELLY, DICK LARKO

McCANN-ERICKSON
318 S. Michigan Ave. (4), Webster 9-3701

Milnot, Derby Foods, Swift's Ham & Bacon, Swift's Swifties, Swift's Ice Cream	JOHN COLE, PAT CHAMBERS, ESTHER ANDERSON, HOWARD HELLER

ARTHUR MEYERHOFF & CO.
410 N. Michigan Ave. (11), Delaware 7-7860

Owen Nursery, Wrigley Chewing Gum, Ill. Meat (Broadcast Corned Beef Hash & Redi-Meat), Brach Candy, Myzon, D-Con, Heet (Demert & Dougherty), Ratner Promotions	PAT GRAY, EVELYN VAN-DERPLOEG

MacFARLAND, AVEYARD & CO.
333 N. Michigan Ave. (1), Randalph 6-9360

Alemite Corp, Drewry's Ltd., Zenith Hearing Aid	BEVERLY HICKS, BUD TRUDE, JAMES SHELBY

NEEDHAM, LOUIS & BRORBY, INC.
135 S. LaSalle St. (3), State 2-5151

Campbell Soup, Phenix Foods, Household Finance Corp., Johnson Wax, Parkay Margarine, Nesco, Inc., Kennell Products, Morton Salt, Wilson—(Canned Meats and Soap), Sporting Goods), Monsanto Chemical	DON DeCARLO, PAT BROUWER, ARNOLD JOHNSON

OLIAN & BRONNER CO.
35 E. Wacker Drive (1), State 2-3381

American School, Atlas Beer, Edelweiss Beer, Beltone, Sealy Mattress, Princess Pat Cosmetics	KAY KENNELLY

O'NEIL LARSON & McMAHON
230 N. Michigan Ave. (1), Andover 3-4470

Mail Accounts, Imdrin (Rhodes)	NELSON McMAHON, GRACE MORAN

PRESBA, FELLERS & PRESBA
360 N. Michigan Ave. (1), Central 6-7683

Flex-o-Glass, Olson Rug, Hi-Life Dog Food	WILL PRESBA, CHARLES DABNEY, FRANK STEEL, GRANT SMITH, GLENDA ALLEN

REINCKE, MEYER & FINN, INC.
520 N. Michigan Ave. (11), Whitehall 4-7440

C B & Q RR, Anco Windshield Wipers	WALLACE MEYER

L. W. RAMSEY CO.
230 N. Michigan Ave. (1), Franklin 2-8155

Sawyer Biscuit (Iowa), Mickelberry Sausage	

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

Squire Dingee (Ma Brown Products), Marshall Canning, Brown Beauty Foods	DOROTHY PARSONS, L. H. COPELAND

ROCHE, WILLIAMS & CLEARY
135 S. LaSalle St. (3), Randolph 6-9760

Hardware Mutual, Milwaukee RR, John Puhl Products, Nadinola	CHARLES G. BRODERSEN

ROGERS & SMITH
20 N. Wacker Drive (6), Deorborn 2-0020

Little Crow Milling	RAY H. REYNOLDS

RUTHRAUFF & RYAN
360 N. Michigan Ave. (1), Financial 6-1833

Wrigley Chewing Gum, A. E. Staley, Strong Heart Dog Food, American Breeder, Allied Florist	HOLLY SHIVELY, IRENE HESS EDMUND KASSER

ROSS ROY, INC.
307 N. Michigan Ave. (1), Randalph 6-7000

Lake Central Airlines	ROBERTA HARNEY

RUTLEDGE & LILIENFELD, INC.
121 W. Wacker Drive, Dearborn 2-6326

Puritan Foods (Realemon), National Tea	ANNE COYLE

HARRY SCHNEIDERMAN, INC.
141 W. Jacksan Blvd., Webster 9-3924

State Finance, Lane Bryant	DORIS GOLOW

SCHWIMMER & SCOTT
814 N. Michigan Ave. (11), Whitehall 4-6886

Kist Beverages, Schutter Candy, Walgreen, Keeley Beer, Salerno-McGowan, Hawthorne-Melody Milk, Spiegel, Inc., H-A Hair Arranger, Red Dot Potato Chips, Brown Food Processors	R. R. RIEMEN-SCHNEIDER, JR.

RUSSEL M. SEEDS CO.
51 E. Superiar St., Mahawk 4-6323

Pinex, Brown & Williamson (Wings and Raleigh), Elgin American, W. A. Sheaffer Pen	MERLE MYERS, VIRGINIA RUSSET

JOHN W. SHAW, INC.
51 E. Superior St., Mahawk 4-6323

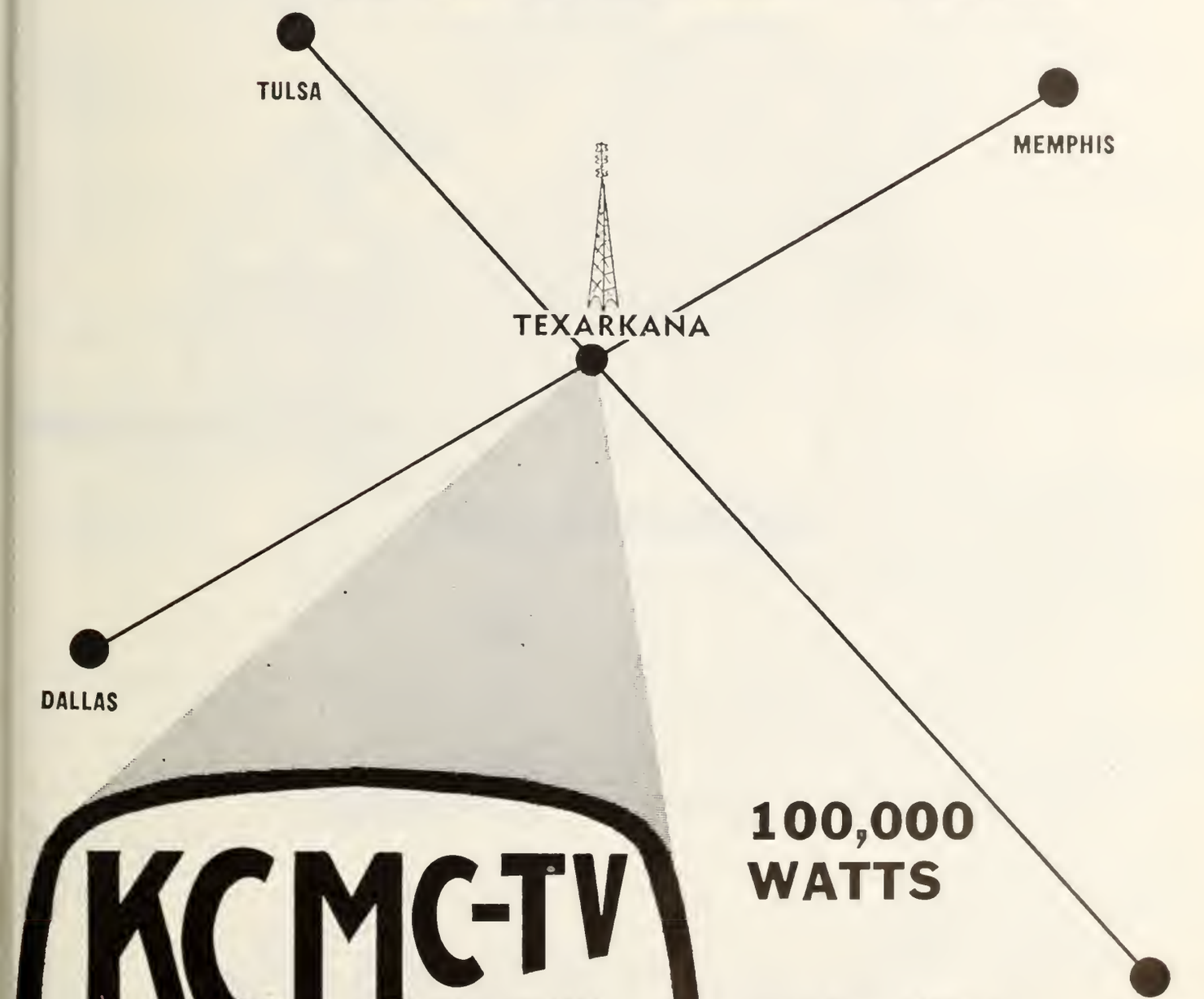
Lehon Mulehide Roofing, Armour, Quaker Oats Co. (Corn Meal and Pack-O-Ten)	ANN SHEAFFER, BOBBIE LANDERS

CHARLES SILVER & CO.
737 N. Michigan Ave. (11), Superiar 7-6625

Rival Dog Food	CHARLES SILVER, BEN SOLOMON, MAXINE ZIV

The Only
MAXIMUM POWER
Station Between

DALLAS AND MEMPHIS - - - - 423 miles
TULSA AND NEW ORLEANS - - 553 miles



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TEXAS—ARKANSAS
Channel 6

100,000 WATTS

CBS—ABC INTERCONNECTED

Represented by
VENARD, RINTOUL and McCONNELL, Inc.
Walter M. Windsor, General Manager

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

SIMMONDS & SIMMONDS, INC.
520 N. Michigan Ave., Michigan 2-3360

B-I Beverage — PHIL TOMIAS, SR. STEPHANY SEEDER

SMITH, BENSON & McCLURE
8 S. Michigan Ave., State 2-1931

Sterling Beer — JACK SCHROEDER

TATHAM-LAIRD, INC.
64 E. Jackson Blvd. (4), Harrison 7-3700

Armour (Ham, Bacon, Sausage) — PAUL SCHLESINGER
Simoniz — JOE PERRY
Toni (Bobbi) — JIM MADISON
Wiedemann Beer — GEORGE BOLAS
General Mills (Korn Kix, Surchamp Dog Food) — HAROLD HENNETT
Swanson Chicken — DON GRASSE
Wander Co. (Ovaltine) — JACK RAGEL
Norge — JIM ZITNIK, SYLVIA RUT, BERNICE McTAGGART, BOB ATWOOD

J. WALTER THOMPSON
410 N. Michigan Ave. (11), Superior 7-0303

Kraft Foods
Swift & Co. (Allsweet)
Indiana Bell Tel.
Libby, McNeill & Libby
Quaker Oats (Aunt Jemima Pancake & Cake Mixes)
Seven-up Bottling — E. R. FITZGERALD, ELLEN CARLSON, T. V. WATSON, BILL KENNEDY

TURNER ADV. AGENCY
101 E. Ontario St., Michigan 2-6426

O'Cedar — KARL F. VEHE

U. S. ADVERTISING CORP.
23 E. Jackson Blvd. (4), Webster 9-0911

Wilson & Co. Ideal Dog Food
Wilson & Co. Salad Dressing
Wilson & Co. Bakerite
M & R Mfg. Co. (Sno Bol)
Schulze & Burch — A. J. ENGELHARDT, AL BONK, C. E. RICKERD

GEOFFREY WADE ADVERTISING
20 N. Wacker Drive (6), Stote 2-7369

Miles Laboratories (Alka Seltzer, Nervine) — LOU J. NELSON, DAVE WILLIAMS

WEISS & GELLER
400 N. Michigan Ave. (11), Whitehall 3-2100

Monarch Foods
College Inn Foods
Toni Co.
Cudahy Packing — JACK BARD, NORA MARCUS, ARMELLA SELSOR

WESTERN ADV. AGENCY
35 E. Wacker Drive (1), Andover 3-2445

De Kalb Hybrid Assoc.
Allied Mills
Pure Milk Assoc. — FRED PAINE, PAUL LIMMERICK, DEL GURLEY, W. W. UNFER, KEITH FREDERICKSON

WHERRY, BAKER & TILDEN
919 N. Michigan Ave. (11), Delaware 7-8000

Quaker Oats (Full-O'-Pep Feeds) — CLIFF BOLGARD, HARRY HARGER, MARCELLA O'NEIL, GORDON HENDRY

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

YOUNG & RUBICAM
333 N. Michigan Ave. (1), Financial 6-0750

American Bakeries (Taystee Bread, Grennan Cakes)
Elgin Natl. Watch Co.
Marathon (Northern, Waxtex)
Intl. Harvester
Borden (Milk, Ice Cream) — MARION REUTER, RUTH LEACH, VERA TABOLOFF, PEGGY McGRATH

CINCINNATI, OHIO

RALPH H. JONES CO.
Carew Tower (2), Garfield 2300

Nu-Maid Margarine
Kroger Company
Happy Family Baking
Strietmann Biscuit
Duncan Hines Macaroni — ANN SMITH, EULA REGGIN, EDNA HAVERKAMP

MIDLAND ADV. AGENCY
First Natl. Bonk Bldg., 105 E. Fourth, Moin 2112

Burger Beer — B. B. FISHER

PECK-HEEKIN
414 Wolnut, Garfield 1520

Bavarian Beer — RICHARD PECK

STOCKTON-WEST-BURKHART
1303 First Natl. Bank Bldg., 105 E. 4th, Dunbar 5600

Jergen's
Hudepohl Beer
Gibson Wine
Island Creek Coal
Chunking Food — DOUG BURCH

CLEVELAND, OHIO

BEAUMONT & HOHMAN, INC.
NBC Bldg. (14), Cherry 1-3947

Greyhound Bus
McKesson & Robbins
Whirlpool Washers — STEWART CRAMER

FOSTER & DAVIES, INC.
2116 Keith Bldg. (15), Cherry 1-0711

Alliance Tenna-Rotor
Alliance Boosters — MILES F. McKEARNEY

FULLER & SMITH & ROSS
1501 Euclid Ave. (15), Cherry 1-6700

Aluminum Co. of America
Sherwin Williams Paint — W. G. CHALKLERY, M. M. SCOTT, J. H. CHESHIRE, LOU J. BOYCE

GREGORY & HOUSE, INC.
2157 Euclid Ave. (15), Main 1-7822

Duke Amoniated Chewing Gum
Wilson Plastics — BROMLEY HOUSE, MRS. MARION REEVES

GRISWOLD-ESHLEMAN CO.
1410 Terminal Tower (13), Tower 1-3232

Tappan Ranges
B. F. Goodrich
(Hood and Miller Tires) — R. C. (DICK) WOODRUFF, PENNY PETERS

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

LANG, FISHER & STASHOWER, INC.
1010 Euclid Ave. (5), Main 1-6579

Brew. Corp. of America (Carlings Black Label Beer)
Grand Industries, Inc. (Stoves)
Richman Bros. — GARRY C. McKELVEY, DAVID STASHOWER

McCANN-ERICKSON
Notl. City Bank Bldg. (14), Cherry 1-3490

Standard Oil of Ohio
Ohio Bell Telephone
Perfection Stove
Leisy Brewery
Nu-Soft (Laurel Prod.) — BRUCE HARDY, MEL WEISS

MELDRUM & FEWSMITH ,INC.
1220 Huron Road (15), Cherry 1-3510

Willard Batteries
Glidden Paint
Dearborn Motors (Ford Tractor)
Stewart Co. of Dallas
Durkee Foods
Sieberling Tires — C. J. LONSDALE, DON A. ELLIOTT, MURIEL MACK

NELSON STERN ADV.
Film Bldg. 2108 Payne Ave., Tower 1-5255

CDR Rotor (Cornell-Dubilier-Radiart) — BRUCE STEE

SWEENEY & JAMES
510 Bulkley Bldg., Moin 1-7142

Firestone Tires — DOROTHY OESTERLE

DETROIT, MICH.

STANLEY G. BOYNTON CO.
159 Pierce St., Birmingham, Mich., Midwest 4-2346

Calvary Hour
Radio Bible Hour — STANLEY BOYNTON, MARJORIE SMITH

BBDO
Penobscot Bldg., Wo. 5-0620

DeSoto — CLARK SLAYMAN

BROOKE, SMITH, FRENCH & DORRANCE
8469 E. Jefferson (14), Valley 2-9700

Hudson Motor Car
Ironrite — HAL RUMBLE

D. P. BROTHER
4-135 Generol Motors Bldg. (2), Trinity 2-8250

Oldsmobile
A. C. Spark Plugs — CARL GEORGI, JR. JOE HENRY PHYLLIS BRANCH, DICK HOFFMAN

CAMPBELL-EWALD
General Motors Bldg. (2), Trinity 2-6200

Chevrolet Motors
Goebel Brewing — J. J. HARTIGAN, JIM TELISKY, PHIL McHUGH, BOB CROOKER

CLARK & ROBERTZ, INC.
826 Fox Bldg. (1), Woodward 1-5500

Kasco Dog Food and Farm Feed
Cleveland Cliff Ironcoal
AP Parts (Miracle Power Motor Lubricant) — R. J. TER-BRUEGGEN, RUTH SPEELMAN, CAROL NEWELL



AROUND FARGO, WDAY-TV PITCHES A SHUTOUT!

LATEST Fargo-Moorhead Hoopers credit WDAY-TV with an almost clean sweep of audience-preference honors. The chart shows that between 5 and 6 times as many Metropolitan Fargo families tune to WDAY-TV as to the next station.

Look at the sets-in-use—a whopping big 65% at night!

Although Metropolitan Fargo represents an important segment of WDAY-TV's coverage, it's not the whole story. WDAY-TV is also the preferred station in *most* of the heavily-saturated Red River Valley. Ask Free & Peters for the proof.

HOOPER TELEVISION AUDIENCE INDEX Fargo, N. D. - Moorhead, Minn. — Nov., 1954			
	TV-SETS-In-Use	Share of Television Audience	
		WDAY-TV	Station B
AFTERNOON (Mon. thru Fri.) 12 noon — 5 p.m.	28	86	14
5 p.m. — 6:30 p.m.	48	88	13
EVENING (Sun. thru Sat.) 6 p.m. — 12 midnight	65	85*	17*
(*Adjusted to compensate for fact stations were not telecasting all hours)			

WDAY-TV

FARGO, N. D. • CHANNEL 6

Affiliated with NBC • ABC



FREE & PETERS, INC.
Exclusive National Representatives

still taller in the saddle

Starting August 29, WCCO-TV adds two more family favorite cowboys to its hard hitting lineup.

Gene Autry and Roy Rogers

in hour-long shows across the board at 4:30 p.m. weekdays.

Here's a great opportunity for you to lasso the big action audience in the Twin Cities. Available now on a four sponsor participation basis. Ask Free & Peters for details of the powerful WCCO-TV Western Story.*

WCCO-TV

The other member of the family

Minneapolis-St. Paul

CBS



* The January 1955 Telepulse shows that in a typical winter month, every one of WCCO-TV's four big western adventure shows tops all competing programs, and beats the average of all shows in our four-station market by from 41% to 212%.

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

DENMAN & BAKER, INC.
Buhl Bldg. (26)

Sunshine Chicks — ERNEST W. BAKER, JR.

W. B. DONER CO.
505 Washington Blvd. Bldg., 234 State St., Woodward 5-7100

Speedway 79, Welch's Wine, Presto-Whip, National Bohemian Beer, D.W.G. Cigar Co. — CHARLES ROSEN, FELIX HOWER, J. HALL SMITH, BILL WALL, ELLEN HESER, DIANE NEUGARTEN

GEYER ADV.
14250 Plymouth Rd., Webster 3-5520

Nash-Kelvinator — BILL MURRAY

GLEASON ADV. AGENCY
726 Fisher Bldg. (2), Trinity 3-8181

Roman Cleanser — PEGGY VAN CAMP

GRANT ADVERTISING
2900 Guardian Bldg., Woodward 3-9400

Dodge Motors, Iodent Toothpaste — JIM BROWN, SALLY LOU CHIPMAN

MacMANUS, JOHN & ADAMS
Bloomfield Hills, Mich., Midwest 6-1000

Dow Chemical, Pontiac Motors, Champion Spark Plugs, Cadillac Motors, Timkin Roller Bearing, S. S. Kresge — CHUCK CAMPBELL, BILL RUSHWAY

MAXON
2931 E. Jefferson Ave. (7), Lorain 7-5710

Pfeiffer Brewing, Drewry's Ale, Schmidt Brewing, H. J. Heinz — JACK WALSH

McCANN-ERICKSON
Penobscot Bldg. (26), Woodward 2-9792

Chrysler — KELSO TAEGER, MARIANNE LIXIE

POWELL-GAYEK, INC.
Penobscot Bldg. (26), Woodward 1-4321

Lee & Cady Packaged Foods, Chateau Wine — ROBERT POWELL, WILLIAM GAYEK

ROSS ROY, INC.
2751 E. Jefferson, Lorain 7-3900

Dodge Trucks — CARL HASSEL, RON POST

RUSE & URBAN
824 Book Bldg., Woodward 2-2091

Mama's Cookies, Sunrich Bread — JOHN HUGHES, FLO URBAN, JIM GALLAGHER

RALPH W. SHARP AGENCY
736 Luthrop, Trinity 3-3350

Shedd Bartush Foods, Kesko Margarine, Old Style Sauce, Frankenmuth Brewing — FED BOZAR, HOWARD RODGERS

J. WALTER THOMPSON
2130 Buhl Bldg., Wo. 2-8890

Ford Motor Company — IRVING MacKENZIE, JACK WELSH

ZIMMER, KELLER & CALVERT
1900 Mutual Bldg., Woodward 1-9151

Stroh's Bohemian Beer — CLYDE VORTMAN

MILWAUKEE, WIS.

BAKER, JOHNSON & DICKINSON
740 N. Plankington (3), Broadway 2-6833

Stark, Wetzel, Hunter Packing, Parrott Packing Co., Simplicity Garden Tractor, Sunnyland Packing — JAMES A. BAKER, FRANCIE KIRSCHNER

BARNES ADV. AGENCY
312 E. Wisconsin (2), Daly 8-2393

Kingsbury Breweries — JOHN BARNES, RAY WHOLIHAN

CRAMER-KRASSELT CO.
733 N. Van Buren St. (2), Daly 8-3500

Evinrude Motors, Rolfs Leather Accessories (Tv only), Phoenix Hosiery, Wisconsin Telephone — LORETTA MAHAR

HOFFMAN & YORK
808 N. Third St. (3), Broadway 6-6510

Gettelman Beer, Shaler Rislone — JOE MULVANNEY

KLAU-VAN PIETERSOM-DUNLAP
744 N. Fourth St. (3), Marquette 8-6780

Holsum Products, Robert A. Johnston Cookies & Candies, General Mills (Feed Division) — LEE I. ARCHER, E. P. RITZ

MATHISSON & ASSOC., INC.
411 E. Mason St. (2), Broadway 6-7181

Miller High Life Beer, Petco (Clark's Super Gas) — JACK SEVERSON, ED HALL, ROBERT CEARY

PAULSON-GERLACH & ASSOC.
606 W. Wisconsin Ave.

Otis F. Glidden, Rippon Cookies — WEBSTER KUSWA

ST. LOUIS, MO.

BATZ-HODGSON-NEUWOEHNER
122 N. 7th St., Central 1-8907

Corno Feeds — ED COOMBS, H. NEUWOEHNER

D'ARCY
Missouri-Pacific Bldg., Central 1-6700

Reardon, Anheuser Busch, Coca-Cola, Brooks Foods, Cook Paints — J. C. COWBEY, ROBERT THEIS, J. DOLAN WALSH, HARRY RENFRO, WILLIAM HOLMES, JOHN HYATT

OAKLEIGH R. FRENCH & ASSOC.
1235 Lindell Blvd. (8), Jefferson 1-0037

H. P. Coffee, Vess Cola, Hotel Jefferson — C. S. PANGMAN, OAKLEIGH FRENCH

GARDNER ADV. CO.
915 Olive St. (1), Central 1-3200

Duncan Hines Cake Mixes, Godefroy Mfg., Groves Bromo Quinine, Pet Milk, Barton Dvanshine, Southwestern Bell Telephone, Swift (Jewel Shortening), Ralston Purina — WARREN WIETHAUPT, GRACE McMULLEN, EARL HOTZE, FRANK HEASTON

HIRSCH-TAMMS-ULLMAN
316 N. Eighth St., Central 1-2389

Old Judge Coffee — M. HIRSCH, PAT MOSELEY

KRUPNICK & ASSOC., INC.
520 N. Grand Blvd. (3)

Magic Chef — RAY SCHOENFELDT

OLIAN ADV. CO.
4010 Lindell Blvd., Jefferson 1-4977

Manhattan Coffee, Dining Car Coffee, Sayman Soap Products — ALICE McDONOUGH

PRATER ADV. CO.
705 Chestnut St. (1), Garfield 1-6490

Falls City Beer — GEORGE L. PRATER, BARBARA BLOCK

RIDGWAY CO., INC.
8008 Carondelet, Parkview 1-3755

Oyster Shell Prod., Lion Oil — RICK SIDES, JOHN MOELLING, LINDA BLAKEY, CASPER YOST

RUTHRAUFF & RYAN
Railway Exchange Bldg., 611 Olive St., Main 1-0127

Krey Packing, Banquet Canning, Griesedieck Beer — OSCAR ZAHNER, DAVE MARS, FRED S. SWEIG, ROGER RACON

RUTLEDGE & L. LILIENFELD, INC.
317 North 11th St.

GRANVILLE RUTLEDGE

SIMMONDS & SIMMONDS, INC.
611 Olive St. (1), Chestnut 1-1162

B-1 Beverage, Dr. LeGear Medicine, American Beauty Macaroni, Arrow Feeds — SHERWIN TOBIAS, GEORGIA TOBIAS

NOW PRODUCING

Cisco gets the ratings

Syndicated Western-Adventure Show

PROGRAM	HOUSTON PULSE FEB 1955	DETROIT ARB FEB 1955	CINCINNATI ARB FEB 1955	BALTIMORE ARB FEB 1955	CHICAGO ARB FEB 1955	San Fran ARB FEB
"CISCO KID"	30.2	28.1	31.8	27.8	25.3	21.
SHOW "A"	20.0	16.3	10.1	18.9	9.4	15.
SHOW "B"	11.2	7.1	15.8	25.2	11.8	★
SHOW "C"	18.4	6.2	★	12.2	★	★
SHOW "D"	15.4	14.7	15.1	★	5.5	21.

Names of Western-Adventure Shows in comparison chart available on request

- 6th year for Interstate Bakeries in 10 markets
- 6th year for Nolde in Richmond and Norfolk
- 6th year for Wrigley Stores in Detroit

★ *Not Running*

FOR FULL FACTS WRITE, PHONE OR WIRE

ZIV Television

6th GREAT YEAR!

O. Henry's Famous Robin Hood of the Range

"THE CISCO KID"



Duncan Renaldo as "CISCO"



Leo Carrillo as "PANCHO"

WESTHEIMER & BLOCK
Chase Hotel

Centlivre Brewing	LOU WESTHEIMER RITA FORRESTER

WINIUS-BRANDON, INC.
1706 Olive St. (3), Chestnut 1-6380

Miller Chemical American Packing Deep Rock Oil Carling Brewing	VERNON L. MORELOCK MRS. R. A. PIETUCH

MINNEAPOLIS, MINN.

BBDO
Northwestern Bank Bldg. (2), Lincoln 8401

Doughboy Feed Cream of Wheat Gamble Stores General Mills (Betty Crocker) Hormel Packing Northern Pacific RR Minnesota Mining N. W. Bell Telephone Northrup-King Seeds	HALE BYERS BILL CONNOR

BOLIN-SMITH
2652 Lyndale Ave. So., Locust 2609

American Food Plan	SOL WERNICK

BOZELL & JACOBS, INC.
401 WCCO Bldg., Main 4527

Fruen Milling Balm Argenta Burma-Shave	SAM KAUFMAN

BRUCE B. BREWER & CO.
400 Foshoy Tower (2), Atlantic 3314

General Beverage of Minn., Inc.	CHARLES STROTZ
Cargill, Inc. (Nutrena Feeds)	LOY M. BOOTON
American Crystal Sugar	MARY ANN SCHULTZ
Lan-O'Sheen	WARREN MICHAELS
Ocona Chicken Nutrena Dog Food	

ALFRED COLLE CO.
2446 Park Ave., Lincoln 0661

RITA UMHOEFER

CAMPBELL-MITHUN
Northwestern Bank Bldg. (2), Lincoln 8824

Malt-O-Meal	ARTHUR H. LUND
Gold Seal Wax	DICK FOREST
Hamm's Beer	RITA A. KASPER
Land-O-Lakes	BOB WOLD
Ballard & Ballard	BOB BLEGEN
Pillsbury Feeds	MARIAN MANZER
Pillsbury Country Style Biscuits Nash Coffee	

ERWIN WASEY & CO. OF MINN.
523 Marquette Ave. (2), Atlantic 1233

Watkins Products Ballard & Skellet Peters Meat	WILLIAM WHITE BILL NEE

RAY JENKINS ADV.
1240 Builders Exchange, Main 4421

Pearson Candy Gedney Foods	RAY JENKINS DARWIN FREY

KNOX REEVES ADV.
600 First National Bank Bldg., Bridgeport 7701

Betty Crocker Soups Gamble-Robinson	RUSS NEFF COY BENDER PERRY
General Mills (Wheaties, Flour)	CHUCK
Art Instructions	ANDERSON
Grain Belt Beer	BURTON BROWN

ADDISON LEWIS & ASSOC.
1807 Lyndale Ave. S., Kenwood 6282

Minneapolis-Honeywell J. F. Anderson	ADDISON LEWIS NEIL UTA PRESTON COVEY

MANSON-GOLD-MILLER, INC.
1004 Marquette Ave. (2), Geneva 9619

Gilt-Edge Paint Chartex Sales (Mouthwash) Goodrich-Gamble	ROBERT P. MILLER

JAFFE-NAUGHTON-RICH
1104 Currie Ave., Main 5465

Sealey Mattress	SID RICH

MARTIN-WILLIAMS, INC.
1212 Roonoke Bldg. (2), Lincoln 0653

Creamettes	ROYCE C. MARTIN
Larabee Mills	LAWRENCE D. WILLIAMS
Rose-Kist Popcorn	

NELSON-WILLIS, INC.
Syndicate Bldg., Lincoln 4753

Archer-Daniels Midland National Tea	CLYDE LAKE

NICOLIN-GOUSHA ADV.
130 South Tenth, Fillmore 6831

King Midas Feed	BOB NICOLIN

RUTHRAUFF & RYAN
2650 University Ave., Midway 7711

Minn. Consolidated Canneries Janney Sample Hill American Pressure Cooker Blue Cross Erickson Oil Rock Spring Soda	JIM RAHDAR LOREN SORENSON

OLMSTED & FOLEY ADV.
1200 Second Ave. S. (4), Atlantic 8166

Russell-Miller Milling Minnesota Macaroni Holsum Bread Owatonna Canning Ft. Dodge Labs.	BOB PYLE WARREN T. WAY BRAD MORISON

VANCE PIDGEON & ASSOC.
Builders Exchange (2), Bridgeport 6801

Gluek Brewing	VANCE PIDGEON W. J. WHITBECK

KANSAS CITY, MO.

ALLMAYER & FOX-RESKIN
707 E. Linwood Blvd., Jefferson 1400

Crawfords Maternity Wear	BENN ALLMAYER JERRY RESKIN

ARCLEE ADVERTISING
215 Pershing Rd., W. (8), Victor 6450

AGENCY, ACCOUNTS, ADDRESS & PHONE TIMEBUYERS

United Farm Agency	K. W. CHRISTOFER

BEAUMONT & HOHMAN, INC.
921 Walnut St. (6), Victor 3063

Postal Life and Casualty Bliss Syrup Hogue Merc. Crown Coach Stamper Feeds	HARVEY PEARMAN

BRUCE B. BREWER & CO.
900 Walnut St., Harrison 4890

Faultless Starch	BRUCE B. BREWER JACK KIRWAN MARY KLEIN CARY QUARUM
Western Auto Supply Boyer Chemical James Dishwasher Spencer Chemical Miracle Green Skelly Oil	

CARTER ADV.
609 Minnesota Ave. (12), Horrison 1356

Marshall Auto Seidlitz Paint Missouri Co-op May Potato Chips	CHARLES CARTER W. G. ROWE

COMER & POLLARD ADV.
15 West 10th St. (6), Horrison 3964

International Shoe Geo. H. Weyer-Surlay Pickwick Coffee Bareco Mission Dry Burlington Work Clothes Universal TV School	C. ALEC POLLARD

JEROME G. GALVIN ADV.
329 Dierks Bldg., Victor 1746

Webb Hatchery	JEROME G. GALVIN

CARL LAWSON ADV.
4722 Broodway, Jefferson 5155

Jenkins Music Mid-Way Coal Dempster Pump	JOHN R. LAWSON WAYNE H. ROSS

MERRITT OWENS ADV.
New Brotherhood Bldg. (11), Drexel 7250

Nourse Oil Abilene Flour Mills	MERRITT OWENS JOHN GOETZ

PHILLIPS REICH & FARDON
1012 Baltimore (6), Harrison 7650

Braemoor Ball Clinic Baulk Sales	JOHN C. REICH RALPH PAGE

R. J. POTTS, CALKINS & HOLDEN
2233 Grond Ave. (8), Grond 5775

Colonial Hatchery Cook Paint Braniff Airways Interstate Bakery Pioneer Chemical Mid-Continent Petroleum, Elko, D-X K. C. Southern Pen Jel Gooch Feed Mills (Foods)	J. B. WOODBURY C. C. TUCKER BILL BREWER GENE DENNIS CHARLES JONES

JAMES R. REESE ADV.
200 Riss Bldg., Victor 5269

Superior Feeds Mid-Continent Grain	GARDNER REAMES

Let's Face The Facts!



"Let's Face the Facts" this month features Leo Olson Advertising Manager of the DeKalb Agricultural Association Inc., a long-time KFAB advertiser.

"It's advertisers like DeKalb," says Big Mike, "that reflect the effectiveness of KFAB-presented sales messages." For it's the year after year, repeat advertiser that reaps success. Likewise, every renewal means another success story . . . . and KFAB has many long-term advertisers who have been regulars since the early days of the station. All types of advertisers have used KFAB . . . . and more are using it all the time . . . . to sell their products and services in the Big Mike area. Hybrid corn, machinery, livestock feed, clothing, insurance . . . . practically everything used by midwesterners has been advertised and sold by KFAB. The success of others can be yours. KFAB doesn't guarantee success, but does help make it possible. Face the Facts . . . . get the facts from Free & Peters . . . . or check with Harry Burke, General Manager.

Farm Crops Income in KFAB Area well over 575 million dollars



THE MIDWEST-EMPIRE STATION

50,000 WATTS

KFAB

OMAHA NBC RADIO

Big Mike is the physical trademark of KFAB — Nebroska's most listened-ta-station

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

ROGERS AND SMITH, POTTS-TURNBULL
710 Pickwick Bldg. (6), Baltimore 4567

Spencer Chemical, Rich Maid Margarine, Franklin Ice Cream, American Beauty Macaroni, Conkey Feed Mills — R. S. (DICK) BRIGHAM, JACK SLADE

SELDERS, JONES, COVINGTON
3252 Broadway, Jefferson 5650

Thurston Chemical, Old American Life Ins. — DAVE SELDERS

STANDART & O'HERN
504 Reliance Bldg., Victor 6078-79

Consumers, Muehlebach Beer — JOHN B. O'HERN

J. WALTER THOMPSON
1211 Commerce Trust Bldg.

Ford Motor — LES SCHULTE

I. B. WASSON ADV.
210 W. 8th St., Victor 7139

Allen Hatchery — I. B. WASSON, W. P. COOPER

FRANK E. WHALEN ADV.
Lond Bank Bldg. (6), Victor 7200

Royal Crown, Payway Feeds, D. J. Lane — FRANK E. WHALEN

DENVER, COLO.

BALL & DAVIDSON, INC.
670 Delaware, Main 3-1291

Bowman Biscuit — C. A. SALSTRAND

CONNER ADV.
431 W. Colfax Ave. (4), Keystone 5351

Colorado Peaches — CHRIS PITTMAN

GALEN E. BROYLES CO., INC.
713 Midland Savings Bldg., Tabor 1293

Continental Airlines — ROBERT B. McWILLIAMS, GALEN E. BROYLES

TED LEVY ADV.
515 Insurance Bldg., Main 7133

Ellis Canning — TED LEVY, BARBARA D. ZITON

PRESCOTT & PILZ
1765 Sherman Ave., Alpine 5-2869

Tivoli Beer — BILL PRESCOTT, GENE PILZ

RIPPEY-HENDERSON-KOSTA
First National Bank (2), Tabor 0221

Coor's Beer — REV FOX

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

DES MOINES, IOWA

CARY-HILL ADV.
200 AIB Bldg., 4-0375

Thompson Seed, Tones Coffee — JAMES HILL, JOE LaCAVA
Armand, Occo Chemical — JOAN ANDERSON

FAIRALL & CO.
830 Liberty Bldg., 3-5255

Associated Serum Prod., Sargent & Co. — JOHN McLAREN
Fox-Bilt, Corn King — ROGER BARNETT

J. M. HICKERSON, INC.
2021 Grand Ave., 2-0221

Townsend Engineering — ROBT. H. MORGAN

HURLEY ADV.
214 Securities Bldg., 4-6289

Chevrolet — JACK HURLEY, SR., JACK HURLEY, JR.

IOWA TURKEY GROWERS ASSOC.
906 Walnut Bldg., 8-8611

Turkeys — E. E. MASON, MRS. WHARTON

ROGER JOHNSON ADV.
211 Home Federal Bldg., 8-6539

Felco Feed — ROGER JOHNSON, BILL MORGAN

LESSING ADV.
910 Walnut Bldg., 3-1149

Standard Seed, Berry Poultry, Lutheran Vespers — ED LaGRAVE, JR.

DICK NELSON ADV.
314 Masonic Temple

Viking Feed — DICK NELSON

R. J. TRUPPE ADV.
649 Ins. Exch. Bldg. (9)

Hospital Service — RUSS J. TRUPPE

WALLACE ADV.
309 Masonic Temple

Hybrid Corn Chicks — ROSE WALLACE

N. A. WINTER ADV.
1106 Paramount Bldg., 4-9154

Dr. Salsbury Labs, United Hybrid Corn — N. A. WINTER, M. A. (JERRY) SOUERS, HARVEY BROWN

CEDAR RAPIDS, IOWA

ETTINGER ADV.
Merchants Natl. Bank Bldg., 3-8193

McCray's Chicks (Allied) — CHESTER ETTINGER

MASON CITY, IOWA

CHARLES J. CASEY, INC.

Iowa Retail Hardware Association — CHAS. CASEY

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

WATERLOO, IOWA

WESTON BARNETT
217 W. 5th, Waterloo

TIMEBUYER — TAYLOR PHILLIPS

LINCOLN, NEB

AYRES, SWANSON & ASSOC.
1310 Sharp Bldg., 2-6928

W. H. Bull Co., Driftmier, Inter-State Nurseries, Sweet Lassy Feeds (Schreiber Mills), Anchor Serum — WILLIAM S. OLIVER, W. J. AYRES, RUSS BEHR

OMAHA, NEB.

ALLEN & REYNOLDS
1300 W. O. W. Bldg., Atlantic 4445

Merchants Biscuit, Peterson Bakery, Fairmont Bakery, Tek Seed, G. H. Lee Poultry, Uncle Sam Breakfast Food, Walnut Grove Feed — MILTON REYNOLDS, DOUG WALL, ROBERT REYNOLDS, QUENTIN MOORE, MILT STEPHEN

BEAUMONT & HOHMAN, INC.
516 Insurance Bldg., Atlantic 0369

Overland Greyhound — JACK KIRBY

BOZELL & JACOBS ADV.
510 Electric Bldg. (2), Jackson 8030

J. H. DOW
Staley Milling, Gland-O-Lac, Skinner Mfg., Storz Beer, Mutual of Omaha, Lucky Tiger, Omar Baking — MORRIS E. JACOBS, S. J. WOODBRIDGE, CLETE HANEY, RANDALL PACKARD, JOE KELLY, JERRY FREEMAN, J. K. BILLINGS, DICK JOHNS

BUCHANAN-THOMAS ADV.
412 S. 19th St. (2), Atlantic 2125

Metz Beer, Paxton & Gallagher Coffee, Perfex (Tidy House), Dwarfies, Vitamin Stores, Reliance Battery — ADAM REINEMUND, CHARLES HARDING II, GENE E. CUDDIBACK

THE CAPLES CO.
1504 Dodge St. (2), Jackson 7795

Union Pacific RR, Mission Pop — JAMES D. FARRIS

ANDERSON & BALL
1904 Franum St. (2), Jackson 6400

Interstate Hatcheries, Omaha Livestock — HAROLD RALL, IDA MAE BURKE

JOE H. LANGHAMMER
Omahn Natl. Bank Bldg. (2), Jackson 6190

Crown Products — J. H. LANGHAMMER

UNIVERSAL ADV.
203 W. O. W. Bldg., Jackson 8448

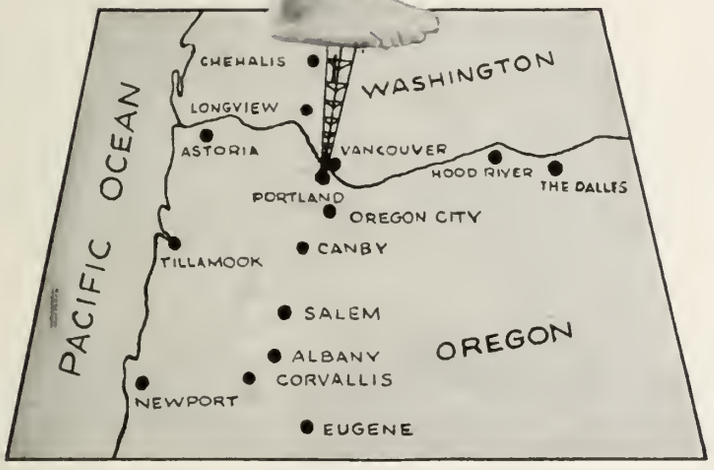
Cooper, Frito — JAMES LIPSEY

(Concluded next issue)



YOU *win* THE WHOLE 30-COUNTY PORTLAND, OREGON MARKET *with* KOIN-TV

Oregon's only maximum power station



You're betting on the champ when you buy KOIN-TV. No other station or combination of stations in the Pacific Northwest duplicates KOIN-TV's tremendous sales coverage . . . sales impact!

Check This Solid Sales Punch:

BIGGEST COVERAGE

KOIN-TV alone delivers the full 30-county Portland, Oregon market . . . over 340,000 TV sets . . . 1,677,900 people with a per capita sales twice the national average.

HIGHEST RATINGS

KOIN-TV alone leads morning, afternoon, evening in the current ARB . . . 49% more audience during the week . . . 12 of the top 15 weekly shows . . . 8 of the the top 10 multiweekly.

CHANNEL 6

KOIN-TV

PORTLAND, OREGON

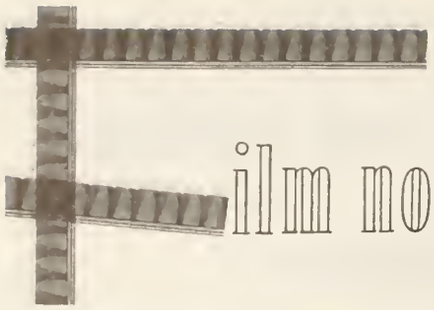
For Biggest Sales Results . . .
Pick the Champ!

PICK
KOIN-TV



THE BIG MR. SIX IN THE WEST

Represented Nationally by CBS Television Spot Sales



film notes and trends

From net to spot: Advertisers are putting increasing budgets into film series that were previously shown on network. One of the largest buys of this nature is recent purchase of *The Hunter*, which Tafon Distributors of Cal. (through Frank Miller Advertising) bought from Official Films.

Official aequired the film series a few weeks earlier from R. J. Reynolds, for whom *The Hunter* was produced by Wm. Esty Co. Through fall and early winter 1954-55, the series was on NBC TV Sundays 10:30-11:00 p.m. advertising Winstons.

Tafon plans to use *The Hunter* in some 250 markets to advertise its reducing drugs. The estimated time and talent costs will be around $1 million.

Official's newest property up for syndicated reruns is *Willy*, a situation comedy starring June Havoc, which was telecast over CBS TV Saturdays 10:30-11:00 p.m. throughout the fall 1954-spring 1955 season.

Western films go South: Film syndicators are finding Latin American markets good outlets for Western feature films. In a recent package, MCA-TV sold the Caribbean Network 45 films including 36 starring Roy Rogers, nine starring Autry. These films are scheduled to go on the air in October over Channel 6 in Havana, Cuba, and over WAPA-TV in Puerto Rico for a two and a half year period.

(*Please turn to page* 52)



film shows recently made available for syndication

New or first-tv-run programs released, or shown in pilot form, since 1 Jan., 1955

Show name	Syndicator	Producer	Length	No. in series
ADVENTURE				
Adventures of Robin Hood	Official	Sapphire Films	30 min	In production
Adventures of Scarlet Pimpernel	Official	Towers of London	30 min	In production
Captain Gallant	TPA	Frantel	30 min	39
I Spy	Guild	Guild	30 min.	In production
Jungle Jim	Screen Gems	Screen Gems	30 min	1 (pilot)
New Adventures of China Smith	NTA	Bernard Tabakin	30 min.	26
Passport to Danger	ABC Film Synd.	Hal Roach, Jr.	30 min.	39
Rin Tin Tin*	Screen Gems	Screen Gems	30 min	39
Sheena, Queen of the Jungle	ABC Film Synd.	Sharpe-Nassour	30 min.	26
Soldiers of Fortune**	MCA-TV	Revue	30 min	In production
Tropic Hazard	Sterling	Sterling	15 min.	In production
COMEDY				
The Goldbergs	Guild	Guild	30 min.	In production
Great Gildersleeve	NBC Film Div.	NBC TV	30 min	1 (pilot)
Little Rascals ("Our Gang")	Interstate	Roach	10 min. 20 min.	22—1 reel 70—2 reel
Looney Tunes	Guild	Warner's	15 min. to one hour	Library
DOCUMENTARY				
Key to the City	Hollywood Tv Prod.	Hollywood Tv Prod.	15 min.	7
Living Past	Film Classics	Film Classics	15 min.	7
Mr. President	Stuart Reynolds	Stuart Reynolds	30 min.	3
Science in Action	TPA	Calif. Academy of Sciences	30 min.	52
Uncommon Valor	General Teleradio	General Teleradio	30 min.	26
DRAMA, GENERAL				
Dr. Hudson's Secret Journal	MCA TV	Morgan & Solow	30 min.	In production
Celebrity Playhouse*	Screen Gems	Screen Gems	30 min.	None
Confidential File	Guild	Guild	30 min.	In production
Brother Mark	Guild	Guild	30 min.	In production
His Honor, Homer Bell	NBC Film Div.	Galahad	30 min.	In production
Science Fiction Theatre	Ziv	Ziv	30 min.	In production
Tugboat Annie	TPA	Edward H. Small	30 min.	In production
Wrong Number!	John Christian	John Christian	30 min.	1 (pilot)

*Very similar to Screen Gems' "Ford Theatre." Pilot unnecessary.

Show name	Syndicator	Producer	Length	No. in series
DRAMA, MYSTERY				
New Orleans Police Dept.	Minot TV	Minot TV	30 min.	26
Paris Precinct	MPTV	Etolle	30 min.	39
Police Call	NTA	Procter	30 min.	26
Sherlock Holmes	MPTV	Sheldon Reynolds	30 min.	39
MUSIC				
Bandstand Revue	KTLA	KTLA	30 min	6
Bobby Breen Show	Bell	Bell	15 min.	1 (pilot)
Stars of the Grand Ole Opry	Flamingo	Flamingo	30 min.	39
Ina Ray Hutton	Guild	Guild	30 min.	1 (pilot)
Story Behind Your Music	.....	Randall-Song Ad	30 min	1 (pilot)
This Is Your Music	Official	Jack Denove	30 min.	26
RELIGION				
Hand to Heaven	NTA	NTA	30 min.	13
SPORTS				
Jimmy Demaret Show	Award	Award	15 min.	In production
Mad Whirl	NTA	Leo Seltzer	30 min.	52
Touchdown*	MCA TV	Tel-Ra	30 min.	Approx. 13

*Available with start of fall football season. New film each week. No reruns.

VARIETY				
Eddie Cantor Comedy Theatre*	Ziv	Ziv	30 min.	In production

*Show is sponsored by Ballantine in 26 markets, is aired in total of 201 markets.

WESTERNS				
Gene Autry—Roy Rogers	MCA-TV	Republic	1 hour	123
Buffalo Bill, Jr.	CBS TV	Flying "A"	30 min.	In production
Steve Donovan, Western Marshal	NBC Film Div.	Vibar	30 min.	39
WOMEN'S				
Amy Vanderbilt	NTA	United Feature Synd.	5 min.	1 (pilot)
Hollywood Preview	Flamingo	Balsan Productions	30 min.	In production
It's Fun To Reduce	Guild	Guild	15 min.	156
Life Can Be Beautiful	ABC TV Films	Trans-American	15 min.	5 (pilots)



REMIND YOU OF A TELEVISION MARKET?

In any major market there is usually one leading television service with a long-estab lished viewing audience, a station with an individual approach to programming and a personality all its own.

Such a television operation is WOI-TV, serving Des Moines plus 50 additional rich Central Iowa counties. WOI-TV successfully combines coverage and viewership as it continues to dominate the Central Iowa area.



MAXIMUM POWER

WOI-TV

AMES-DES MOINES 5

IOWA STATE COLLEGE

ABC FOR CENTRAL IOWA

REPRESENTED BY WEED TELEVISION

When you say TV
in Hartford County
everyone knows you mean
WKNB-TV
channel 30
210,400 watts m. r. p.
LOCAL RECOGNITION
★ Civic movements . . . charity drives public appeals: They turn *first* to WKNB-TV for support, and get it.
★ More than 40 women's clubs on the air every month — 82,000 visitors to our new studios in first 10 months.
★ The most live shows . . . local news, local programs . . . local civic service . . . special studio-produced spectaculars.
★ Channel 30 is *the* TV vehicle for Hartford County and the New Britain-Hartford market.
CONCENTRATED COVERAGE
More than 300,000 WKNB-TV families. (UHF conversion 81%. ARB Feb. '55)
HIGH RATINGS
Ability to capture audience with network or local programs.
42.4 CBS Jackie Gleason Show
18.7 WKNB-TV Early Show
(ARB-Feb. '55)
NBC CBS
WKNB-TV
1422 New Britain Avenue
WEST HARTFORD
Connecticut
Represented by The Bolling Co., Inc.

FILM NOTES

(*Continued from page 50*)

Situation comedies: While 1955 has been a tough year on network situation comedies, this type of programing has been making sales on a spot basis. Among recent regional sales is NBC Film Division's *Great Guildersleeve* which will be sponsored by Lucky Lager Brewing Co. (through McCann-Erickson) in nine Western states, Alaska and Hawaii and by Hekman Biscuit Co. (through George H. Hartman agency, Chicago) in 10 Michigan and Northern Ohio markets.

Film sales in Europe: Growth of tv set ownership in France and in Germany, particularly, is spurring sales of American film series to European tv stations, according to Ed Stern, head of Ziv's international division. Ziv's most recent sales to European stations include a French-dubbed version of *Mr. District Attorney* to the seven-station network of Radio Diffusion Francaise and to Tele-Monaco. Ziv has also sold German-dubbed *Favorite Story* to Tele-Saar. Germany seems to be the most tv-minded country on the continent, with an expectancy of 15 million tv sets within the year.

New puppet films: Delira Corp., Los Angeles, is producing a three-minute pilot film for showing to regional licensees of the Wild Bill Hickok Merchandising Division. Stars of this film will be puppets resembling Guy Madison as Wild Bill Hickok and Andy Devine as Jingles. The taped voice-over will be that of the two stars.

The purpose of the film is to make it possible for licensees in the clothing, food and toy fields to use these puppets in their local tv announcements campaigns. "By offering the puppets to our licensees," says Ira Dowd, president of the Delira Corp., "We're providing them with unusual and effective tv ammunition with which to reach their consumer trade. At the same time, with this method of presentation, it is possible to hold all costs to a minimum." (Syndicator: Flamingo.)

Puppets and sets will be made available to licensees for about $500.

Utilities buy film series: The trend towards stepped-up cooperative public relations advertising characterized by the Electric Companies Diamond Jubilee over the four tv networks last fall, is now carrying over into spot program sponsorship. Utility companies from varying parts of the U.S. are buying a new MCA-TV film series, *Doctor Hudson's Secret Journal* for this fall. The lineup of sponsors starting September includes these companies: Toledo Electric Co. in Toledo Ohio; the Union Electric Co. in St. Louis, Mo.; the Carolina Power and Light Co. in Ashville, Wilmington and Raleigh, N. C., and Florence, S. C.

The series consists of 39 half-hour films starring John Howard in a role based upon Lloyd C. Douglas' novel, *Doctor Hudson's Secret Journal*, which he wrote as a sequel to *Magnificent Obsession.*

Viewing trends: Buying a film series is far from a hit-or-miss proposition for the advertiser today. Now, better than ever before, he can pinpoint the segment of the viewing audience he wants to reach by making a careful study of audience composition information available. SPONSOR's Film Basics for example, gives audience breakdowns for 75 syndicated programs based upon the April "U. S. Pulse Tv" report made in 22 major cities.

The report shows that adventure programs draw a surprisingly high percentage of women, anywhere from 30 to 50% of the viewers to the show. Such programs as *Mr. District Attorney*, *Passport to Danger* have a mixed adult audience that leans only somewhat more toward men. Even such a kid-appeal high adventure show as *Ramar of the Jungle* has 40% or more adults, fairly evenly split between men and women. And *Superman*'s audience is over 30% adult.

Trends in film viewing preferences and an analysis of film program buying practices are included in SPONSOR's Fall Facts Basics issue, 11 July 1955. The complete Film Basics section will be available in reprint form at 25c per copy; quantity prices on request. (Write to Sponsor Services, Inc., 40 E. 49th St., New York 17, N. Y.) ★ ★ ★

★ ★ ★ ★ ★ ★ ★ ★

"Television has the defects of its virtues. A nation whose living rooms are piped together, so to speak, via television, is a nation of greater cohesiveness than otherwise. But the unwanted twin of cohesiveness is conformity. Is it up to the television industry alone to determine how we can have the strength of cohesiveness without the sticky glue of conformity?—or has not society some answers to work out here strictly on its own account?"

FRANK STANTON
President
CBS

★ ★ ★ ★ ★ ★ ★ ★



Even a line won't "blow"... on film!

Another good reason why more and more advertisers are switching to film! Then action is rehearsed. Should an actor "blow" a line—or have an accident like this—the scene can be re-shot. No red faces! No product kidded! Besides, it's easy, economical, to produce and co-ordinate showings when you **USE EASTMAN FILM.**

For complete information write to:
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.

East Coast Division
342 Madison Avenue
New York 17, N. Y.

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

or **W. J. GERMAN, INC.**
Agents for the sale and distribution of Eastman Professional Motion Picture Films
Fort Lee, N. J.; Chicago, Ill.; Hollywood, Calif.

Be sure to film your show IN COLOR. You'll be needing it . . . soon.

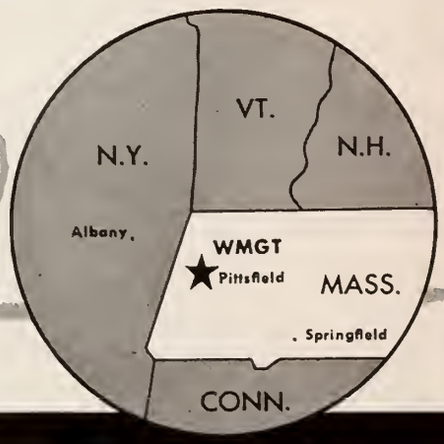
There's always one that TOPS the rest!



atop Mt. Greylock in Massachusetts

- ★ extremely high transmitting site (3700 feet above sea level) means *tops* in area coverage.
- ★ effectively covers 3 MAJOR MARKETS in 5 STATES.
- ★ serves 507,000 TV families in more than 100 communities
- ★ reaches industrial, urban and rural areas
- ★ offers MAXIMUM TV coverage at a low cost per TV home

WMGT - Channel 19, the only TV station which blankets the populous and prosperous area of Albany and the Hudson Valley, the Berkshire Hills and Springfield and the Connecticut Valley - - - 13 counties in eastern New York, northwestern Connecticut, western Massachusetts, southern Vermont and southwestern New Hampshire. *Write today for full details.*



GREYLOCK BROADCASTING CO.
8 Bank Row · Pittsfield, Massachusetts
Represented by THE WALKER COMPANY

AFFILIATED WITH ABC—DuMONT TV NETWORKS

SUNDAY

	CBS	Du Mont	NBC
6	The Sunday Lucy Show Talent & Kinky quest, friends, etiquest P McCann-Erickson You Are There (serious)	No network programming	Meet the Press Pan Amer World Airways 1pt. JWT all wks Johns-Manville 22Wash 1pt. JWT $4000 Roy Rogers Gen Fds grain-bite, post toasties 52t1p F B&B $20,000
6:30			
7	Let's Take a Trip L Private Secy Anneteen Tob: Junior sticker 104NY F BBDO $27,000	No network programming	People Are Funny Premiere Corp: paper-mate gens FC&B Toni Co 181Fly F Dorrell $12 500 Do It Yourself (rep) Mr. Peepers! Reynolds Metals 64NY L (3 wks in 4) Seeds
7:30			
8	1 out of the Town Lincoln-Mercury Dealers 228NY L ep K&E $40,000	No network programming	Colgate Variety Hour Colgate Palmolive 122NY L (10 wks in 41) 8 Esty $80,000 Summer Spectacular (black & white) 7:30-9 11wk in 41 76NY L 85NY L $150,000
8:30			
9	GE Theatre General Elec BBDO 30NY 4lL varies from $27,000 to $40,000 per show) L Stage 7 (triple) Myers Jelly P Y&R	No network programming	Ford Star Jubilee 120NY L (4 wks) Ford Motor Co: all products 32NY L Ethel & Albert (sec Fds. inst maxwell ho coff.) 176NY L B&B
9:30			
10	Toast of the Town (cont'd)	No network programming	Ed Sullivan Show CBS-TV 52NY L Toni Co 181Fly F Dorrell $12,500 Do It Yourself (rep) Mr. Peepers! Reynolds Metals 64NY L (3 wks in 4) Seeds
10:30			
11	Sun News Spec'l Norwich pends Mineol, unguentine 52NY L BAB $1250	No network programming	No network programming

Notes and explanations to help you use this chart

COSTS are talent and production only, do not include commercials or time charges. They are for the 1955-56 season (unchanged to the client). None film shows are costs based on an hour basis of an hour's original and an hour's repeat. Sometimes the average real par show over the full season. When a price for an hour is listed on Monday only, that covers the shows for the week.

TIME is Eastern Daylight Time.

ABBREVIATIONS: Balt Baltimore; Ch, Chicago; Hy, Hollywood; NY, New York; Va, Alexandria, Va; prod(ucer) talt, radio and TV; admiral; ass't, assistant; b'cast(ing), broadcast; cancelled; DFS means show is carried on 75 stations originating in New York; DuM means show is carried on 23 stations via kine from NYC; many, 50 of these stations televise show live the rest carry it via kine in addition to those mentioned in the chart are plugged on this program

*225 TV: the Morning Show, sun M-F 7-9 am nava variety Sells in 5-min segments, with 3 commercial min in each at three cost from $1,232 for 25 stations to $3,070 for 52 stations $1.46 gross for talent per segment.

NBC TV today, M-F 7-9 am (not on chart) Gross cost per 1-min, participation ranges from $1,100 to $1,450 for 15-18 stations to $5,500 for 34 stations Segments are available to advertisers in a multi-client basis a client can purchase anything from one-shot to an intensive 52-week flexible basis a client can purchase anything from one-shot to an intensive 52-week flexible basis a client can purchase anything from one-shot to an intensive Concurrent regulation Due to Today's commercial flexibility the status of 34 stations is constantly in a state of flux. Today has carried over 130 clients to date; among those currently in are Bristol-Myers, Maybelline, Mason, Gerber, General Electric, Mason; Chemstrand, Kellogg, Lever Bros, Miles Labs, Kool, Kent, Viceroy, Pharmaceuticals, Inc., Pharmaceuticals, Inc., Pharmaceuticals, Inc.,

"The service with the most subscribers"

LARGEST SAMPLING OUTSIDE U. S. CENSUS

Pulse-trained supervisors and staffs are in demand for special assignments. Typical of more than 170 firms they serve between regular Pulse surveys:

Armour & Co.
Alderson & Sessions
American Home Foods
Atlantic Refining Co.

B.B.D.&O.
Benton & Bowles
Leo Burnett
Bton Company

Campbell-Mithun
Carnation Co.
Colgate-Palmolive
Crossley, Inc.

Fact-Finders
Foote, Cone & Belding
Fuller & Smith & Ross

Gallup & Robinson
General Foods Corp.
Gillette Razor Co.
Geyer, Newell & Ganger

Hotpoint Electric
Institute for Research in Mass Motivations
International Research Associates

Kenyon & Eckhardt
Knox, Reeves
Kroger Company

Lever Bros.

McCann-Erickson
McGraw Hill
Monsanto

National Analysts
National Biscuit Co.
Owens-Illinois
Robert W. Orr
Opinion Research Corp.

Paris & Peart
Alfred Politz
Pepsi-Cola
Prudential Insurance
Psychological Corp.

Quaker Oats Company
Elmo Roper
Ruthrauff & Ryan

Safeway Stores
Sealtest
W. R. Simmons
Daniel Starch
Stewart, Dougall
Sullivan, Stauffer, Colwell & Bayles
Swift & Company

J. Walter Thompson
Toni Company

Wildroot Company
Young & Rubicam

This month throughout the U.S., 150,000 homes are being interviewed for next month's "U.S. Pulse TV"



RURAL AND URBAN COVERAGE

PULSE, *Inc., 15 West 46th St., New York 36*
Telephone: Judson 6-3316

SUNDAY

	ABC	CBS	NBC
10	No network programming	Lamp Unto My Feet L NY Look Up and Live L NY	No network programming
11	No network programming	No network programming Wild Bill Hickok Kellogg Co NY F Burnett	No network programming
12	No network programming	Wisdom L NY	No network programming
1	No network programming	Wisdom L NY	No network programming
2	No network programming	Wisdom L NY	No network programming
3	No network programming	Wisdom L NY	No network programming
4	No network programming	Wisdom L NY	No network programming
5	Super Circus 5-5:30 61NY L Kellogg Co. 5:30-6 all wks Lee Burnett Dixie Cup Co all wk 51NY L 5:30-6 Hinks & Co ½ hr Greist $5000	Face the Nation L NY Let's Take a Trip L Var	No network programming
6	No network programming	TV Recital Hall L NY Cont. Gallant of Foreign Leaders Holsa Foods 85NY,H F Mares	No network programming m-f

MONDAY

	ABC	CBS	NBC
10	No network programming m-f	Garry Moore Bristol-Myers DCSS 10-10:15 Prudential C&H Spicy Mfg: R&R 66NT alt m L ¼ hr $2038 Arthur Godfrey Bauer & Black Lee Burnett m 10:30-45 Bristol-Myrs, Y&R m-w 10:45-11 59Ver simul ¼ hr $3705 L	Ding Dong School 10-10:15 P&G: BB&T alt m 10:15-30 85Cb ¼ hr $745 ½ hr $1160 People at Home (Arlene Francis) NY m-f L&F
11	No network programming m-f	Godfrey (cont'd) Lever: ppepodent m-w 11-11:15 FD&B Pillsbury Mills m-th 11:15-30 Burnett 51 stns Strike It Rich Colgate: (thpat: sal, super suds, palmolive, tab, s)at 76NT m-f L Esty $2,000	Home m-f 11-12 91NT L&F (Women's service program, Fay Bartle sponsors, there are eight 1-min commercials an hour available 1-min partic time & tal $5000 (see to for sponsor list)
12	No network programming m-f	Valiant Lady Gen Mls: nugget 56NY L sus tu DFB shr $10,000 Love of Life Amer Home Pr 117NY m-f L B-B-T $6500 Search for Tom'w P&G: joyt 63NT m-f L B-B-T $6500 Guiding Light P&G: ivory, dust 93NY m-f L Congt ...$10,000	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 Hy m-f L Benton & Bowles Feather Your Nest (quik, Bud Collyer) Colgate-Palmolive 46NT m-f L alt d 12:30-45 Esty $6000
1	No network programming m-f	Jack Paar Show NY m-f L Welcome Travelers P&G: prell, ivory snow 107th m-f L B&B $18,000	Jack Paar Show NY m-f L Welcome Travelers P&G: prell, ivory snow m-f (see mon) DFB
2	No network programming m-f	Robert D. Lewis 44NT L ¼ hr $5900 Art Linkletter Lever: sunl 67Hy m,w,f L BBDO (see bel) Pillsbury Mills: flour, mixes 54Hy m-th L LB ¼hr $4000	Robert Q. Lewis Miles: alka-seltzer Wade 2-2:15 Helene Curtis t 3:15-30 Ed's Ludzin 70NY L ¼ hr $3000 Art Linkletter Kellogg all pr 63Hy L LB tu,th 3:50-45 Pillsbury Mills 2:45-3 LB ¼hr $4000
3	No network programming	Big Payoff Colgate: fab, chlorophyll tthpst, rashmr, hpj 82NY m,w,f L (sus tu,th) Esty $5500 Bob Crosby 5:30-45 sus (General Mills) 45Hy m,w,f L 5:45-6 Knox- ¼ hr Reeves $3100	Ted Mack's Matinee NY m-f L It Pays to be Married Procter & Gamble 2:45-3 seg Hy L Benton & Bowles
4	No network programming	Brighter Day P&G 117NY m-f L Y&R $5500 The Secret Storm Am Home Prods: 119NT m-f L B-B-T $10,000 On Your Account (Wm Elliott) P&G: tide, prell 122NY m-f L B&B $11,500	Way of the World Borden Co NY m,w,f L Y&R First Love Jergens Co 45Phila m-f L Grr $10,000 World of Mr Sweeney NY L Modern Romances Colgate-Palmolive 100NT sp all d L Houston - $11,000
5	No network programming	No network service Zoo Parade Quaker Oats 50Cb L alt sun NL&B $5000	Pinky Lee Show Hy m-f L 65Hy 1 min partic time & total $4000 Howdy Doody Standard Brands: rural puddings, celestin 78NT 45L Bates ½hr $1800
6	No network programming	No network programming	No network programming m-f

TUESDAY

	ABC	CBS	NBC
10	No network programming m-f	Garry Moore Miller Labs Wade Adv Tu 10-10:15 Kellogg: Burnett tu 10:15-30 52-76NY L ¼ hr $2038 Arthur Godfrey (cont'd) Irrigilette Tu,th 10:30-45 P,G&B 52 stns Kellogg, Burnett tu,th 10:45-11 L simul ¼ hr $3705	Ding Dong Schl 10-10:15 Manhattan Soap SB&W Lth 10:10:15 Colgate: Bates P&G: BB&T 10:15- ½hr $745 10:30 ½hr $1160 People at Home (Arlene Francis) NY m-f L&F
11	No network programming m-f	Godfrey (cont'd) Tool Co tu 11:15 Welsa & Geller 111 8/22 Pillsbury Mills m-th 11:15-30 Lee Burnett Strike It Rich Colgate m-f (see mon)	Home m-f 11-12 NY L&F (Women's service program, Fay Bartle sponsors, there are eight 1-min commercials an hour available 1-min partic time & tal $5000 (see to for sponsor list)
12	No network programming m-f	Valiant Lady Sus tu NY L Love of Life Amer Home Pr m-f (see mon) B-B-T Search for Tom'w P&G: joyt m-f (see mon) B-B-T Guiding Light P&G: ivory, dust m-f (see mon) Compton	Tennessee Ernie Ford Show Y&G 12.12.15 Hy m-f L B&B Feather Your Nest Colgate-Palmolive alt d 12:30-45 NY m-f L Esty
1	No network programming m-f	Jack Paar Show NY m-f L Welcome Travelers P&G: prell, ivory snow m-f (see mon) DFB	No network programme m-f
2	No network programming m-f	Robert Q. Lewis Miles: alka-seltzer Wade 2-2:15 Helene Curtis t 3:15-30 Ed's Ludzin 70NY L ¼ hr $3000 Art Linkletter Kellogg all pr 63Hy L LB tu,th 3:50-45 Pillsbury Mills 2:45-3 LB ¼hr $4000	No network programming m-f
3	No network programming m-f	Big Payoff NY m-f L Bob Crosby Toni Co 43Hy 3:50-45 L till 3/2 Weiss & Geller ¼hr $3100	Ted Mack's Matinee NY m-f L It Pays to be Married Procter & Gamble 2:45-3 seg Hy L Benton & Bowles
4	No network programming m-f	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Am Home Prods: NY m-f L B-B-T On Your Account (Wm Elliott) P&G: tide, prell m-f L Benton & Bowles	Way of the World Borden Co NY m,w,f L Y&R First Love Jergens Co Phila m-f L Grr World of Mr Sweeney NY L Modern Romances Colgate-Palmolive sp all days Benton & Bowles
5	No network programming m-f	No network programming m-f	Pinky Lee Show Hy m-f L Partic: Gen Fds: inst jello-o Y&R m,w,f Howdy Doody Kellogg Co: rice krispies' 51NT (see half) LB tu,th 3:30-45 Colgate: thpst, 51NY 0:45-6 49L Bates ½hr $1800
6	No network programming m-f	No network programming m-f	No network programming m-f

WEDNESDAY

	ABC	CBS	NBC
10	No network programming m-f	Garry Moore Simonis Co Tathem-Laird w 10-10:15 am First Fds: DFS w 10:15-30 55-76NY L ¼ hr $2038 Arthur Godfrey Corn Prods, Miller w 10:45-11 40Ver simul ¼hr 53705 L	Ding Dong School 10-10:15 Manhattan Soap SB&W 10-10:15 Gerber Prods D'Arcy 10:15-30 Cb m-f L ¼ hr $745 ½ hr $1160 People at Home (Arlene Francis) NY m-f L&F
11	No network programming m-f	Godfrey (cont'd) Lever: pepsodent m,w 11-11:15 FD&B Pillsbury Mills m-th 11:15-30 Lee Burnett Strike It Rich Colgate m-f (see mon) Esty	Home m-f 11-12 NY L&F (see mon & tu) 1-min partic time & tal $6800
12	No network programming m-f	Valiant Lady General Mills m,w,f (see mon) DFS, K-R Love of Life Amer Home Pr m-f (see mon) B-B-T Search for Tom'w P&G: joyt m-f (see mon) B-B-T Guiding Light P&G: ivory, dust m-f (see mon) Compton	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 Hy m-f L B&B Feather Your Nest Colgate-Palmolive alt d 12:30-45 NY m-f L Esty
1	No network programming m-f	Jack Paar Show NY m-f L Welcome Travelers P&G: prell, ivory snow m-f (see mon) DFS	No network programme m-f
2	No network programming m-f	Robert O Lewis Corn Prods Bef 81NT L Gen Mills w 2:15-30 8BDO ¼ hr $3000 Art Linkletter Lever: surf m,w,f 3:30-45 BBDD Pillsbury Mills m-th 2:45-3 (see mon) Lee Burnett	No network programming m-t
3	No network programming m-f	Big Payoff Colgate m,w,f (see mon) Esty Bob Crosby Simonis Co SSCB 3:30-45 General Mills m,w,f 3:45-4 44Hy ¼ hr Knox- ½ hr Reeves $3100	No network programming m-f
4	No network programming m-f	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Am Home Prods: m-f (see mon) B-B-T On Your Account (Wm Elliott) P&G: tide, prell m-f L Benton & Bowles	No network programming m-f
5	No network programming m-f	Parker Bill's Cartoons 5-5:15 Gen Mls: sug jets 71NT m,w,f Esty ¼hr $4000 No network programming m-t	No network programming m-f
6	No network programming m-f	No network programming m-f	No network programming m-f

THURSDAY

	ABC	CBS	NBC
10	No network programming m-f	Garry Moore Roof Paper J W Thompson tu,th 10:15-30 55-76NY L ¼ hr $2038 Arthur Godfrey (thbl: trilgidaire tu,th 10:30-40 P,G&B Kellogg Co tu,th 10:45-11 Burnett	Ding Dong School 10-10:15 Manhattan Soap SB&W 10-10:15 Gerber Prods D'Arcy 10:15-30 Cb m-f L ¼ hr $745 ½ hr $1160 People at Home (Arlene Francis) NY m-f L&F
11	No network programming m-f	Godfrey (cont'd) Dow Chemical th 11-11:15 McM, J&A Pillsbury Mills m-th 11:15-30 Lee Burnett 46Ver simul ¼hr $3705 Strike It Rich Colgate m-f (see mon) Esty	No network programming m-f
12	No network programming m-t	Valiant Lady Tool Co NY L Weiss & Geller Love of Life Amer Home Pr m-f (see mon) B-B-T Search for Tom'w P&G: joyt m-f (see mon) B-B-T Guiding Light P&G: ivory, dust m-f (see mon) Compton	No network programming all wk
1	No network programming m-f	Jack Paar Show NY m-f L Welcome Travelers P&G: prell, ivory snow m-f (see mon) DFS	No network programme m-f Alf Absrt Baby Libby, McNeill & Libby: baby id 13Cb th only L JWT
2	No network programming m-t	Robert Q Lewis M-2:15 sust S C Johnson VL&B th 2:10-30 ¼ hr $3000 Art Linkletter Kellogg: all pr 52Hy L LB tu,th 3:50-45 Pillsbury Mills 2:45-3 LB ¼ hr $4,000	No network programming m-f
3	No network programming m-f	Big Payoff NY m-f L Bob Crosby Toni Co Weiss & Geller 3:30-45 91 3/4 Scott Paper th 3:45-4 70Hy L J W Thompsen	No network programming m-t
4	No network programming m-f	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Amer Home Prs m-t (see mon) B-B-T On Your Account (Wm Elliott) P&G: tide, prell m-f L Benton & Bowles	No network programming m-f
5	No network programming m-f	No network programming	No network programming m-f
6	No network programming m-f	No network programming m-f	No network programming m-f

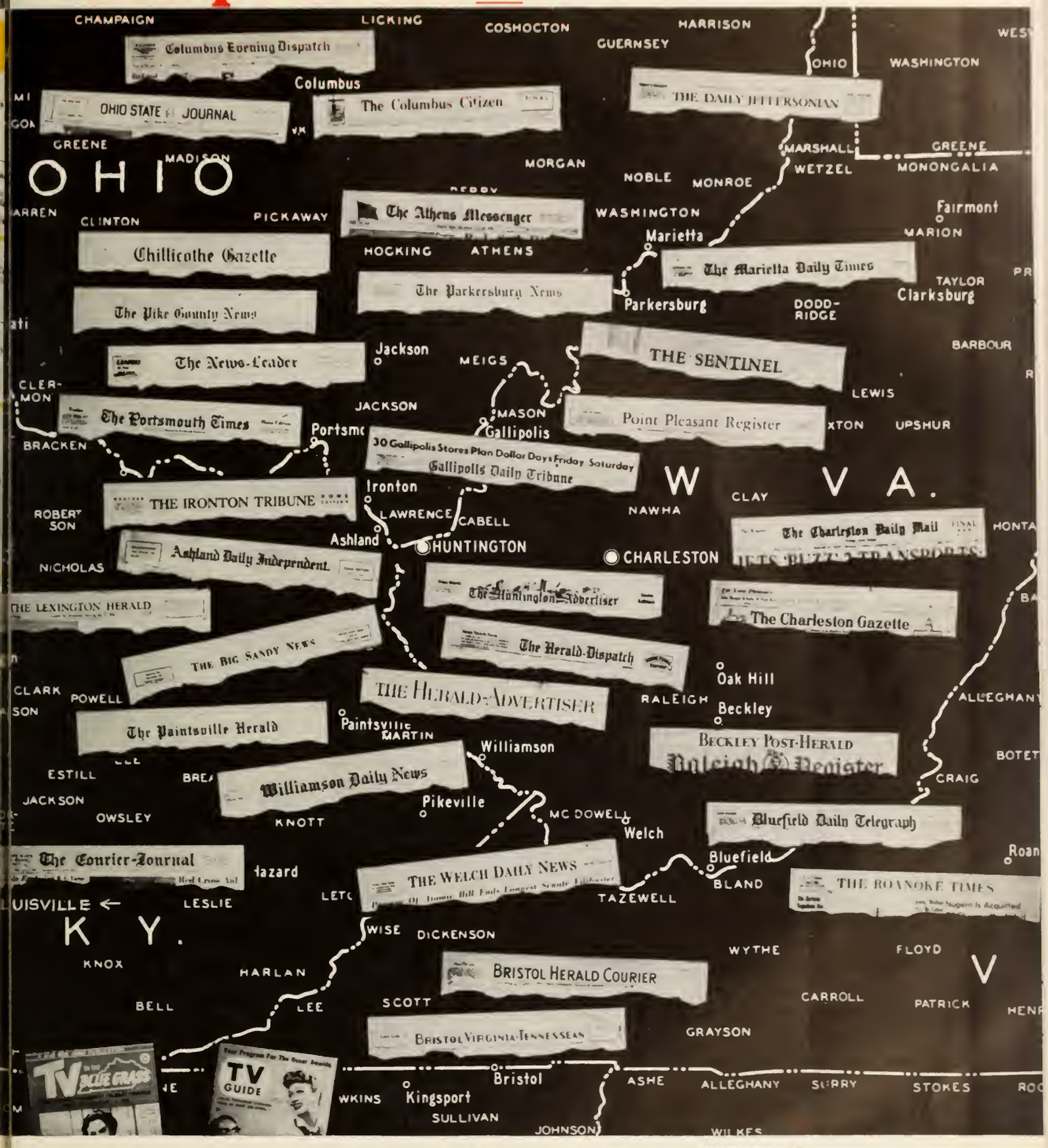
FRIDAY

	ABC	CBS	NBC
10	No network programming m-f	Garry Moore Swift: all-sweet JWT f 10-10:15 Scott Paper J W Thompson f 10:15-30 SOS: McC-E Toni: Burnett alt f 10:20-45 Demerited Rites Burnett f 10:45-11 55-85NY L ¼ hr $2038	Ding Dong School 10-10:15 Colgate: Bates alt f 10:10:15 General Mills Tathem-Laird t 10:15-30 seg ¼ hr $745 People at Home (Arlene Francis) NY m-f L&F
11	No network programming m-f	Garry Moore (cont'd) Tendler at Lndn Ayer t 11-11:15 Borden Foods DCSS f 11:15-30 55-76NY L ¼ hr $2038 Strike It Rich Colgate m-f (see mon) Esty	Home m-f 11-12 NY L&F (see mon & tu) 1-min partic time & tal $6800
12	No network programming m-f	Valiant Lady General Mills m,w,f (see mon) DFS, K-R Love of Life Amer Home Pr m-f (see mon) B-B-T Search for Tom'w P&G: joyt m-f (see mon) B-B-T Guiding Light P&G: ivory, dust m-f (see mon) Compton	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 seg Hy m-f L Benton & Bowles Feather Your Nest Colgate-Palmolive alt d 12:30-45 R. J. Reynolds: winston cigs 15 min, 5 th a NY m-f L Esty
1	No network programming m-f	Jack Paar Show NY m-f L Welcome Travelers P&G: prell, ivory snow m-f (see mon)	No network programming m-f
2	No network programming m-f	Robert D Lewis Brown & Wmsn: wtamp—alt wk Bstol 2-2:15 Gen Mills w 2:15-30 8BDO ¼ hr $3000 Art Linkletter Lever: surf m,w,f BBDD Pineapple Ayer 3:45-4 64Hy ¼hr $4000	No network programming m-f
3	No network programming m-f	Big Payoff Colgate m,w,f (see mon) Esty Bob Crosby NOS: McCann-E Gerber: D'Arcy all f 3:30-45 General Mills 61Hy 3:45-4 L Knox- ½ hr Reeves $3100	No network programming m-f
4	No network programming m-f	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Am Home Prods m-f (see mon) B-B-T On Your Account (Wm Elliott) P&G: tide, prell m-f Benton & Bowles	No network programming m-f
5	No network programming m-f	Barker Bill's Cartoons 5-5:15 Gen Mls: sug jets 81NT m,w,f L Esty ¼hr $4000 The New Revue (colorcast) NT L	No network programming m-f
6	No network programming m-f	No network programming	No network programming m-f

SATURDAY

	ABC	CBS	NBC
10	No network programming	No network programming	Winky Dink and You NY L Captain Midnight Armour & Co. Tathem-Laird General Mills 80NY alt wks F Tathem-Laird $18,000
11	No network programming	No network programming	The Big Top National Dairy Prods: sentinet Ice cream, seal-it dairy products 00Phila L Ayer $14,000
12	No network programming	Lone Ranger General Mills: wheeties, Bis F 01NT L OFS $18,000 Uncle Johnny Coons Lever Bros 10NT L McCann-Erikson $4000	No network programming
1	No network programming	Baseball Game of the Week (contd) 2-4:30 Falstaff Brewing OFS 74Ver L 3-4:30 26 games	No network programming
2	No network programming	Ted Mack's Matinee NY m-f L It Pays to be Married Procter & Gamble 3:45-4 seg Hy L Benton & Bowles	Way of the World Borden Co NY m,w,f L Y&R First Love Jergens Co Phila m-f L Robt W. Orr World of Mr Sweeney NY L Modern Romances Colgate-Palmolive sp all days Bryan Houston
3	No network programming	Baseball Game of the Week (contd) 2-4:30 Falstaff Brewing DFS	No network programming
4	No network programming	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Am Home Prods (see mon) B-B-T On Your Account (Wm Elliott) P&G: tide, prell m-f Benton & Bowles	Way of the World Borden Co NY m,w,f L Y&R First Love Jergens Co Phila m-f L Robt W. Orr World of Mr Sweeney NY L Modern Romances Colgate-Palmolive sp all days Bryan Houston
5	No network programming	Pinky Lee By m-f L Partic: Gen Fds: inst jello-o Y&R tu,w,f Howdy Doody Kellogg Co tu,th (see tu) Lee Burnett Standard Brands Bates ¼hr $1800	Pinky Lee By m-f L Partic: Gen Fds: inst Shoe H,H&McD th Howdy Doody Kellogg Co tu,th (see tu) Lee Burnett Standard Brands Bates ¼hr $1800
6	No network programming	No network programming	No network programming

this proves it!



Here is a conclusive combination of two significant things: (1) a map showing our important and prosperous Industrial Heart of America – five states with a built-in buying power that totals close to four billion dollars – and (2) the mastheads of over 30 *daily* newspapers which always carry WSAZ-TV's program logs. They do this because their readers *want* to know what WSAZ-TV is bringing them every day throughout this whole 125-mile sweep. You can't beat the barometer of public demand!

Nor can you beat the selling influence of WSAZ-TV in about half a million TV homes. Words are fine – but solid proof is better. The nearest Katz office has lots of the latter.

Huntington-Charleston, West Virginia
CHANNEL 3
Maximum Power
NBC BASIC NETWORK
affiliated ABC & Du Mont

WSAZ
TELEVISION

also affiliated with Radio Stations WSAZ, Huntington & WGKV, Charleston
Lawrence H. Rogers, Vice President and General Manager, WSAZ, Inc.
represented nationally by The Katz Agency

CAPITAL TYPES #6



THE TOURIST

Hasn't missed a cherry blossom festival since the NRA; world's greatest authority on the late-blooming anything. Collects match covers.

And in the Washington area, which plays host to four and a half-million tourists annually, one station is a better advertising buy than any other. That station is WTOP Radio with (1) the largest average share of audience (2) the most quarter-hour wins (3) Washington's most popular local personalities and (4) ten times the power of any other station. You don't need a guide book to point out that WTOP Radio is Washington's top station.

WTOP RADIO

Represented by CBS Radio Spot Sales

New developments on SPONSOR stories

P.S.

See: Summer Selling Section: 1955

Issue: 7 March 1955, page 43

Subject: Drug firm keeps "Lucy" on tv all summer

To Lehn & Fink, advertising its drug and cosmetic products on the air is an all-year-round proposition. Summer, far from a let-up, signals an added push behind certain items; this year the hot-weather push is coming from one of tv's top network shows, *I Love Lucy*.

The L&F-sponsored Lucy, called *The Sunday Lucy Show*, (CBS TV Sunday, 6:00-6:30 p.m.) consists of reruns of films scheduled to run through the summer. The program carries commercials for Dorothy Gray Hot Weather Cologne and Etique Spray-On Deodorant, also Hinds Honey and Almond Cream and Lysol.

The drug and cosmetic firm, via McCann-Erickson, recently ran a merchandising contest for station promotion managers to plug both the show and sponsor. The agency supplied the basic material, window streamers, counter cards and the like, and the station men did their own promotion on a local level.

It was a woman though who won first prize in the contest, Station Promotion Manager (Miss) Grace McElveen of WAFB-TV, Baton Rouge. She won a total of $600 for her promotions of the show and product which included a tie-in with a local theatre to rerun the Lucy and Desi motion picture. "Long, Long Trailer." The station supplied 35 mm film strips to the movie house plugging *The Sunday Lucy Show* and plugged the movie with tv announcements. In addition, WAFB-TV used a total of 368 announcements on the station to plug the Sunday night reruns.

Second prize totaling $300 was won by Station Promotion Manager W. D. Evans, Jr. of KGUL-TV, Galveston. WMT-TV's Robert R. Kenney won the $50 third prize in Cedar Rapids.

Contest judges were: Ferd Ziegler, director sales promotion, McCann-Erickson; James P. Gagin, advertising manager of the drug edition of "Chain Store Age"; Charles Sinclair, senior editor, SPONSOR.

Further merchandising use is made of the show by having pictures of Desi and Lucy on many of the Lehn & Fink product boxes.

William Hausberg, advertising and promotion director for Lehn & Fink finds dealer acceptance of the new vehicle high, noting, "We see a definite reaction in the trade—a definite enthusiasm among both wholesalers and retailers who are impressed by the fact that our products are being advertised on this important network show."

By no means new-comers to the air media, L&F started in radio in 1926, and in television in 1947. They had the summer replacement for *Your Show of Shows* in 1952 (*Saturday Night Revue* with Doodles Weaver), but switched to spot tv for the last several years.

P.S.

See: Robert Hall continues strong air promotion

Issue: 23 October 1950, page 18

Subject: Clothing store's heavy use of spot radio and tv

Robert Hall Clothes, through the Frank B. Sawdon Agency, New York, is preparing to begin a spot radio and tv campaign in 125 markets with a time expenditure of well over a million dollars. Breaking late in August, the total of 125 cities is expected to be reached by September, in time to tie in with the opening of the clothing chain's 200th store this fall.

According to Jerry Bess, vice president in charge of television and radio of the Frank B. Sawdon Agency, Robert Hall is the nation's largest user of spot saturation radio and tv. The air budget for 1955 is estimated to be up 15% over 1954. ★★★

TRAILERS

SPONSOR: Clark's Mobile Homes AGENCY: Direct

CAPSULE CASE HISTORY: *Mr. & Mrs. Clark, owners of a trailer lot, came to Orlando total strangers. They used only minute announcements, day and night, on WDBO for* 10 *months, advertising new and used trailers. They became one of the best known outlets for trailers, sold* 100 *at an average cost of* $2,500 *a unit. Their radio advertising cost them* $825.

WDBO, Orlando, Fla. PROGRAM: Announcements



RESTAURANTS

SPONSOR: Ranch House Drive-In Restaurants AGENCY: Zimmer-McClaskey, Louisville

CAPSULE CASE HISTORY: *Ranch House No.* 1, *a drive-in restaurant, sponsored WKLO personality Beecher Frank's* 9:15-12:00 *midnight program,* Showcase. *Within* 14 *months business had increased so substantially the client opened three additional drive-in restaurants. The agency credits the Monday through Saturday radio show with being the "backbone" of the entire expansion program.*

WKLO, Louisville PROGRAM: *Showcase*

MAGAZINES

SPONSOR: Curtis Circulation Co. AGENCY: Direct

CAPSULE CASE HISTORY: *Curtis bought three five-minute participations a week on WBBM's* The Country Hour (5:30-6:00 *a.m., Monday through Saturday) for a subscription campaign to* Country Gentleman & Better Farming. *One campaign, run from* 21 *July to* 11 *November brought in* 1,167 *subscriptions from* 32 *states. The second campaign, run from* 15 *November through* 17 *March, brought in* 2,288 *subscriptions from* 39 *states. Each participation cost* $80.

WBBM, Chicago PROGRAM: *The Country Hour*

TOMATO PLANTS

SPONSOR: Sam Lee Green Grocers AGENCY: Direct

CAPSULE CASE HISTORY: *Sam Lee, a Chinese Green Grocer, had* 3,600 *tomato plants which were taking up too much floor space in his store. He used two flash* (15-*second) announcements on CHUB between* 9:00 *and* 10:30 *a.m. one morning. All the plants were sold that day. The announcements cost him* $2 *each; his tomato plants brought in* $75.

CHUB, Nanaimo, B.C. PROGRAM: Announcements

BEAUTY PARLOR

SPONSOR: Beauty Garden AGENCY: Direct

CAPSULE CASE HISTORY: *Three years ago this beauty parlor asked WTAO's advice on merchandising. The suggestions were: stay open nights—give the working girl a special pitch; use day-long remote broadcasts by all station d.j.'s to celebrate the opening of new stores; use saturation announcements. The campaign was so successful a second store was opened and a third one is due to open soon. The average kick-off costs* $500; *weekly announcements cost* $160.

WTAO, Boston PROGRAM: Announcements

TV SETS

SPONSOR: Camden's Muntz Tv AGENCY: Direct

CAPSULE CASE HISTORY: *Shorty Camden, a Muntz Tv dealer, had used print, direct mail, direct and phone canvassing with little results. Then he tried sponsoring WARL's* 15-*minute hillbilly show,* Town & Country Time, *heard daily between* 1:45 *and* 2:00 *p.m. The first broadcast, during which the* 21" *tv set was advertised, pulled* 27 *leads, all of which were sold. Camden now buys* 15- *and five-minute shows and spends* $360 *a week.*

WARL, Arlington, Va. PROGRAM: *Town & Country Time*

GASOLINE

SPONSOR: Fleet-Wing Products AGENCY: Griswold-Eshleman, Cleveland

CAPSULE CASE HISTORY: *For several years Fleet-Wing has sponsored a* 15-*minute segment of WGAR's early-morning music program. In the spring they ran a special on rubber floor mats to increase store traffic. The mats were offered for* $.48 *and* 10 *coupons. Coupons were given with each* $1 *purchase. The mats were featured in three one-minute announcements a week for* 13 *weeks. Over* $100,000 *worth of oil products were sold. Prorated cost of the campaign:* $900.

WGAR, Cleveland PROGRAM: *Morning Program*

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

Has radio gone far enough in up-dating its programing and selling methods

FIVE YEARS BEHIND

By Kevin B. Sweeney
President
Radio Advertising Bureau, N. Y.



Sadly, both in programing and in selling methods radio is now where it should have been in 1950 — in short, we're five years behind the parade.

However, based on the progress that is now being made, there is a good chance of catching up to other media in these fields by 1958.

In selling, dozens of stations have learned recently what hundreds still must learn: We have been calling on the wrong people, too often making only a primitive presentation of what we have to sell. We have been drawing the wrong kind of research, and too often pricing our product on a basis that blithely ignores the fundamental laws of supply and demand.

In hundreds of stations, sales management—in the sense that sales management is understood in other industries who live or die on how they sell —is non-existent.

All this is being corrected. In fact, in many stations it has been corrected already. The next three years will see a rapid spread of their ideas to those who haven't learned the lesson yet.

Programing is a different can of worms.

We are handicapped by our strength —two-thirds of the adults in tv areas listen in an average day for an almost unbelievable 172 minutes apiece. This is big enough that the right kind of selling should enable us to collect at least 50% more by 1958 from advertisers than we are now collecting.

This is where our strength is dangerous—the danger lies in the feeling that our present programing formulae and sales increases that we will surely make, constitute real progress.

Actually, we are not progressing much in programing — we haven't found out much new about how to increase total sets-in-use sharply through new programing formats.

I feel we will—with great suddenness—come up with new approaches in the next two years that will greatly increase radio's programing scope and the desire to listen among millions who are not now listening. But this will happen only when management puts the kind of money into this type of "exploration" that it deserves.

ALWAYS ROOM FOR MORE

By Wells H. Barnett
Assistant to President
John Blair & Company, N. Y.



The obvious answer to this question is no, since any human activity is subject to improvement. This does not mean that there has not been improvement in certain areas of programing and sales. It does mean that there is always room for more improvement.

The history of radio since television became a competitive force subsequent to 1948 demonstrates that radio is still a dynamic communications medium fulfilling a definite need for the public. This will be true so long as stations continue to deliver the kind of meaningful, localized service which is radio's unique province.

The realities of today's broadcasting have forced improvement in local programing in many instances. As the networks have occupied less and less of their affiliates' time, it has become incumbent on the stations to program and try to hold audiences by their own efforts. As television has gradually assumed the function of "big show" entertainment, it has become apparent to many progressive station operators that local community service of a kind which radio can offer better than any other communication medium can hold substantial audiences. To this extent there has been improvement from the programing standpoint.

We still need to improve our sales activity. Too many advertisers and too many agency people still have misconceptions about the scope and power of radio. Too many supposedly professional advertising people still think of radio as network radio. Too many still think that afternoon audiences are principally composed of so-called "teen-agers." Too many have written off radio, in spite of the fact that there may be four or more active radios in their own households.

The simple fact is that there is more radio listening today than there was in 1944. This fact must be brought home to those who control advertising budgets.

Fortunately for the industry, during the last year a massive attempt to bring these facts to the advertiser has been growing and accumulating weight. Through the Station Representatives' Association, the Radio Advertising Bureau, and the individual efforts of the major station representatives, an effort to sell radio positively at the decision-making level has been growing. This may account for the fact that the spot radio business is moving into substantially increased activity this summer which may well continue through the balance of 1955.

THREE RADIO REMEDIES

By William B. Templeton
Vice President,
Radio and Television
Bryan Houston, N. Y.



It seem fairly obvious from radio's present over-all status that it has not scratched the surface in updating its programming and selling methods in face of television competition. Television, with its dual senses of sight and sound, is the more potent medium, but there is still a place—and a need—for radio. Its prime advantage is its mobility and, in this regard, programs such as *Monitor* are a step in the right direction.

Tv cannot be ignored—closing your eyes won't make it go away. How then to compete? It's time for a pause—not to moan our ills, but to submit to rigid diagnosis and then heed the prescription. A few remedies are already accessible:

1. Study present radio network broadcast periods with a thought to limiting hours of broadcast to times of day and night when tv offers least competition. Money thus saved can be applied to more effective programming.

2. Greatest percentage of radio listening is on an "in and out" basis—driving in a car, kitchen schedules and general room hopping. Radio programing around these periods should develop formats of brevity which do not require constant listening for continuity.

3. Radio must develop its own "exclusivity." It might well take a cue from tv and utilize spectaculars. If a program is all-appealing, people will listen regardless of competition, to wit, *Disneyland* on television and championship prize fights, heard exclusively on radio.

What do you think?

SPONSOR will be glad to receive other opinions on this subject and will print the most interesting views. Address letters to: Editor, SPONSOR, 40 E. 49th St., New York 17, N. Y.

KLZ Radio

Denver's Personality Station

✔ OUTRATES
✔ OUTPERFORMS
✔ OUTSELLS...

...all other Denver Radio Stations

HERE ARE *TWO* OF THE *MANY* REASONS



Let Pat Gay, KLZ sales-gal extraordinary, do your selling job to the housewives of Denver and the Rocky Mountain Region!

Listener discussions get mighty exciting and controversial on this telephone audience-participation program. Listeners hear both sides of the conversation. It's FIRST place in Denver!*

Denver women listen to Pat Gay—take part in her program—believe in her—buy the products and services she sells. They volunteer endorsements of the sponsor's products over the air—on obvious "extra" commercial.

Pat Gay is the "selling-est" gal in Denver. Her show, "For Women Only," (Monday through Friday, 12 noon), is a daytime "must" for your schedule!

Starr Yelland, Denver's "Mr. Radio" himself, sells the entire family with another telephone audience-participation show!

"Starr Yelland Party Line" is controversy-fun-excitement—PLUS the salesmanship Starr Yelland has built up over the years in Denver radio. Listeners hear both sides of the conversations and give their own product endorsements more often than not.

Here's successful, bang-up night-time radio that rates and—SELLS! Ask Tidy House, Butternut Coffee—a host of others. "Starr Yelland Party Line" is sold in fifteen minute segments—Monday through Friday nights.

We suggest you contact your Katz man or KLZ Radio today for the first available open segment of Denver's best night-time radio buy!



Buy KLZ Rotings—KLZ Radio is FIRST in total rotings—sign-on to sign-off... AND... radio listening is higher in Denver today thon it was before television!*

- **Buy KLZ Radio performance!**
- **Buy KLZ Radio's sales-producing, result getting personalities!**
- **Do the Denver Selling job with KLZ Radio!**

*Denver Pulse, January, 1955

CBS FOR THE ROCKY MOUNTAIN AREA

KLZ RADIO 560 k.c.
DENVER

REPRESENTED BY THE KATZ AGENCY

Call your Katz man or KLZ Radio Sales today

Affiliated with KLZ-TV Channel 7



Dan Daniel
Star of
"Star Studio"
11 to Noon, Monday-Friday

Stars **Sell** on
Alabama's
greatest TV station

WABT
Birmingham

Mid-day movies attract a large audience of people who have finished the morning chores. Dan Daniel, host for the show, has a casual, friendly manner that keeps viewers looking and listening. Consistently high quality films and well-known movie stars shown on "Star Studio" assure audiences that tune in every weekday.

You can SELL
Your Products
to Alabama folks

If you TELL
them on programs
they enjoy seeing

Represented by
BLAIR-TV

AGENCY AD LIBS



(*Continued from page* 10)

hauteur of yours—the one so many of the oldsters-from-print affect when dealing with this new nonsense.

Paint your sneer on well so that the kids in tv will realize you are an old hand at the ad-game and can see beyond tricks and techniques—that you understand and have at your fingertips that basic truths of advertising.

Remember, too, to cover up your lack of knowledge of the mechanics of tv with loud talk about slogan-happy adolescents and animation-morons. You'll make your mark if you do, Eddie.

But, believe it or not you may also learn how tough copywriting can be. You see, instead of a static little seven by 10 inch square to play with, you'll have 20 seconds *in motion* or even a full minute! You may have a constructive idea or two on how to present, in 10 or 12 roughly drawn squares, what is eventually intended to be fluid movement and smooth transition and present same to a man or to a group that is as new to the game or as confused by it as you.

You may have some fun learning about money, something you never heard of in the pleasant print picture. You may find out about a budget, not only of money but a budget of time, and then have to be creative with these two items sitting on your shoulder.

And, Eddie, after you've done all these things for just a few weeks, drop me a line and let me know if you don't think you were a fool to kick about that print-copy throne you once sat on and if you don't agree with the statement some renegade friend of yours made to the effect that print copywriters are the most pampered species in the whole doggone zoo.

Your pal,
Robert

Letters to Bob Foreman are welcomed

Do you always agree with the opinions Bob Foreman expresses in "Agency Ad Libs?" Bob and the editors of SPONSOR *would be happy to receive and print comments from readers. Address Bob Foreman, c/o* SPONSOR, *40 E. 49 St.*

It could happen to you... or the

strange, strange story of

2-52

week contracts

It could happen to you... or the strange, strange story of two 52 week contracts

by Norm Glenn

To begin with, this is a true story. And this is exactly how it happened—so help me.

I was sitting in a stuffy hotel room in the French Lick Hotel, French Lick, Indiana, listening to Todd Storz, Bob Enoch, Chuck Balthorpe and other members of the AIMS group of independent stations exchange chatter, ideas, and jokes. Came a lull in the conversation and Larry Reilly, WTXL, Springfield, said: "I guess I shouldn't lay myself open like this, but I sure want to thank Norm Glenn for a fat 52-week contract from Household Finance."

Suddenly I was all ears. "Who, me?" I asked.

"Well, SPONSOR anyway," said Larry. "My last ad was clipped from the magazine by the client and he showed it to me when he came to Springfield. The contract he gave me totaled $2600."

"I'll double that," said Sherm Marshall, WOLF, Syracuse. "The same guy clipped my page from SPONSOR and signed up for 52 weeks. Only my contract came to $5200."

"Honest, fellers?" I asked.

"Honest," said Larry and Sherm.

"Nobody will believe this gold-dust-twin story," said I.

"Do you want my affidavit?" said Sherm.

"No," I said, "a letter will do."

Trade paper advertising is often regarded as an "intangible" purchase. But, WTXL, WOLF, KBTV, KPQ, WPAL and many other tv and radio stations will argue the point — at least with respect to SPONSOR, The magazine radio and tv advertisers use.

this is what Larry wrote

1490 KILOCYCLES
0 WATTS, FULLTIME

WTXL

W. SPRINGFIELD, MASSACHUSETTS

LAWRENCE A. REILLY, President
JAMES L. SEATER, Vice-President

June 26, 1955

Mr. Norman R. Glenn
Editor and President
SPONSOR
East 49th Street
York, N.Y.

Norm!

Here is a success story I'm sure you'll want to
bout because it backs up what you have been saying
y years, that SPONSOR is the magazine that people

One of the full-page ads we ran in SPONSOR was
responsible for getting W T X L a fifty-two week
or twenty spots a week. It's a fact, Norm, and
it happened.

The Eastern Manager for a well known finance
a flying visit to town one day and, while
'phone call to our office. An hour later
was on a nice juicy contract. Then, I
he happened to call W T X L.

pened his brief case and pulled out a copy
from SPONSOR, across which he had written
this station when in Springfield."

re is a case of a fine piece of over-the-
hat came our way just because the key
i acted on it.

Cordially yours,

Larry Reilly

Lawrence A. Reilly
General Manager

this is what Sherm wrote

WOLF

CIVIC BROADCASTING CORPORATION

Van Rensselaer and Kirkpatrick Streets, Syracuse 1, N. Y.

June 28, 1955

Mr. Norman R. Glenn
SPONSOR
40 East 49th Street
New York 17,
New York.

Dear Norm:

Just finished a phone conversation with R.J. Hall of
Household Finance Corporation in which he indicated he
was renewing his year-round contract with us for another
year. As I told you at French Lick, he was influenced
to WOLF in the first place by our page ad in SPONSOR.

This one account has more than paid for our trade journal
advertising during the last two years.

Sorry I'll miss you on my July trip to New York, but hope
you have fun on that vacation.

Cordially,

CIVIC BROADCASTING CORPORATION

Sherm

SPONSOR

SPONSOR THE MAGAZINE RADIO AND TV ADVERTISERS USE

gets "tangible" evidence from everywhere

WPAL 730

Mr. Norman R. Glenn, publisher
Sponsor Publications Inc.
40 East 49th Street,
New York 17, N.Y.

Dear Norm:

I know you like "off-beat" letters. So bear with us, and you'll find this one fits that classification.

About three years ago we entered into a national promotion campaign, using only SPONSOR, with a series of ads pointing up our "fair treatment and outlining the specialized sports programming and high ratings at WPAL. We continued this ad schedule for two years.

During the period in which the ads were running I was constantly amazed at the strong identification of our little dog. After our ads had been running about six months time buyers would st. one had been running about six months time buyers would st. once I rolled, "Oh yes, you're from the 'little doggy' station."

All this leads up to the fact that since we've been out our ...ance I rolled, "Oh yes, you're from the 'little doggy' station."
identification has slipped, and we need the push that SPONSOR can provide.

So we'd like to reinstate our schedule of 52rd year ads effective with the first April issue once a month for one year. Lots of time before to the business the ought to get organized with "Pal."

Would you be good enough to send me a rock-bottom rate, I trust.

Cordially,

Lonny

Lonnie Moore
Executive Vice President

▲ *Lonny Moore*
Charleston, South Carolina

Colorado Television Corporation

KBTV

JOSEPH HEROLD
Station Manager

March 2, 1955

Mr. Edwin D. Cooper
Western Manager
SPONSOR Magazine
6087 Sunset Boulevard
Los Angeles, California

Dear Ed:

I found, while on a sales trip to New York, that time-buyers do look at the ads in SPONSOR. KBTV ran a full-page ad in the January 10th issue of SPONSOR which coincided with my sales trip to New York. Quite a number of time-buyers mentioned they had seen the KBTV ad and were quite impressed with the story on the program ratings of KBTV.

Sales results on the trip were excellent and I am firmly convinced that our ad in SPONSOR helped to pave the way in connection with many of our sales pitches.

Kindest regards.

Sincerely,

Joe Herold

Joseph Herold,
Station Manager

JH:rls

◀ *from Joe Herold*
in Denver

from Pat O'Halloran
in Wenatchee, Washington

MOST LISTENED-TO IN CENTRAL WASH. NOW IN
5,000 Watts
WENATCHEE, WASHINGTON

KPQ
ABC NBC 560

Mr. Edwin Cooper
Western Manager
Sponsor Magazine
6087 Sunset Boulevard
Los Angeles 28, California

Dear Ed:

June 8, 1955

Keeps one and then we hear from our clients, [illegible] ...ional field didn't just happen. We asked a lot of them [illegible] ...ters on [illegible] been so should we, and more than 80% said letter from him.

Our choice of SPONSOR to brief our sales message to the ...SPONSOR.

Best of all, although we're only in our second year as a SPONSOR subscriber, our national [illegible] has increased 25%.

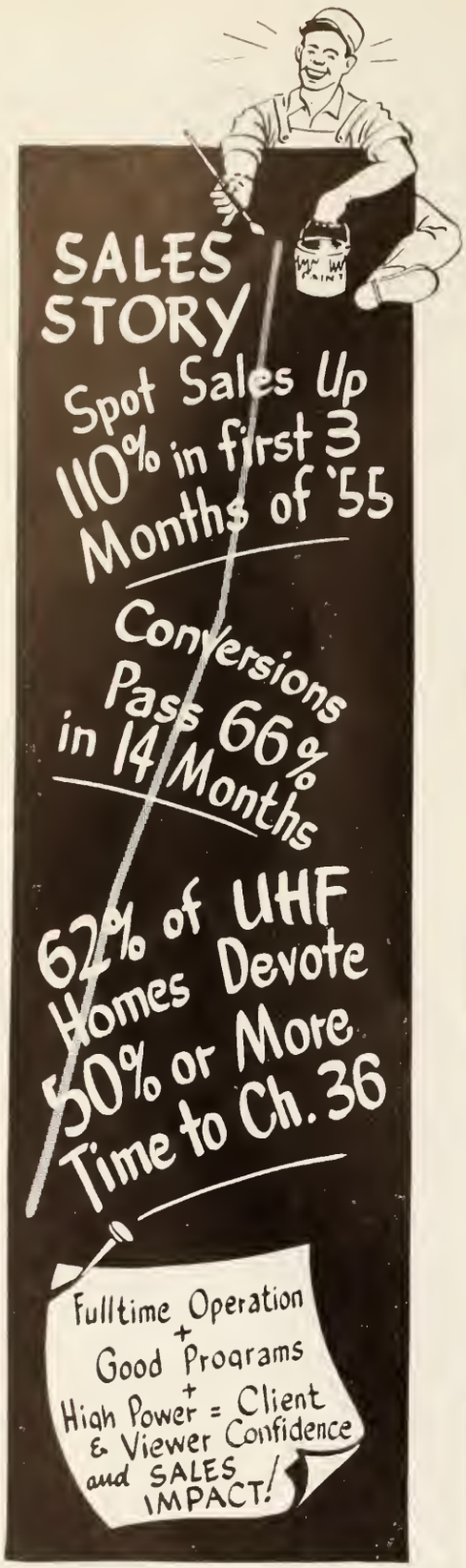
Sincerely,

Pat

Pat O'Halloran
Sales Manager

rmh:jh

▲ *from Pat O'Halloran*
in Wenatchee, Washington



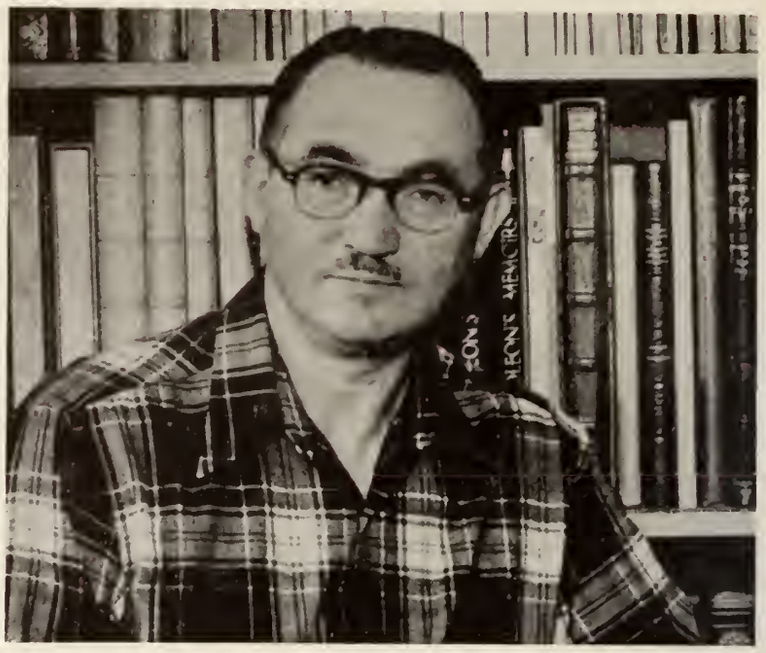
DEC JAN FEB MAR

NBC ABC DUMONT

WJHP-TV

Channel 36

JACKSONVILLE, FLORIDA



agency profile

Norman H. Strouse

President
J. Walter Thompson Co.

As the newly elected president of J. Walter Thompson Co., Norman Strouse heads up the one agency which, more than any other, still holds tight to the nighttime tv program production reins against the trend to network control. He succeeds Stanley Resor as agency president. Resor has become chairman of the board, Henry Flower Jr. and Sam Meek are vice-chairmen.

In the season just past the agency produced three full network hour shows for Kraft, Pond and U. S. Steel. This fall *The Ford Star Jubilee*, a monthly hour-and-a-half show will be added to these agency-produced packages on CBS TV, every fourth Saturday 9:30-11:00 p.m.

"One has to get a well-rounded view of all that goes on in advertising," is Strouse's favorite summation of his advertising philosophy. In tv, he feels, this means a thorough integration of programing and commercial message.

Strouse has himself ridden herd on one of the agency's major air media accounts for the past eight years—the Ford Co. As head of the Detroit office, he guided strategy and policy on Ford's postwar advertising, helped contribute to the firm's surge toward top sales rank in the industry.

J. Walter Thompson itself ranked third among agencies in total radio-tv billings last year, according to estimates of their account activity, with some $50 million out of total $165 million billing in air media. (See SPONSOR 13 December 1954 for listing of top 20 air media agencies in 1954.)

A Northwesterner by birth, Strouse originally joined Thompson in San Francisco in 1929 in the media department. He worked on such diverse accounts as gasoline, aircraft, foods and in such phases of agency work as research, copy, finance, art and planning.

Strouse is a dark-haired man in his late forties, medium height, rather retiring and an inveterate pipe and cigar smoker. In his Bloomfield Hills home in Michigan, Strouse has a collection of rare books, including a number of first editions of Carlyle, a favorite of his. He carries his love for his hobby to the extent of running his own private print shop, the Silverado Press.

"But I'm no book worm," he protests, and shoots golf in the "low 90's" on weekends to prove his point. ★★★

SPONSOR BACKSTAGE



(*Continued from page* 22)

duced its 45 rpm speed phonograph players and records. In my own limited business experience I had never seen a new product, introduced by a reputable manufacturer, meet with more universal, vicious opposition.

But at no point during those early days of the life of 45, did Frank Folsom, nor his right hand man, the late Joe Wilson ever falter. Frank poured money, his mind, heart and whole being into the battle to prove to the industry and the American public that the 45 rpm phonograph and record was a good product. That he was right is now history.

I recall a trip down to Princeton, N. J., on the day, a number of years ago, when the name of the RCA Research Laboratories was being changed to The David Sarnoff Research Laboratories. The General made a speech in which he asked the corporation's engineers to develop a couple of new products, which sounded like the imaginings of a science fiction writer.

Coming back on the train I talked with the General alone about some of these visions, and came away with the complete conviction that color tv shows on tape for home use, electronic stoves and other such scientific marvels would become standard equipment in our lifetime.

It is taking nothing away from the many other men and organizations who made a contribution to say that without the General's personal vision, faith, courage, physical and mental stamina television would be nowhere near the overwhelmingly dominant medium it is today.

On that same Princeton trip I had a conversation with Pat Weaver. Pat had just kicked off the rotating *Comedy Hour* shows.

That, as we have all come to see, was only the beginning. Pat has upset more show business and advertising business tradition than all other practitioners put together. He'll (as he himself readily admits) lay his quota of eggs, but when the final scores are in, it's my guess that he will have created more and greater programing, achieving more and better results for advertisers than any individual has ever created before. Like I say: That Sarnoff-Folsom vision plus guts combination is hard to hold down. And it's nice to see Pat bringing it to programing and sales.

I might conclude by saying that a considerable batch of this is rubbing off on a young man named Bobby Sarnoff. I have a hunch he's coming back from Europe with a Winston Churchill program. ★ ★ ★

IN
SALT LAKE CITY
KNAK IS FIRST



KNAK's Wayne Logan (left) interviews the nation's number one band leader, Ray Anthony. Wayne is the DJ of 2 popular music shows each day, "Waxin' with Wayne" and 'Club 1280.' Max. share of audience 42.2 Mon. thru Fri. 45.5 on Sat.

24 HOURS A DAY
MUSIC
NEWS
SPORTS

NOW GRANTED 5000 WATTS

LOWEST COST
PER LISTENER IN
SALT LAKE CITY

KNAK	27.8 Independent
Station "A"	27.2 Network
Station "B"	14.6 Network
Station "C"	13.7 Network
Station "D"	7.2 Network

(Hooper Feb. 1955 12 noon to 6 p.m.)

Represented Nationally by
FORJOE & CO., INC.

round-up

Sold out on traffic, time jingles, WNEW invents new types

WNEW, New York, one of the first radio stations that turned the public service jingle into a profitable endeavor, has had to seek new types of jingle packages because they were sold out on long-established weather, baseball, traffic and time signal jingles. Program Director Jack Grogan and Copy Chief Milton Robertson, collaborated to produce new service jingles for (1) "good taste" and (2) "fact or fancy."

Good taste jingles have been sold to Arnold Bakeries and G. Washington Coffee, and cover such fields as why a man should alight from a public conveyance before his lady companion and how to answer a wedding invitation. After this good taste item, the sponsor is introduced with a line like "G. Washington Coffee is also good taste . . ."

Fact or fancy jingles cover subjects like the origin of barbecues with the line "Is it fact or fancy that barbecue is a modern American invention?" After answering, the announcer leads into the product with "And it's fact not fancy that so-and-so is a good product etc." ★★★

Stations sell merchants on special day promotions

With summer hiatus staring them in the face, four West Palm Beach, Fla., radio stations took the bull by the horns and organized "Radio Rodeo Days," a special announcement package which they sold to the Merchants Division of the local Chamber of Commerce. Their plan resulted in the sale of a total of 1,048 announcements, 262 on each station—the largest saturation schedule ever to run in the market in a concentrated three-day period.

Here's how this promotion came about: The sales managers of the four stations—Rome Hartman of WIRK, Bob Monroe of WJNO, Cliff Glick of WEAT, Bob Davis of WWPG—decided that they were tired of seeing the local merchants pour thousands of dollars into one local newspaper to promote "Dollar Day" sales five times each year. The radio stations traditionally got what was left over from the budget, and never enough for the medium to prove itself.

The four stations decided to give radio its chance, organized a group called the Radio Stations of The Palm Beaches. They offered a single rate which would buy one announcement on each station, a single salesman for merchants to deal with on this plan. For a three-day period they made every available announcement on each station part of this plan. To spark the deal, the station group made up a musical pitch to the merchants.

The result: "Radio Rodeo Days" on 27, 28 and 29 June. The stations promoted the days with a week of teaser announcements, supplied streamers for store windows, dressed an announcer in a cowboy outfit to fit into the theme and had him interview shoppers in the business section. Participating merchants provided one-dollar certificates for distribution among passersby.

Within a few days most of the 40 participating merchants told the stations that their sales had approached, equalled or surpassed similar sales promoted only by newspaper— and at half the advertising budget normally put into print. Many of these retailers added that their future promotions would be at least half radio and half newspaper. ★★★

Ziv puts "Dorothy and Dick" show in national syndication

Dorothy and Dick, long established on WOR, New York, is now being syndicated nationally by Frederic W. Ziv Co. The show's man and wife duo are Hearst papers' columnist Dorothy Kilgallen and her actor husband Dick Kollmar.

"National advertisers are spending money for radio advertising today," said Alvin Unger, v.p. in charge of sales. "But only where they can see an excellent chance for sales return. *Dorothy and Dick* is such a program. "One announcement on this show," Unger said, "sold 5,000 candy bars in two days. Two announcements brought 3,200 people to a jewelry store. Six announcements brought 1,500 inquiries for a $150 item."

Small advertisers will be able to buy small segments of this husband-and-wife chatter series. The program will be packaged in five half-hour shows a week. It can be sold with six one-minute commercials plus the opening and closing I.D. ★★★

Russ Hodges stars in film commercial for Shirtcraft

The Shirtcraft Co. is planning a spot tv drive to sell their fall and winter line of Shirtcraft Shirts and Airman Jackets. Russ Hodges, Giant Baseball broadcaster stars in the four filmed commercials used in the campaign, and will tie the products into a story of a famous sports event.

The series was prepared by Friend-Reiss Advertising and produced by Mel Gould Productions. The film commercials show the ease with which the line



Hard-wearing sportswear shown in spot film

of sportswear can be laundered, and in addition stresses their long life and light weight. ★★★

Briefly . . .

When KFAB, Omaha, changed its affiliation from CBS to NBC, they used the theme "Changing Partners" to tell the story to their listeners and to agencies concerned. Three weeks before the change was to occur, KFAB started an on-the-air campaign playing square dance music six to 12 times daily on the station breaks and beginning the copy with the "change your partner" message.

They carried the same theme forward in mailings to agencies and cli-

ents. Oversized post cards were sent out with the "Changing Partners" call incorporated in them as well as a more detailed letter from General Manager Harry Burke.

* * *

Several of WGR-TV's shows will be moving out of doors for the summer into the Buffalo station's new outdoor studio. The new set is complete with a barbecue and lawn furniture and bordered on two sides with a stockade fence. Most of the setting was contributed by various Buffalo merchants.



WGR-TV boasts new outdoor set for summer

* * *

William Caskey, v.p. and general manager of WPEN and WPEN-FM, Philadelphia has been appointed to a three-year term as a trustee of the Charles Morris Price School of Advertising and Journalism. The school is a non-profit off-shoot of the Poor Richard Club. A campaign to promote the school was spearheaded by Caskey last year in the radio medium, while he was filling in the unexpired term of a former trustee.

Caskey has also been active in Philadelphia Radio and Television Broadcasters Association and the Poor Richard Club. He recently completed his term as president of the former group.

* * *

Radio achieved another first last week (18 July) when WGY, Schenectady, became the first commercial broadcasting station in the country to use atomic electricity for relay of a program to transmitters.

The station cooperated with General Electric in a demonstration of the peacetime use of atomic energy. GE supplied the electricity from an atomic powerplant they are building for the AEC. The reactor is a prototype of the one that will be installed in the navy's second atomic submarine "Seawolf."

The station held a 90-minute broadcast commemorating the event with speeches by various atomic energy VIP's who were present. ★ ★ ★



GOING PLACES?... Then include the big 'n' booming Salt Lake market where **more than a million spend over a billion.** And KSL Radio, the Mountain West's "first" station, is still going places in this 61 county, 4 state market where signs point to sales success in your *All-American* advertising plans.

RATINGS... KSL has 26.8% of the average week-long audience, a 47.3% advantage, and owns a 438.6% advantage in quarter hour wins.

COVERAGE... KSL talks at least once to almost two of three families every 24 hours and throughout the week talks at least once to nine of ten radio families in this area.
For more on the market story and availabilities, call CBS Radio Spot Sales or...

KSL Radio... Salt Lake City

50,000 watts... CBS in the Mountain West

*Pulse, February 1955

MARLBORO

(*Continued from page 29*)

bacco consumed," Wooten explained to the tobacco men. "The increased public awareness of the health angle is directly reflected in the spectacular growth of filter-tip cigarettes."

The switch to spot: The real significance of the *Lucy* cancellation lies in a *media reevaluation* by Philip Morris which is affecting all its brands. For the immediate future the firm is omitting network tv from its schedules and concentrating on spot. Company spokesman emphasize that they were not dissatisfied with *Lucy*, or with *Public Defender*, which it carried on CBS TV in addition, as programs. Were Philip Morris to remain in network tv, the shows would still probably be on the schedule.

The all-brand switch to spot is tied to these factors, according to Roger Greene, advertising director: (1) For some time the firm has felt that a change of pace in its media approach would be advisable; (2) the nature of the copy story, for both Marlboro and Philip Morris, is such that programing is unnecessary to carry the message.

Greene credits Television Bureau of Advertising with having played an important part in winning Philip Morris over to spot tv after it had decided network tv no longer suited its needs.

Says Greene: "The copy story is one which we think can stand on its own in the spot medium. We are looking to frequency, rather than programing, to sustain it. We do not need the commercial time available on a program to make our sales point today. For the same reason, and because our new Marlboro campaign is so graphic, we are also going in for billboards heavily for the first time."

Although Greene believes that programing offers certain goodwill plusses, he is willing to forego them for the advantages he finds in spot.

This does not mean that Philip Morris is through with network tv. "It all depends on how our copy stories develop," states Ad Director Greene. "If, in the future, we develop copy stories that take time to get across, why we'll probably be right back in programing."

To Philip Morris, spot means announcements for the present. A company spokesman explains that in Marlboro's case, the present budget does not provide for program sponsorship.

The weight of the upcoming Philip Morris spot campaign on both tv and radio is indicated by Roger Greene's statements that considerably more than half the total ad budget for both Marlboro and Philip Morris will go into the air media. (Earlier published stories had misconstrued a company official's remarks on the West Coast to mean greater reliance on print than is actually the case, it appears.)

At the present time, the media picture for Marlboro has not clarified, says Greene, because national distribution is yet to be built. But newspapers and magazines will be employed along with spot tv and radio.

A special case is that of NBC Radio's new *Monitor* show on weekends, which finds 14 Marlboro and 14 Philip Morris commercials alternating every half hour during network option time. Quipped a company spokesman: "It's so cheap, we figured we'd be losing money if we didn't go in."

Copy points: Eschewing complicated explanations or involved animation, Marlboro tv commercials concentrate on a few simple points:

(1) flavor; (2) easy draw; (3)

NEW AND UPCOMING TV STATIONS

*I. New stations on air**

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, REP
NOTRE DAME, SOUTH BEND, IND.	WNDU-TV	46	15 July	164	500	-------	WSBT-TV	206	Michiana Telecasting Corp Univ of Notre Dame Bernard C C Barth, gen mgr Meeker
FAIRMONT, W. VA.[1]	WJPB-TV	35	2 July	22	1400[2]	-------	None	----	J Patrick Beacon owner, gen mgr Gill-Perna

*II. New construction permits**

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, RADIO REP
PORTLAND, ORE.	----------	8	29 June	316	1311	KLOR KOIN-TV KPTV	276	N Pacific Tv Co Gordon D Orput, pres Paul F Murphy, vp Henry A Kuckenberg, vp
GLENDALE, WIS.[3]	----------	6	29 June	100	983	WXIX WTMJ-TV WISN-TV	550	Independent Tv Jack Kahn, pres Richard G Fried, vp

BOX SCORE

U. S. stations on air	**422**
Markets covered	**252**§
U. S. tv sets (1 *June* '55)	**36,100,000**§
U. S. tv homes (1 *June* '55)	**34,200,000**§

*Both new c.p.'s and stations going on the air listed here are those which occurred between 1 July and 15 July or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Effective radiated power. Aural power usually is one-half the visual power. ***Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being from NPC Research, consists of estimates from the stations or reps and must be deemed approximate. §Data from NBC Research and Planning. ¶In most cases, the representatives of a radio station which is granted a c.p. also represents the new tv operation. Since at presstime it is generally too early to confirm tv representatives of most grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station has been given the tv grant). NFA: No figures available at presstime on sets in market. [1]Resumed operations after being off air since 28 February 1955. [2]Above sea level. [3]Allocated to Whitefish Bay.

popular price; (4) the new flip-top box; (5) the connection with PM.

Typical is this portion of a 30-second *Monitor* commercial. After the jingle introduction, the announcer comes in with: "Here's a filter cigarette that really delivers the goods on *flavor*. New Long-size Marlboro from Philip Morris. *Marlboro!* Exclusive Flip-top Box . . . popular filter price. Try a pack."

Note the absence of any reference to health questions. Leading competitor Viceroy pushes the theme of "20,000 tiny filter traps." Kent has concentrated an demonstrations of its filter's ability to remove tars from smoke.

Coming after other filter-tip cigarettes had provided some industry experience, Marlboro was able to capitalize on what its executives felt were shortcomings that the public had complained of. "Filter-tip cigarettes have been pretty flat, with practically no flavor to speak of," states Ross Millhiser, Marlboro brand manager. "We worked hard to get a product with a real cigarette flavor, and we know it can deliver. That is why we hit hard the theme of 'It really delivers the goods on flavor.'"

"Another problem is that of the draw," says Millhiser. "With Marlboro we've developed a filter cigarette that draws as easily as any other."

The new box, which Marlboro claims to be the first real advance in cigarette packaging in 38 years, solves the problem of the crushed pack common to filter-tip and standard cigarettes alike. It is said to be the most carefully researched and tested design in cigarette history. The package is ideal for tv (see "Should you redesign your package for color tv?" SPONSOR, 21 February 1955, page 42).

In all the media, these points are made without shouting or extravagant claims both of which have been long associated with the fiercely competitive cigarette field. Brand Manager Ross Millhiser explains the company ad philosophy:

"The public today is better educated than in former times, is more knowing, more sophisticated in the true sense of the word. It has access to newspapers, radio and television. The grade school graduate of today probably has more real knowledge of things than the college man of yesteryear.

"Therefore advertising today must be truthful, believable; in a word it must have integrity."



Perry Leary, Marlboro assistant brand manager sums it up: "The day of the claim and counter-claim in cigarette advertising is probably over."

"The job today," says Leary, "is to build a character for the brand, to say simple, provable things that won't backfire."

Marlboro's new character: The effort to create a brand character has led to one of the most original cigarette ad campaigns in recent years. Marlboro, although a new cigarette, is an old brand name. Philip Morris decided to turn to it for its filter name rather than to a new name because of its long reputation for quality, which might be expected to carry over to the new product. However, the old name brought with it certain disadvantages. The new campaign is deliberately aimed at removing old public associations with Marlboro and instilling new ones.

This was the task undertaken by the Leo Burnett Co., Chicago, whose president proudly declares: "This is the first time a cigarette account has moved west of the Alleghanies."

The problem faced by the agency stemmed from the old concept of Marlboro as a big-city, sophisticated cigarette enjoyed largely by women. The job was to get across the idea of a quality cigarette that had a basic male appeal, but that could be enjoyed by women, too.

It was the visual media which offered the solution. The male connotation is achieved in tv and print by the careful selection of suitable types as models.

The first big splash by Marlboro's new advertising was made as 1955 opened by the cowboy who graced full-page newspaper ads and admired Marlboro cigarettes via television. "What could be more rugged than the cowboy, more male, more individualistic?" asks Richard L. Halpin, account executive. "He is the great symbol of the American rugged individual, a fundamental part of Americana."

A following commercial featured two cowboys talking to each other; another showed a golfer. Again the male emphasis is important.

In print, the agency was successful in using a well-dressed man who sports a tattoo. "The tattoo," says Halpin, "tells the male that this is a man's man. To women it suggests a man with an interesting past." So far this figure has not been successfully translated into a tv version.

"The advertising has played back well," comments Owen Smith, account supervisor. "Surveys show that it has a basic appeal to men and to women through the virility of the men used."

Leo Burnett ties together what he believes the campaign achieves: "Virility without vulgarity, quality without snobbery."

The three most recent tv commercials have departed from the strong male-appeal slant in the direction of the more conventional. One features Hoagy Carmichael, which represents a change from the expressed policy of using non-professionals in the commercials. The second features a couple at breakfast, the third a couple on a patio.

Ad thinking on Marlboro is apparently still not fixed; it certainly has not yet settled down to long-term reliance on one gimmick, such as the famous "Call for Philip Morris" of the late Johnny.

Possible contender for this role is the new jingle, of which the agency appears enamored. The creation of the jingle was one of the reasons the account went into radio, says an agency spokesman. It is a simple verse, indeed: "You can't say no . . . You can't say no . . . You can't say no to a Marlboro . . . New Long-size, filterized Marlboro!"

The jingle has been incorporated in the three new commercials mentioned above.

Spot approach: Although Marlboro's media future is still open to question, the immediate months ahead will probably see the present practice merely enlarged upon.

Spot tv supplies the sustained driv-

★ ★ ★ ★ ★ ★ ★ ★

"With the passing of the years, the increasing pressure, of competition and the search for more effective advertising have made advertising almost equally productive as a means through which the public lets the manufacturer know what it wants. Advertising, in its search for selling ideas, uncovers the unsatisfied customer's wants, reports them back to the manufacturer, who goes to work to make his product satisfy those wants. That kind of advertising almost acts as a gigantic dynamo generating demand for goods even before they have been produced."

WALTER R. BARRY
Vice President
General Mills, Inc.
Minneapolis

★ ★ ★ ★ ★ ★ ★ ★

new call letters **August 1st**



The POPular station

still 1020 *on the dial*
5,000 watts serving **5,000,000** people
K·POP *Los Angeles*

Represented Nationally by Broadcast Time Sales · New York · Chicago · San Francisco

ing power and is bought for the long pull. It supplies the only consistent day-in-and-day out campaigning in the Marlboro ad arsenal. About 24 of the nation's top markets are now on the tv schedule. Policy is to get top evening availabilities where possible, and to strive constantly to improve positions. The agency has carte blanche in is spot buying, according to Marlboro's Perry Leary, because it makes sense to have the timebuyers, who are best informed on the media questions, in a position to act without delay when good availabilities crop up.

Schedules vary from 5 to 15 announcements per week.

On radio, Marlboro prefers daytime, has been coming in for 13-week supporting campaigns in about nine of the top markets. Where it goes in strictly for adjacencies on tv, the firm cottons to platter-show participations on radio. Peary explains that Marlboro hopes thereby to benefit from the local popularity of station personalities. For this reason the talent delivers

★ ★ ★ ★ ★ ★ ★ ★

"Family life together, as well as guest entertaining, in the home is on the upswing. And we believe television has proven to be a major factor. The television set today is the family's home theatre and a center of enjoyment and entertainment."

ROBERT W. LANDON
Director of Sales
Oneida Ltd. Silversmiths
Oneida, N. Y.

★ ★ ★ ★ ★ ★ ★ ★

the commercial in his own words on the basis of a fact sheet in a number of cases. No effort is made to duplicate the male-appeal situations of tv and print on the air. Copy is straight, sticks to the copy platform by and large.

To get both men and women, Marlboro looks for early-morning and late-afternoon periods. An important consideration here, says Leary, is the driving audience. "Although there are no exact figures," he believes, "it is obvious that the out-of-home audience must be considerable."

Marlboro messages are thus timed to hit the man on the way to work and on his way home. The typical radio campaign carries from 20 to 25 announcements per week.

The test period: For the first two months of the year. Marlboro underwent tests in Rochester, Fort Worth, Denver and Providence. Complete media coverage was employed, including local cut-ins on *Lucy* and *Public Defender*. Network as such was not employed until New York and Los Angeles came into the distribution picture in March.

This testing, Philip Morris spokesman carefully point out, was not media testing, but over-all market testing. Playing very important roles in their view were the factors of attractive and inviting packaging and product appeal. This latter is proved, they maintain, by the high percentage of repeat business.

Spot remains the primary medium in the current Marlboro campaign, though newspapers are used heavily.

Interestingly, Philip Morris, although handled by a different agency, Biow-Beirn-Toigo, is undergoing a copy development spiritually akin to Marlboro's. The new copy is soft and short, perfect for both announcements and billboards.

Last year's Philip Morris spot budget for all brands was small, but with the company switch to spot about to get under way seriously, the firm's expenditure in the medium will jump into the millions and television will remain Philip Morris' major medium. ★ ★ ★

WFBC-TV Swamps Competition in Carolina 4-County* Pulse Survey

PULSE SURVEY OF TELEVISION AUDIENCE INDEX
SHARE OF TELEVISION AUDIENCE APRIL 1955

Time	TV Sets In Use	WFBC-TV	Station B	Station C	Station D	Station E	Other Stations
SUNDAY							
6:00 A.M.-12:00 Noon	21.3%	100%	0%	0%	0%	0%	0%
12 Noon-6:00 P.M.	33.4%	81%	12%	1%	1%	1%	4%
6 P.M.-11:45 P.M.	43.1%	65%	18%	6%	3%	3%	4%
MON. THRU FRI.							
7:00 A.M.-12:00 Noon	14.3%	65%	32%	0%	0%	0%	3%
12:00 Noon-6:00 P.M.	22.9%	63%	27%	6%	0%	1%	3%
6:00 P.M.-Midnight	40.7%	61%	14%	11%	5%	4%	5%
SATURDAY							
10:00 A.M.-12:00 Noon	28.2%	62%	37%	0%	0%	0%	1%
12:00 Noon-6:00 P.M.	29.3%	43%	41%	4%	1%	6%	5%
6:00 P.M.-Midnight	48.1%	52%	27%	11%	3%	3%	4%

*The four counties are Greenville, Anderson, and Spartanburg, S. C. and Buncombe (Asheville), N. C. . . . counties with Population of 559,300; Incomes of $726,284,000; and Retail Sales of $481,774,000.

For further information about this PULSE SURVEY and about the *total* WFBC-TV Market, contact the Station or WEED, our National Representative. Ask us also for details of the latest ARB Study.



"The Giant of Southern Skies"

NBC NETWORK

WFBC-TV

Channel 4 Greenville, S. C.

Represented Nationally by
WEED TELEVISION CORP.

ALL AGREE!
IT'S WKBN-TV

WKBN-TV RATINGS

PULSE
22 of the first 26 programs
(March, 1955)

ARB
17 of the first 25 programs
(Nov., 1954)

HOOPER
18 of the first 26 programs
(Oct., 1954)

WKBN-TV
QUARTER-HOUR
FIRSTS

PULSE
406 of 444 Weekly Quarter
Hours (March, 1955)

ARB
312 of 466 Weekly Quarter
Hours (Nov., 1954)

HOOPER
363 of 451 Weekly Quarter
Hours (Oct., 1954)

YOU NEED WKBN-TV
TO COVER THE
YOUNGSTOWN
MARKET

WKBN-TV
CHANNEL 27
YOUNGSTOWN, OHIO
CBS • ABC • DUMONT
Represented
Nationally By
PAUL H. RAYMER CO.

NOBLE-DURY

(Continued from page 30)

commercials we have tested that have proved to be most effective, we have found two distinct types. At one end of the curve are commercials where convincing proof of sales claim is advanced. At the other end of the curve are commercials that create a mood. It is in this second area that boundless opportunities for experiment and progress lie."

Noble-Dury's "experiment" started in 1952, when the agency asked itself whether it was doing the best job it could with Frosty Morn meat. Deciding whether to be different, however, makes no sense unless you ask yourself what you should be different for. The answer was: to offset the impact of big name meats like Swift and Wilson and center attention on Frosty Morn.

Examining the competition for Frosty Morn, Graham said, "we had to admit that they were just about as good as our own quality product. Yet there was our client attempting to sell against the big boys on an equal basis, making his product the finest that could be devised and offering it over the retail counters at the same price as Swift and the others."

Albert Noble, agency president, and the staff had begun to feel that there were too many tv commercials that were being expertly done but were losing audience along the way. What the agency had specifically in mind were commercials for meat, flour and candy—products in which demonstration was not important.

"Instinct told us," said Graham, "that because they were about products that had no single quality that moved them ahead of the field, they lost a goodly portion of their audience. The greatest salesman in the world (and perhaps tv can qualify for that title) can sell only if he retains the interest of his prospect."

Noble-Dury's determination to gamble on a different approach was okayed by Fletcher Childs, sales and ad manager of the Clarksville, Tenn., Frosty Morn plant, and the plant manager, Everett Moore. (Each of the two Frosty Morn plants has a degree of autonomy in advertising plans.) The agency told Childs and Moore it wanted to devise a tv commercial with about 70% entertainment and 30% sell, with original music and Hollywood style animation. Estimated cost for the film was $6,500.

Approval also came from owner Lorenz Neuhoff, who said: "At that price it had better be good." (The company had been spending $30,000 total on advertising at that time.)

Graham set out to write music that would be more like a popular song than a jingle. He wanted something people would remember and sing. After picking out a tune on a rented piano (Graham has no musical training) he met with the staff a dozen times and after 17 tries came up with a script that seemed to fit the tune and lyrics.

The new commercial approach was embracing enough to require revisions in Frosty Morn packages. The brand had an unhappy old gnome on the package that didn't fit in with the film, so agency art directors Bill Dury and Cliff Johnston devised a new little character and in so doing redesigned all the Frosty Morn wrappers for ham, bacon, wieners and sausage.

The sound track was recorded locally. Because of the wealth of talent brought into Nashville by WSM radio and tv, there are several good recording studios in town. Noble-Dury picked the Bradley Studio. The talent was Owen Bradley, his band and a

more
for your
money
SKYLINE
GROUP
DISCOUNTS



SKYLINE GROUP, RADIO-TV
Covering the Uranium
Triangle—Colorado, Utah, New Mexico

J. I. MEYERSON, 3432 RCA BLDG., N. Y.
THE KATZ AGENCY • BRANHAM CO.

girl's trio. To simulate voices of pigs, who appear in animated form in the commercial, the song was recorded at one key and then rerecorded at a faster speed to up the key and get the high-pitched child-like voices needed. For the animation, Noble-Dury went to the Kling Studio in Chicago.

While the agency had faith in its idea, there were moments of trepidation.

Graham explained: "One thing that had recurred in each agency conference on this film was the fact we were violating what has always been considered a basic principle in food product advertising. We did not at any time show the product being eaten or served on a table. I felt very strongly that to do so would smack of cannibalism because of the animated pigs and that, in turn, would alienate the children's audience we hoped to capture.

"This was a narrow line to walk. We knew it had pitfalls. This, however, was our course and we followed the compass we had set."

When the film was ready to break in a test in Nashville in January 1953 the agency announced it with an agency ad in the local papers.

"We hoped for the best," said Graham. "We got more than we could have possibly hoped for."

First indication of the film's impact was a call from Hi Bramham, WSM-TV sales manager, who told Graham: "We never had a commercial like this on the station. The switchboard is flooded with calls from viewers who want to know when it will be shown next."

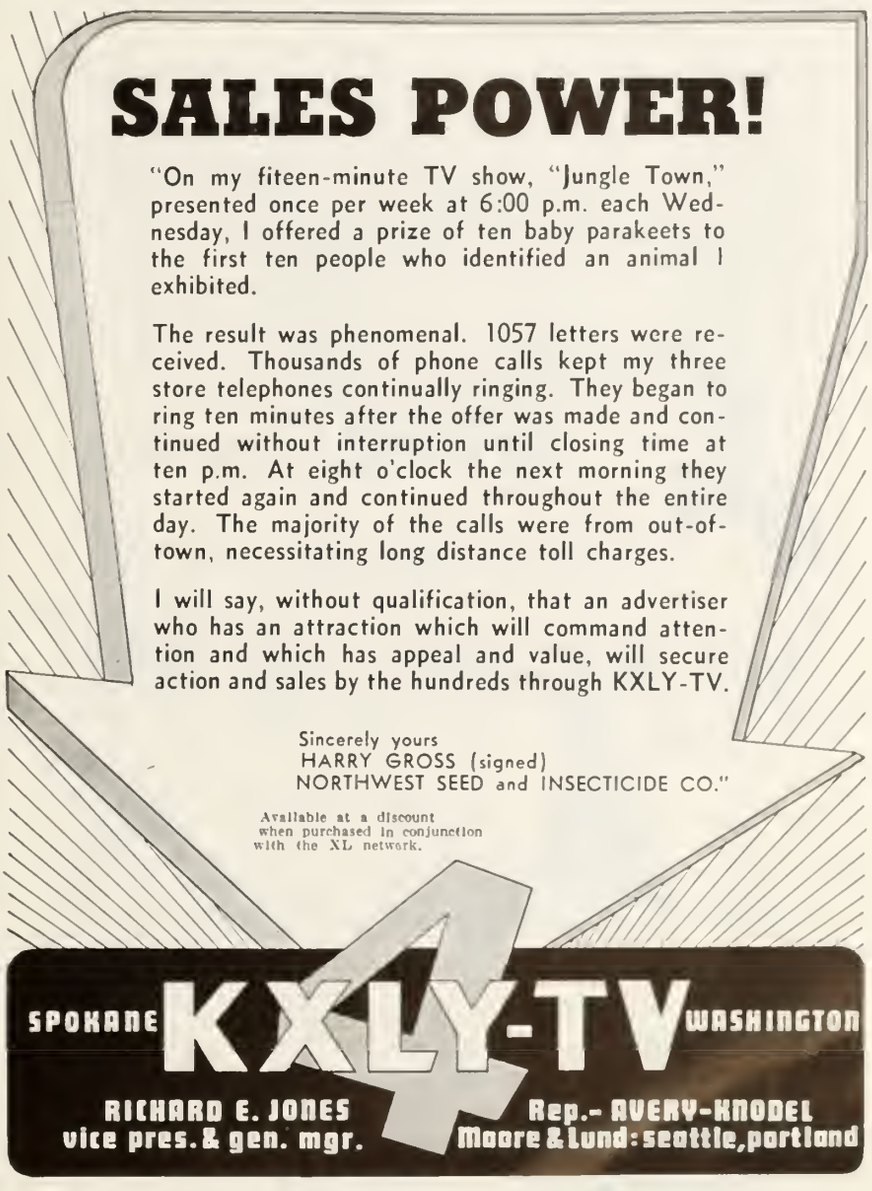
Graham thought Bramham was pulling his leg. But within a short time, Graham said, the following things happened:

- Mail started to come in. People wrote that their children wouldn't go to bed until the Frosty Morn commercial had come on.
- Dance bands, without any prompting, began playing the song in the area. Graham and Noble were at a dance at the Richland Country Club one night when the band played the song and everyone on the floor joined in singing the words.
- A college sorority in Nashville entertained at an alumni luncheon by doing entertainment based on the commercial.
- A boys' club adopted the melody as its official song.
- Indirect references to the commercial cropped up in church sermons. In one Kentucky town a preacher, in a sermon on ambition, used the phrase "height of a piggie's ambition." (Words to the Frosty Morn commercial read: Sing it over and over and over again Frosty Morn Sing it over, and you'll sing it over again Frosty Morn Height of a piggie's ambition/ From the day he is born/Is hope that he'll be good enough To be a Frosty Morn.) At another church the choir director announced a hymn as one to be sung "over and over again." The congregation caught his inadvertent reference to the Frosty Morn lyrics and roared.
- A band at a Tennessee town played the tune at half-time ceremonies at a football game and formed the letters "FM" in the field.

As the commercial was moved into new markets—Birmingham, Jackson, Tenn.; Chattanooga—there were similar viewer reactions.

And, oh yes, sales went up.

Just as important to the agency as the sales increases registered for Frosty



Morn was a phone call from owner Lorenz Neuhoff last year. Neuhoff asked (unnecessarily) if the agency would like to do the same job for his other meat plants. Following a presentation Noble-Dury took over (on 1 January this year) Neuhoff's Valleydale meat plants in Salem and Bristol, both in Virginia, and Reelfoot Packers in Union City, Tenn. (The agency by that time had already been handling the other Frosty Morn plant in Kinston, N. C.)

While the same general approach was the aim for the new meat brands, there were some new problems. In the best tradition of the large soap and tobacco advertisers, Neuhoff's meat brands were competitive. For example, Frosty Morn and Reelfoot both sell in Jackson, Tenn. Frosty Morn overlaps with Valleydale in Charlotte, N. C.

For Valleydale, Graham wrote a march tune with lots of brass and drums. The script called for a piggy band and the aim was to get football-like excitement into the film. The words started off as follows:

The music goes zoom, zoom,
The drummer goes boom, boom,
And everybody shouts
Hooray for Valleydale! (repeated three more times)
All hail, it's Valleydale!

In the Reelfoot film, Graham wrote music in the form of an Indian chant. As in the Frosty Morn situation, the package was redesigned in order to give the agency a little animated character who could be used in the commercial.

Regarding the Valleydale film, Graham reported: "From the time we introduced the film last February to audiences in the Carolinas, Virginia and West Virginia, the pattern of viewer reaction and sales increases came in right on schedule." The Reelfoot commercial is too recent for any concrete results but Noble-Dury has acquired the habit of success and expects the same pattern for Reelfoot as for Frosty Morn and Valleydale.

While the story of the three meat brands is primarily a television story, radio plays a part, too—a part that is enhanced by video's impact. Noble-Dury buys radio for these brands on a number of stations to cover the Southeast. The sound-track from the film commercial is used.

Agency head Noble has an interesting trick he uses at sales meetings to prove what an effective tie-in radio can be for Frosty Morn, Valleydale and Reelfoot. After running through some tv commercials he will ask those present to close their eyes and see what comes to mind as he plays the sound-track. Naturally, everyone visualizes the film. Noble then points out this is exactly what happens when the announcements are played on the radio.

As is usually the case with an exceptionally successful ad, a number of by-products have been spawned by the tv commercials. The extra radio impact is one. The redesigned packages are another. Now that the commercials are successful the new characters on the package are particularly memorable. And the agency has featured the characters from the commercials in newspaper ads, billboards, mailings, streamers (some of which say: "See me on tv").

Radio is bought in each city where the agency uses tv for its meat products. The schedule is at least five to 10 announcements a week on one station. For all three of its meat brands Noble-Dury now buys three announcements a week on 25 video outlets. The announcements are all minutes and the agency aims for early evening time to catch a good family audience, including the youngest children. If the agency has to, it will buy as late as 9:30 p.m. In its radio timebuying for the meats, Noble-Dury seeks periods when auto listening is high.

Budget details on the meat brands are not available but it is understood that spending for Frosty Morn, which was $30,000 at the time the tv advertising started, now runs "very deep" into six figures. Percentagewise, the budget for Frosty Morn breaks down as follows: 70% to tv, 15% to radio, 15% to others, such as newspapers and billboards. Valleydale has an almost identical budget with 70% for tv and 30% for radio.

Noble-Dury's success with Frosty Morn made it anxious to try the "entertainment commercial" for other products. Last August, Harold Twitty, v.p. and account man on Martha White Mills (which Noble-Dury acquired from two other agencies about three years ago) announced at a staff meeting he wanted to do something for flour along the lines of the Frosty Morn approach.

Martha White flour has a picture of



a little girl on the label and the idea was to bring this trademark to life in a commercial. The little girl would jump out of the label and sing a "Martha White Song." While the agency had redesigned the Frosty Morn package, it felt that the 54-year-old Martha White label was too strong an identifying mark to be tampered with. However, there was no reason why the animated little girl couldn't be made enter in the commercial once she jumped out of the circle in which her picture was enclosed. And that was exactly what was done.

"The result," said Twitty, "has been one of the most amazing sales increases in the company's history. A sales curve which was slipping slightly downward straightened and began to zoom skyward. As a matter of fact, in the first quarter after this new tv film was released in all markets, Martha White flour showed it biggest sales increase in over three years."

Next the agency turned its attention to Standard Candy Co., makers of Belle Camp chocolates, the first account Albert Noble acquired when he opened the Noble-Dury doors in 1945. The company had been primarily a newspaper account and newspapers still are the backbone of its advertising but both agency and account expressed a desire to try the tv approach that had been doing so well.

The account has been handled by Noble himself but Bill Graham was brought into the picture because of his habit of pecking out songs with one finger and because it was felt that in his colossal ignorance of candy might lie the germ of an idea.

A tour of the plant by Graham and Howell Campbell, Jr., president of Standard Candy, decided the gimmick: an animated story of how Belle Camp gathers ingredients from all over the world and makes candy. Characters in the animation were elves.

The film was tested in Birmingham and Nashville during this year's Valentine's Day season. After the first three months of the year were over, Arch Bishop, ad manager for Standard Candy, reported the following to Noble:

"*Nashville*, which is our best market and where we have practically 100% distribution, showed an increase of 23% in 1955 over the first quarter of 1954. "Bishop was also elated over:

"*Birmingham*, where we have about 70% distribution and which has been a rather hard market for us to bring up to where we felt it should be, showed an increase of 30% for the first quarter of 1955 over the first quarter of 1954.

"By way of comparison, in the balance of our distribution area we barely got over the hump for this first quarter; therefore, we are planning on expanding this television advertising to other areas this fall."

One of the interesting facts Noble-

★ ★ ★ ★ ★ ★ ★ ★

"We have only one radio spectrum. It is the life blood of our industry. If we destroy the blood we cannot live by the transfusions, because there is no new blood that anyone could donate to us. The spectrum is becoming more congested and polluted each year. The way to preserve it is for all manufacturers and equipment users to abide by the RETMA standards for control of spurious radiation. If we cannot do this voluntarily, we will ultimately have to ask the government to step in and do it by force. It is impossible to believe that this industry will fail to take effective steps by voluntary means to conserve the radio spectrum."

GLEN McDANIEL
President
RETMA
Wash., D. C.

★ ★ ★ ★ ★ ★ ★ ★



Opening ceremonies dedicating expanded facilities at the High Point Furniture Building . . . in the heart of WSJS-TV coverage . . . where the world's greatest concentration of furniture manufacturing boosts the big buying power of the dynamic WSJS-TV market.

THIS GETS BIG COVERAGE EVERY DAY

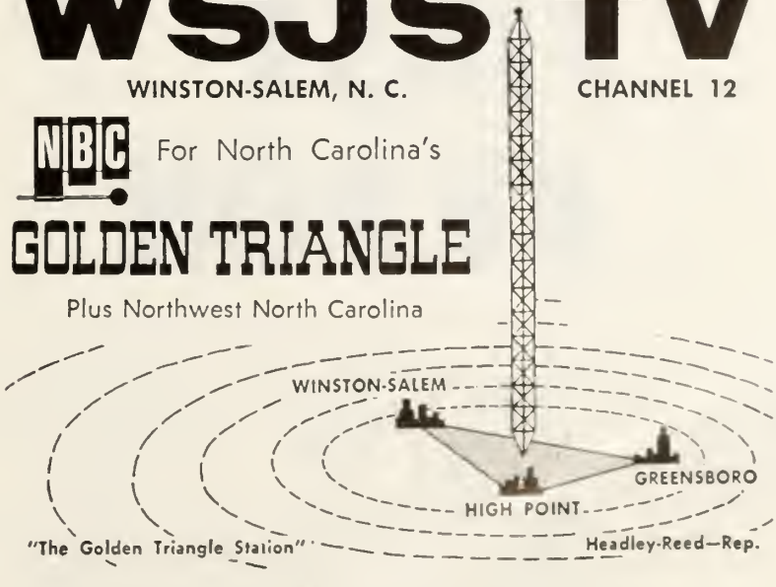
WSJS TV

WINSTON-SALEM, N. C. CHANNEL 12

NBC For North Carolina's

GOLDEN TRIANGLE

Plus Northwest North Carolina



Dury learned about its animated commercials was the length of time they could run without losing much impact. In the beginning the agency didn't know the answer. Now, based on his experience, Graham figures that "done completely in animation, with a mostly entertainment content and with a lilting musical touch" commercials will bear repetition three times a week on any station for from six months to a year and still attract fan mail from viewers.

The original Frosty Morn commercial was used for 11 months and to the agency it appeared just as popular as ever when taken off the air. Since then the agency did two more and is working on a new one on sausage which will be introduced this winter. All use the same music with new lyrics and animation.

And, speaking of the music, Graham may yet hit the jackpot with his songs. A major recording studio now has the Belle Camp tune, and Graham expects it to be recorded this summer. The original Frosty Morn song is in the hands of several record companies and indications are that it, too, will be waxed soon as a popular song. ★★★

BOSTON NASH

(*Continued from page 34*)

pretty fair 6% in 1952, climbed to 7% in 1953 and in 1954 to 8%."

When Ray E. McLaughin, Nash dealers' account executive at the Frost advertising agency in Boston, recommended that they sponsor the Egan sports show, he had several factors in mind:

1. First and foremost, audience composition studies showed that the program appealed to the type of people who're potential Nash customers. A high percentage of the audience, of course, are men, especially sports fans, to whom particular Nash models and certain features of the Nash might appeal. Further, since Egan interviews sports figures in a more personalized vein rather than sticking to their career, the program has a sizable following among women. (The program's latest Pulse rating was 4.4.)

2. By sponsoring Egan, the dealers got an established local personality around whom they could build their sales campaign. Egan began his radio career close to 20 years ago, when he was 22, moved to Boston in 1939 and continued in radio there. He returned to New York and WOR in 1942, did a three-year stint as a newscaster, and then went back to Boston to become a sportscaster for WHDH. His name has been associated with play-by-play accounts of Boston Braves and Boston Red Sox baseball games, Harvard and professional football, Boston Bruins hockey and Boston Celtics and college basketball. The Nash dealers felt that this type of local radio background gave Egan enough of the hometown spirit for him to have been invited to the Boston Tea Party.

3. Egan became the personification of the Nash dealer, a local personality with whom each dealer could identify. Association with such a personality, said account executive McLaughlin, promotes an aura of confidence in and familiarity with the Nash dealer.

"It's important for a car dealer to have a good reputation and good standing in a community," McLaughlin says. "Now no amount of sheer repetition of a commercial message can convey that feeling as strongly as identification with a known local personality who entertains his listeners every evening. Of course, we're interested in direct sales, in moving specific models of cars. But this is a public relations effort too."

As he points out, the individual Nash dealers in the Greater Boston Association each have their own advertising program over and beyond *All About Sports*. Generally they use radio and newspaper schedules. The function of the dealer group effort is to give prestige to the name "Nash dealer," to serve as a step between the car manufacturer's national advertis-

proof positive

WCUE

now **FIRST**

in **AKRON**

latest Hooper ratings
March-April 1955

SHARE OF RADIO AUDIENCE	Mon. thru Fri. 8:00 A.M.-12 Noon	Mon. thru Fri. 12 Noon-6:00 P.M.
WCUE	**32.2**	**32.7**
Station **B**	29.5	28.3
Station **C**	27.0	21.6
Station **D**	4.2	9.3

Wcue . . . Akron's only Independent—we're home folks.
TIM ELLIOT, President

John E. Pearson Co., National Representatives



"—just as KRIZ Phoenix advertised them, Madam — would you like to try them on?"

ing and the individual dealer's pitch. One Boston dealer, for example, has announcement schedules on WHDH.

In Boston, the Nash dealers had a very real problem. In the automobile business, New England is known as a 5% area." This means that automobile makers sell about 5% of their annual production in the eastern half of Connecticut, in Maine, Mass., N.H., Vermont, Rhode Island. Greater Boston accounts for a good two-thirds of these sales. But with its 8% share of sales the Boston territory does 60% better than the normally expected 5%.

Now Boston is as tough a market for an independent car manufacturer as any top metropolitan center can be. In the first place, every single car manufacturer saturates the area with dealerships, because of the wealth and size of the market. Competition is as stiff as it can be.

In the second place, the independent car manufacturers have been fighting each other in a shrinking market against the Big Three of the car industry — General Motors, Ford and Chrysler. During the past half-decade the combined share of the total U.S. car sales attributed to the independents has shrunk from some 13% to 5%. During the past three years, the "Little Five" of the industry have combatted the giant competition by merging with each other. Nash has been no exception to the pattern — less than a year ago, Nash merged with Hudson.

Thirdly, this has been called the crucial year in the car industry. General Motors and Ford Co. are battling it out for first place. Each major company has produced more cars than ever in a prosperous economy. They're throwing the full power of their resources into their sales and advertising effort.

This, then, is the industry atmosphere in which the Nash dealers of Boston are operating.

"Actually," says Bert Tracy, New England zone manager for Nash, "This always has been good Nash territory. Every year our sales put us somewhere among the top 10 zones in the Nash organization. But we felt that this wasn't good enough. We wanted to be Number One."

AIMS MEMBERSHIP
by Invitation Only!

Always the Best Independent in the Market!

Boston	WCOP	New Orleons	WTIX
Clevelond	WDOK	New York	WINS
Dallos	KLIF	Omoho	KOWH
Denver	KMYR	Portlond, Ore.	KXL
Des Moines	KCBC	Son Antonio	KITE
Evonston, Ill.	WNMP	Son Froncisco	KYA
Evonsville, Ind.	WIKY	Seottle	KOL
Houston	KNUZ	Springfield, Moss.	WTXL
Indionopolis	WXLW	Stockton, Col.	KSTN
Jockson, Miss.	WJXN	Syrocuse	WOLF
Konsos City	WHB	Tulso	KFMJ
Huntington, L.I.	WGSM	Wichito, Kon.	KWBB
Louisville	WKYW	Worcester, Moss.	WNEB
Milwoukee	WMIL		

Canada

Calgary, Alberta, Canada	CKXL
New Westminister, B.C.	CKNW

Only one in each market

Membership by invitation only

RADIO GROUP

4,686,860
TUBES OF TOOTHPASTE!



MR. TOOTHPASTE MANUFACTURER—

Just one tube of your toothpaste sold in a month to the radio homes in WGN's area would mean 4,686,860 tubes sold — $1,171,715 at 25c a tube! !*

WGN reaches more homes than any other advertising medium in Chicago, and our *Complete Market Saturation Plan* has proven it can sell your products to these homes.

*Nielsen Coverage Service

A Clear Channel Station Serving the Middle West
MBS

WGN
Chicago 11
50,000 Watts
720
On Your Dial



For your best Television buy in Chicago — it's WGN-TV — first in film and spot availabilities.

WBRE

YOU GET

1,000,000 WATTS

17 COUNTY COVERAGE IN N. E. PENNSYLVANIA

NBC BASIC BUY

FASTEST NEWS SERVICE TO COMMUNITIES OF AREA

ENGINEERING KNOW-HOW

NBC-RCA COLOR

BEST PICTURE

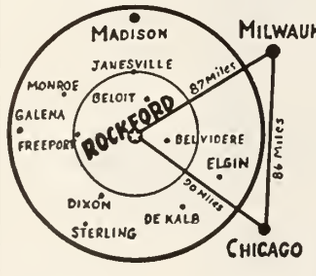
-TV Ch. 28

Wilkes-Barre, Pa.

National Rep. The Headley-Reed Co.

WREX-TV

KING SIZE STATION IN A KING SIZE MARKET



WREX-TV GIVES YOU THE LION'S SHARE OF SALES



WREX TV

ROCKFORD - ILLINOIS CHANNEL 13

ABC-CBS NETWORK AFFILIATIONS

J. M. BAISCH, GENERAL MGR.

represented by H-R TELEVISION, INC.

Analyzing their problem, the Greater Boston dealers came to the realization that their past promotion and advertising had been somewhat on a hit-or-miss basis. Individual dealers advertised periodically, principally in print media, but as a group, they tended to rely on the campaigns emanating from their national headquarters.

The logical step, it was agreed, was to unify their efforts both in form and goal. They had never used cooperative advertising previously except for such special events as auto shows. But three years ago they decided that such an effort was the answer. The direct sales goal, they agreed, should be exploitation of the Nash features which would appeal to sportsmen. The agency's suggestion that they sponsor Egan fitted right into the dealers' needs.

While the dealers gave Egan a Nash Ambassador at the outset to acquaint him with the car. Egan has of course pitched for several different Nash models.

"On several occasions," says Tracy, "We have asked Leo to push a particular line which was moving slowly. This usually has consisted of his stressing that particular model over about a week's time. Some months ago, we asked him to do something for the Metropolitan. for which we were then getting few calls. Within 10 days, dealers were reporting considerable interest in it."

Tracy adds that the same thing happened early this summer when Egan gave the V-8 line a boost. Customer response was measurable within a week.

Egan's no shouter. In his sports commentary and in commercials alike, he talks quietly and conversationally. Egan is given suggested commercial copy by the agency, but can change it in any way he sees fit.

Account exec McLaughlin says: "The agency has attempted to personalize the program from the standpoint of allowing Leo to make any remarks he wishes. If he wishes to ad-lib, he is free to do so. The fact that he owns a Nash makes it easy for him to understand and discuss how the car handles and responds under all conditions. He never uses the same copy twice."

Here's a sample of Egan's closing pitch: "From Pittsburgh to St. Louis . . . and from Boston to Bangor . . . Nash sales continue as hot as the weather. Check up on this one of these days . . . ask a Nash owner how he likes his car . . . see if you're not impressed by his pride of ownership.

"That's it for tonight. That's all about sports for this evening."

Frequently Egan draws local or regional events into the commercial, thus taking advantage of his close relationship to the community:

"This is the eve of the 17th of June . . . the night before the famous opening battle of the American Revolution. Tomorrow is Bunker Hill Day. A holiday in many places, but business establishments will be open as usual. And that includes your Nash dealer who possesses his own brand of revolution: The car that sets the pace for new ideas in motoring, new comfort, new luxury, and yet new economy. It's Nash for '55, the newest idea in automobiles. See it tomorrow at your Nash dealers."

Occasionally Egan will draw upon letters from listeners for his commercials, reading their comments, adding his own, and giving the commercials a flavor of local authenticity. The greater percentage of unsolicited listener testimonials for Nash comes from women.

Egan doesn't consider this surprising: "Even though a sports program theoretically is aimed at men, I try to appeal to women too. That's important when you have a sponsor like Nash because the women usually determine what kind of car their family is going to have."

During the editorial content of his program. Egan also aims at a mixed audience. He leans heavily on interviews, tries to get the sports figure he is interviewing to talk about his family, his home life and his activities outside his particular sports field. That



"This can only happen in the front, because KRIZ Phoenix advertised both my rear ends."

BMI

BOOK PARADE

America's Most Widely Listened-to Book Program

In Current Release

THESE BOOKS:

"Patience"—W. S. Gilbert and Sir Arthur Sullivan
"Out of My Life and Thought"—Albert Schweitzer
"Shane"—Jack Shaeffer
"Joan of Arc"—Lucien Fabre
"The Roosevelt Family of Sagamore Hill"—Hermann Hagedorn
"Dan'l Boone Kissed Me"—Felix Holt
"The Last Hunt"—Milton Lott
"The French Canadians"—Mason Wade
"The Devils"—Fyodor Dostoyevsky (new translation by David Margarshack)
"The Pearl Seekers"—Norman Bartlett

THESE REVIEWERS:

Gilbert E. Govan; Gerald E. Cosgrove; Delmar Leaming; Margaret Young; Ernest Cady; Marion Trainor; Wallace Stegner; Phyllis Lee Peterson; Gil Orlovitz; Ronald McKie.

BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

way, says he, he reaches many listeners who aren't vitally interested in batting averages and hockey results.

Nielsen surveys, incidentally, show that women outnumber men in Egan's audience four days out of five.

The Greater Boston dealers intend to continue bypassing tv for *All About Sports*. "We have a fine tv program in ABC TV's *Disneyland* to tell our story nationally," says Tracy. "But we need Leo's radio show to give us wider coverage and greater frequency of message on a local level. We also wanted to keep the personal salesmanship that Leo provides."

Part of that personal salesmanship is the merchandisability both of Egan and of his program. Every year, for example, the Nash dealers give a Nash Rambler for the Red Sox player who wins the annual WBZ "Ted Williams Trophy." The trophy, awarded for outstanding performance on the basis of a point system devised by Egan and the famous Red Sox outfielder, went to Jimmy Piersall in 1953 and Jackie Jensen in 1954.

★ ★ ★ ★ ★ ★ ★ ★

"In one year, television has leaped from the third to the first medium in national advertising expenditures. As the fastest growing and now the biggest medium for national advertisers, television is becoming more and more important in sustaining the dynamic growth of our economy."

OLIVER TREYZ
President, TvB

★ ★ ★ ★ ★ ★ ★ ★

"So far as we can determine," says C. Lud Richards, promotion manager of WBZ, "that trophy has brought both the station and Nash more than 20,000 lines of newspaper publicity throughout New England. At least half of the stories referred to the Nash Rambler presentation and the Nash dealer organization. It's an example of what can happen when a sponsor is promotion-minded."

The station, in turn, promotes the program with newspaper ads carrying a credit line for the Nash dealers, posters promoting the show which are provided for the Nash showrooms. At special functions like the annual sportsmen's show in Boston, Egan broadcasts from the Nash display in Mechanics Hall. Egan and station executives always attend dealer dinners, supply models wearing banners ("From WBZ to You") to distribute cigarettes.

We like figures too!



ON CHANNEL 4

192% GREATER AUDIENCE POTENTIAL

IN THE COLUMBUS, GEORGIA BILLION DOLLAR MARKET

150,880 TV HOMES

Television Magazine June 1, 1955

Our Estimate is

182,172 TV HOMES

as of July 1, 1955

COLUMBUS, GEORGIA

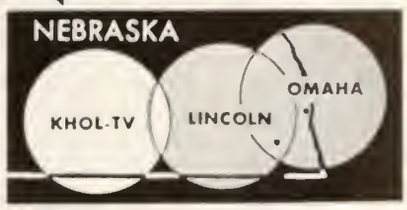
100 KW 4 CBS ABC

WRBL-TV

Ask any Hollingbery man for comparative TV maps

Discover this Rich Market

Covered Exclusively by KHOL-TV



- 30% of Nebraska's Entire Farm Market
- 128,000 Families
- With a ½-billion dollars to spend

High per capita income based on irrigated farming, ranching, light industry and waterpower.

For information, contact Al McPhillamy, Sales Manager, or your nearest MEEKER representative.

KHOL-TV

Holdrege & Kearney, Nebr.

CBS • ABC • NBC • DUMONT

IN EVANSVILLE INDIANA WISE BUYERS CHOOSE



THRIFTY FIFTY

SALES WITH SHOWMANSHIP

HIGH NOON RANCH

Mon. thru Fri.—11:45 to 12:15

Featuring Doug Oldham and the Dixie Six, Jeannie Lamb and Ulysses Carlini—the tops in "live local" programming.

PARTICIPATIONS AVAILABLE

Represented by

MEEKER TV, INC. — ADAM YOUNG ST. LOUIS

CHANNEL 50

WEHT

NOW OPERATING WEOA—CBS RADIO



Effective September 28, 1955, KMBC-TV joins the nation's most dynamic and fastest-growing television network, the American Broadcasting Company. For programming details, consult your Free & Peters Colonel or:

Don Davis, *First Vice President*
John Schilling, *Vice Pres. & Gen. Mgr.*
George Higgins, *Vice Pres. & Sales Mgr.*
Mori Greiner, *Director of Television*

ATTENTION, RADIO SPONSORS

NOW YOU CAN REACH THAT BIG RICH CHICAGO BILLION DOLLAR NEGRO MARKET

721,500

LATEST FIGURES

"JAM WITH SAM"



The disk jockey show that is the talk of the town

Monday Thru Saturday— 9:30 P.M.-12:00 M.

WGES—5,000 Watts — 1390 Kc.

PARTIAL LIST OF SPONSORS

ARMOUR—Carnation—Coca-Cola Ebony Magazine—Illinois Bell Telephone—Lucky Strike Miller High Life

WRITE, WIRE OR PHONE FOR AVAILABILITIES

SAM EVANS PRODUCTIONS

203 N. Wabash Ave., Chicago, Ill.

Phone Dearborn 2-0664

Often Egan acts as m.c. at those dinners, brings a famous sports personality along as guest. He makes frequent personal appearances in Nash showrooms throughout the Boston area to talk sports and sales with dealers and their salesmen.

"This kind of thing not only gives the individual dealer a strong sense of identification with the show," Tracy says. "But it enables Leo and the other station people to meet all of us on a personal basis and become better acquainted with our sales problems."

Nish Atamian, former president of the Nash Dealers Association of Greater Boston, wrote the following letter two years ago to Thomas H. Dunn, WBZ account executive:

"The combined efforts of your station and the advertising agency, Harry M. Frost Co., have helped to produce results beyond our expectations. We have also been greatly impressed with WBZ's promotion policy, sales aids and general station cooperation. It has been handled in true major league style, and we are of the opinion that your station has given us more of this cooperation than you originally promised." ★★★

SPOT FIGURES

(*Continued from page* 26)

Liebmann Breweries, $2.35 million; Avco Manufacturing, $2.15 million; Socony-Vacuum, $2.1 million, and Lever Bros., $2 million. (Other major spot advertisers, including Bulova with $6.5 million in spot tv alone, went unrecorded in SPONSOR's necessarily partial listing.)

Publication of the SPONSOR figures was welcomed by important industry spokesmen. Oliver Treyz, president of the Television Bureau of Advertising, said: "The release of information about spot spending is badly needed. I think SPONSOR provided an important service in highlighting the problem and compiling estimates. However, a lot more needs to be done in making spot tv expenditures available and in pointing up the rapidly increasing activity in the medium."

Comment also came from Kevin Sweeney, Radio Advertising Bureau president: "The effort being made by SPONSOR to uncover spot spending is commendable and its publication of figures is a step in the right direction. Any estimates, however carefully researched, are bound to be subject to questions of accuracy, but this is just another way of saying that what we need now is an official industry method of gathering these figures. RAB is going to make a college try for them in the fall."

Lawrence Webb, new managing director of the Station Representatives Association, declared: "There is no question in my mind but that publication by SPONSOR of spot figures will be a help in spotlighting the need for a regular survey of spot spending. Though SPONSOR could not publish figures for all advertisers, it was an admirable pioneering job."

To aid further in the attempt to get spot figures published, SPONSOR is undertaking a fact-finding job to determine what methods of gathering spot data are deemed best by advertising managers, agencies and national representatives. Readers can play an important role by filling out the questionnaire which appears with this article and sending it to SPONSOR.

The two new efforts to gather spot radio data reflect the fact that, after two decades, there is still no agreement on the best way to gather spot radio data.

Aside from the fact that RAB and Executives Radio-Tv Service are going to different sources, they are also getting different kinds of data. RAB is now working on a cross-section of radio stations, from which it hopes to get total dollar figures on brand spending. The final figures will be a national projection of the dollars reported spent by the station sample. These would be reported quarterly. In addition, it is hoped that dollar spending by brands in certain important markets would be included.

Sweeney said he hopes to get the survey underway by October. He made clear that he was by no means sure of success but pointed out that to insure success he was sacrificing, for the time being, the fine details of spot spending in favor of a big return from stations.

The RAB survey will not attempt to get detailed data on spot activity by stations. To attempt this at present, Sweeney feels, would only scare off the

$99.00 INVESTED in the NASHVILLE, TENNESSEE NEGRO MARKET SOLD $3,500.00 in appliances VIA WSOK

stations, who have a deep-seated aversion to indicating how much money they are taking in. As a further inducement to broadcasters, RAB will make use of a respected fact-gathering organization, to process the data given out by stations. This is to assure cooperating stations that there will be no leak of information about business being done by individual outlets. Sweeney has already held discussions with two prominent fact-gathering firms.

The effort being made by Executives Radio-Tv Service is to get additional ad agencies to reveal data for the ERTS *Spot Radio Report*. This report, put out by James M. Boerst, gives monthly details on (1) the number and call letters of stations bought by national and regional advertisers, (2) whether the time was bought at night or during the day and (3) whether the purchase was a program, participation, announcement or station break. This is the same type of information published by the *Rorabaugh Report on Spot Television Advertising*, except that Rorabaugh gets information from stations.

However, while the *Rorabaugh Report* is a fairly complete listing, *Spot Radio Report* is limited at present to about 225 brands or accounts reported by 48 agencies. Some of the top spot radio users, such as the Big Three in soap, are not represented. Because of this lack, Boerst will make a determined effort to bring more agencies and accounts into his fold next fall.

Boerst's future plans follow the failure of an effort by Rorabaugh and he to get detailed spot radio information from stations for a *Spot Radio Register* earlier this year. The pair were aiming at convincing 600 to 700 stations (which would be most of the stations carrying spot radio business) that they'd be helping themselves as well as the industry by reporting their national spot business. However, less than 30% said they would cooperate.

In addition to getting spot radio data on where, how often and when, the ill-fated *Spot Radio Register* would have been the basis for estimating dollar spending, much as the *Rorabaugh Report* is now. Failure of the *Register* came despite the public support of the RAB president.

Rorabaugh, who made a success of his *Report* because he started when the tv industry was in its infancy and also because he received the support of a number of prominent broadcasters, now supplies, on order, quite a few dollar figures by brands.

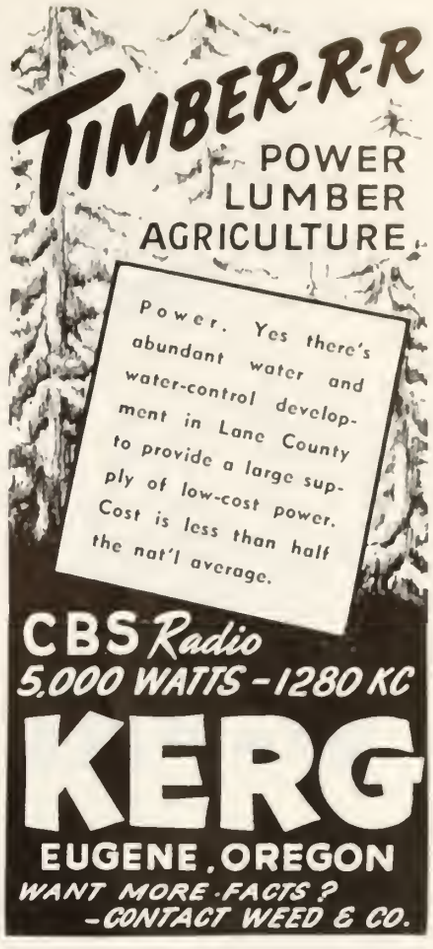
These dollar figures are not published, however. Rorabaugh says that it is only through by-product sales such as these that a survey like his can be profitable for, he says, he does not make money on the sale of his over-all report.

Because of the fact that even where detailed dollar figures are calculated they are not published, pressure is increasing on the radio and tv promotion arms—RAB and TvB—to underwrite the cost on the theory that media itself should supply the facts about ad spending. As mentioned previously, RAB is preparing to get underway on this task by fall.

There has been some talk of TvB paying for data from Rorabaugh, who would convert the facts in his report to dollar figures. Since *Rorabaugh Report* carries most of the tv stations, the problem of projecting the dollar figures nationally is not great. It is believed TvB would buy dollar figures only for certain categories of products, rather than the entire report. However, nothing definite has been decided.

Because *Rorabaugh Report* provides a good start toward the gathering of dollar figures in spot tv and because of the greater scarcity of information about spot radio, interest is centered on the latter domain of spot spending. The problem of unearthing spot radio figures, moreover, is greater because of the greater number of radio stations—2,700 compared to about 420 tv stations at present—though not all radio stations carry national spot advertising. It is felt that even if spot radio spending on no more than 1,000 radio stations could be gathered, the millenium would have arrived. As made clear earlier in the article, RAB is aiming for the information from a cross-section of the radio stations carrying national spot advertising. ★★★









PAL *says:*

"Summer Radio Stations . . . and Summer Not! w-PAL *is* a summer radio station. By that we mean we take pride in doing a selling job for our clients *all year long*—including the summer. Our clients know this, and the majority of them are year 'round residents with us! To reach the lush negro market in Coastal Carolina, you really *need* w-PAL! This 'little doggy station' can really 'put on the dog' for you!"

w-PAL

of Charleston
South Carolina

Forjoe & Company

For a "BESTEVER" Vacation

—and we mean the "Best under the sun". For those health-giving, energizing rays live here all year 'round!



SWIMMING POOL • SUN BATHING
SNACK BAR • SPORTS • TELEVISION
SIGHTSEEING • GOLF • FREE PARKING

Two in a room with private bath including full course brunch & dinner from $12.00 per person. Write for illustrated brochure and special packaged tours.

FOX MANOR HOTEL

Pacific Avenue *(Near the Boardwalk)*
ATLANTIC CITY, NEW JERSEY

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Newsmakers in advertising



Ted Steele, *radio-tv v.p. at Benton & Bowles, New York, is busier than ever working up air media plans for the four new clients B&B acquired during recent weeks: Florida Citrus Commission, Grove Laboratories, part of Johnsons' Wax and Studebaker, accounting for over $13 million in total additional billings. Says Steele: "It seems to me that any advertiser with a large stake in network or national tv today almost requires an ad agency in a position of leadership in tv because the agency must have close ties with network and programing sources to take advantage of new availabilities."*



Lester Gottlieb *will be CBS TV's daytime programing head by fall, leaving his post as program v.p. of CBS Radio. "This is no reflection on our radio network. I feel there's a lot of vitality there," says he. "As far as tv is concerned—it's no cut and dried programing situation. One can't think of tv in terms of radio, nor should one think in terms of the programing cliché of a few years ago. Tv offers all kinds of new vistas that have not been explored yet." Until he assumes his new post, Gottlieb is producing the* Frankie Laine Show *which replaces* Godfrey and His Friends *for the summer.*



Norman B. Norman, *exec v.p. of Norman, Craig & Kummel, New York, says that the new agency name (effective since 7 July) represents, for one thing, the streamlining of the former Weintraub agency's tv department. "Every major agency," says he, "has one-third to half of its billing in tv. By fall we'll have between $10 and $11 million in tv ourselves. Revlon's a $6 million tv account; Blatz and El Producto are heavy spot tv clients; Ronson has just signed for two 15-minutes of* Doug Edwards *representing $3.5 million; Selchow & Righter will soon go tv. At the beginning of the year we started from scratch in tv, but now we've got know-how."*



Vincent T. Wasilewski *will be NARTB's new manager of government relations starting 10 August. He takes over in an era when the industry faces important governmental problems, including the impending FCC decision on fee tv, FCC and Congressional investigations. Chief NARTB attorney since February 1953, he joined the organization in 1949. In his new post he succeeds Ralph Hardy, who joins CBS as a v.p. in Washington on 6 September. Wasilewski became Doctor of Jurisprudent in 1949, was admitted to the Illinois Bar in 1950. He is now a member of the American Bar Association, and serves with the Committee on Copyright Law Revision. (His former job as chief attorney for NARTB had not been filled by presstime.)*

QUEEN ISABELLA

hocked her jewels for a fella
to prove the world was round.
The chance she was taking
was rather world shaking,
suppose he had run aground?
But Christopher knew
what his three ships could do
and his discovery of America
was in.
To parallel his feat
we repeat and repeat,
you can discover success
on W P I N.

When you discover WPIN, you have unearthed the daytime station preferred by more local advertisers.

WPIN's clear channel signal serves a market of 790,300 people with a buying income of $989,640,000.00. This dominant news station is the West Coast of Florida's best daytime radio buy!

WPIN

680 Clear Channel

Offices and studios in the
Royal Palm Hotel
St. Petersburg, Florida
Arthur Mundorff, Owner-Manager
Represented Nationally by
Walker Co., Inc.

EXPERIENCE AVAILABLE

PROMOTION
AND PUBLICITY
DIRECTOR

Heavy radio experience with top independent, affiliated and network owned operations.

Know television.

Age 38, small family, can travel. Box 725

SPONSOR 40 E 49 Street
New York 17, NY

Now Available from **SPONSOR SERVICES INC.**

12 SERVICES TO HELP YOU MAKE THE MOST OF YOUR RADIO AND TELEVISION OPPORTUNITIES

BOOKS

1 ALL-MEDIA EVALUATION STUDY
155 Pages — **$4**

This book gives you the main advantages and drawbacks of *all* major media . . . tips on when to use each medium . . . yardsticks for choosing the best possible medium for each product . . . how top advertisers and agencies use and test media . . . plus hundreds of other media plans, suggestions, formulas you can put to profitable use.

2 TV DICTIONARY/HANDBOOK
48 Pages — **$2**

The brand-new 1955 edition contains 2200 definitions of television terms . . . 1000 more than previous edition. Compiled by Herbert True of Notre Dame in conjunction with 37 other tv experts, TV DICTIONARY/HANDBOOK also contains a separate section dealing with painting techniques, artwork, tv moving displays, slides, etc.

3 BUYERS' GUIDE TO STATION PROGRAMMING — $2

The 1955 GUIDE gives you, in one handy source, the programing profiles of radio and tv stations. In addition, you'll find separate directories of stations specializing in classical music . . . after-midnight . . . folk music . . . music and news . . . sports . . . religious . . . farm . . . foreign language . . . Mexican . . . American . . . Negro . . . film, etc.

REPRINTS

4 HOW DIFFERENT RATING SYSTEMS VARY IN THE SAME MARKET — 15c

Ward Dorrell, of John Blair (station reps), shows researchers can be as far as 200% apart in local ratings.

5 TIPS ON HOW TO MAKE GOOD TV COMMERCIALS — 20c

Anecdote-packed article on how to get most for least. Aimed at beginners, but useful for veterans, too.

6 WEEK-END RADIO — 25c

Listener's-per-set increases 25% on the week-end; out-of-home listening jumps 10%.

7 NEGRO RADIO HAS COME OF AGE — 40c

20 pages of facts and tips on how to use Negro radio successfully.

8 HOW IS RADIO DOING IN TV MARKETS — 20c

Results of Politz Study.

9 HOW 6 BIG SPOT CLIENTS USE RADIO — 20c

Pall Mall, Esso, Mennen, Shell, American Airlines, *Life*.

10 ALL-NIGHT AUTORAMA SELLS 300 CARS — 20c

Car dealer scores by adopting charity "telethon" idea to auto sales.

BOUND VOLUMES

11 VOLUME FOR YEAR 1954 — $15

Every information-packed issue of SPONSOR for 1954, bound in sturdy leatherette. Indexed for quick reference, bound volumes provide you with a permanent and useful guide.

12 BINDERS — 1—$4 2—$7

Handy binders provide the best way to keep your file of SPONSOR intact and ready to use at all times. Made of hard-wearing leatherette, imprinted in gold, they'll make a handsome addition to your personal reference "library."

ORDER FORM

SPONSOR SERVICES
40 East 49th St.
New York 17, N. Y.

Please send me the SPONSOR SERVICES encircled by number below:

1 2 3 4 5 6
7 8 9 10 11 12

Name .....
Firm .....
Address .....
City ..... Zone ..... State .....

☐ Enclosed is my payment of $ .....
☐ Send bill later.

Quantity Prices Upon Request

REPORT TO SPONSORS for 25 July 1955

(Continued from page 2)

More radios made this year

Radio set production, reflecting demand for sets, continues rise. May set production was over 50% ahead of last year, RETMA reports. January to May total this year is 5,853,954 radios compared with 4,084,904 during same period 1954. Commented radio network executive: "They aren't buying 'em for doorstops."

–SR–

New Etiquet tv commercial

While trend in tv commercials is toward simplicity, lack of gimmicks, McCann-Erickson recently bucked trend with ultra-fancy film for Etiquet deodorant. Commercial is believed to be first combining stylized art and props, animation, live action in single frames. Samples: animated clock in white ink, ticks off hours of day, makes appropriate faces at attractive model; girl typist rises from chair, dances in office skirt and blouse, which dissolve into white ball gown.

–SR–

How to test network radio

Advertisers who wish to test radio network show and copy under network conditions without buying full-scale lineup can take cue from Coast Fisheries, Quaker Oats subsidiary. For 1954-55 season, firm tried specially-built NBC Radio network. which slotted account in desired test markets. Product was Puss 'n Boots, leading cat food; show was "Hotel For Pets," daily serial featuring talking animals, created by Lynn Baker agency. Success of venture has convinced account of network radio's value. Show is expected back in fall on regular network.

–SR–

Why each market needs study

Why should company with national distribution vary way it buys radio and television by markets? This is frequently raised question and among best recent demonstrations of need for selective approach is provided by A. C. Nielsen breakdown on retail food sales. It shows food sales gain in 1954 over 1953 was 2.6% for nation. Yet individual areas of nation showed variations ranging from 6.3% gain in New England to .3% decline in Southwest.

–SR–

Am outlets multiply

Licensed and operating am stations hit new high of 2,732 on 1 July (of which 34 are non-commercial) with additional 108 CP's, according to NARTB research department. On 1 July a year ago total am licensed and operating stations was 2,583. However, total fm stations are down. Figure for 1 July 1955 was 540 (all commercial) compared with 553 year previous.

–SR–

Canadian radio ready for tv

Tv's impact on radio in Canada is following same pattern as in U.S.— with one big exception: because of U.S. experience, Canadian radio was prepared ahead of time to meet video competition. Music and news programing is well-established in many radio-tv localities, radio promotion efforts are stressing multi-set homes, out-of-home listening, etc. For complete roundup of Canadian radio tv picture, see SPONSOR's Canadian Section 2 issues hence (22 August).

–SR–

B&M picks new agency

Burnham & Morrill agency switch (from BBDO, Boston to John C. Dowd agencies, Boston and New York) isn't based on fundamental change in media thinking. Dowd is now studying account data, including results of television test campaign reported week-by-week in SPONSOR. (For latest report on B&M tv test, see page 32 this issue.)

THIS WE FIGHT FOR

SPONSOR'S 1955 EDITORIAL PLATFORM

"In our opinion, the proper rule of a trade paper is not only to inform, but to actively lead the way. SPONSOR has built on this concept, and its unusual growth is in good measure due to the needs it has seen. the causes it has espoused."

These words appeared at the start of the editorial platform we published 9 February 1953. They still express our fundamental editorial philosophy as we again set forth for every reader the things SPONSOR stands for—and fights for.

During SPONSOR's nine years we have fought for proper use of radio and tv ratings, for better commercials, for increased recognition of timebuyers, for a full and accurate count of radio listening in all its forms, for the formation of BAB and later TvB.

Notably in the case of recognition now accorded out-of-home and multi-set radio listening; and the formation of both BAB (now RAB) and TvB, causes for which SPONSOR has battled have been successful. In other instances the fight goes on.

Through editorials, through articles designed to fulfill our editorial platform (see article this issue, page 25), SPONSOR will fight for these objectives:

1. We fight for the preservation of free television. A change in the basic American pattern of commercial broadcasting should not be allowed to endanger a medium which has proved most effective in serving the best interests of the greatest number at a cost sustained by advertising.

2. We fight for the tools advertisers need to evaluate the air media and the most needed of these today is a uniformly acceptable television set count and circulation study.

3. We fight for the agency system based on the commissions granted by media to agencies which operate legitimately to earn it. We believe it has been a major factor in the success of the free enterprise system, which has been built on advertising.

4. We fight for better radio and tv ratings and a more realistic appraisal of their values. We are convinced that radio and tv ratings should rarely be the sole factor in deciding what to buy.

5. We fight for better, more effective commercials. Today's great frontier in advertising is in the field of selling effectiveness. We work to show the advertiser that if he devotes as much effort to researching and improving the commercials as he does to nose-counting his audience, his profit from advertising will multiply.

6. We fight for regular publication of spot tv and radio expenditures of companies comparable to figures available for all other major media. We believe that many advertisers will fail to recognize the stature of the spot media until spot spending comes out in the open. This can hurt advertiser as well as the broadcast industry itself.

7. We fight to convince the advertiser that radio has a place in the American home which neither television nor any other medium can usurp; that there is a secure place for television as well. Indeed, we firmly believe that every honest medium has a firm niche in the rapidly expanding advertising firmament.

8. We fight for a full and accurate count of radio listening. When we began to call for more thorough radio measurements, multiple-set and out-of-home measurement was virtually non-existent. Much progress has been made, but much progress remains to be made in recording the full extent of radio listening today.

9. We fight for timebuyer status at all advertising agencies equal to spacebuyer status. We are gratified by the progress which has been made in recent years, but we hope to see and foster even greater recognition of the expert role an experienced timebuyer should be allowed to play.

10. We fight to encourage advertisers, agencies, networks and stations to experiment with and create new program forms, to help the industry realize that such experimentation and creativeness is essential to the growth of radio and tv. We regard the constant search for new talent as an essential part of building ever-fresh programing.

11. We fight for the preservation of selling based on a firm rate card. Nothing is more destructive to good advertiser-media relations than a system of barter.

12. We fight to point out the danger of pricing television time and program costs out of the market. We constantly strive to show how this can be prevented.

13. We fight for effective, factual promotion of television and radio through TvB and RAB. We believe that solidly financed promotional organizations are essential to provide advertisers with facts they need for buying decisions and to keep both of the air media strong.

14. We fight for easier methods of coordinating and launching spot radio and tv campaigns. Much more spot would be used if agencies could be shown ways to reduce the details presently inherent in these potent media. Standardization of forms on which availabilities are presented, in particular, is needed to ease the problems of buying.

15. We fight for clarification of the role of air media in merchandising the advertiser's message. Much confusion exists as to what the client can reasonably expect.

16. We fight for sound evaluation of all media based on the facts rather than emotional thinking or a follow-the-leader philosophy. We were impressed, in preparing our All-Media Evaluation Study, with the need for intensive research into scientific methods of media selection, now often lacking. ★ ★ ★

The South's FIRST TV Station

is Richmond's ONLY TV Station!

W

MAXIMUM POWER 00,000 WATTS

T

MAXIMUM HEIGHT 1049 FEET

V

CHANNEL 6 RICHMOND, VA.

R

INTER-CONNECTED WITH ABC AND CBS

From Richmond, Virginia's capital city, **WTVR, "the wide area station",** provides coverage in 70 surrounding counties—including a 100 microvolt or better certified measured signal in Norfolk, Virginia. Serving over 193,000 set owners, WTVR offers a combination of Power-Packed Coverage, Fabulous Ratings (average nighttime ratings 63.9), and Local Program Know-How that spells R-E-S-U-L-T-S. Over 200 regular weekly sponsors use this WTVR success formula. Enough said?

WMBG AM WCOD FM WTVR TV

First Station of Virginia

A Service of HAVENS & MARTIN, INC.

WMBG REPRESENTED NATIONALLY BY THE BOLLING CO

WTVR REPRESENTED NATIONALLY BY BLAIR TV, INC





NOT THE CHORUS...

the Star!

★ When Adam J. Young Jr. Inc. represents your station, you get concentration on YOU exclusively.

In talking to advertisers, we're not selling a long list of stations—we concentrate on YOU and the market YOU serve.

We represent only 20 top radio stations... each in a widely separate and distinct market.

This policy of *exclusivity of concentration* gets such impressive results that we can afford to concentrate on the star... not the chorus.

ADAM J. YOUNG Jr.

INCORPORAT
477 Madison A
New York Cit

RADIO STATION REPRESENTATIVES

New York · Boston · Chicago · St. Louis · Los Angeles · San Franci

DP D 12-54
MR WM S HEDGES
NBC-ROOM 604
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

SPONSOR

magazine radio and tv advertisers use

8 AUGUST 1955

50¢ per copy • $8 per year

RECEIVED
AUG 29 1955
NBC GENERAL LIBRARY





31.1 average weekly daytime share of audience in Evansville homes
HOOPER MAR-APR 1955

74.1 average weekly daytime share of audience in business establishments
HOOPER MAR-APR 1955

WIKY strikes the top note in Evansville, Ind.





With 31.1 weekly share of home audience and a whopping 74.1 of "business establishments" audience WIKY completely dominates the Evansville market. Time buyers in the know have spotted this trend in nine successive Hooper surveys. They've learned, too, how independent programming of music, news, and sports pays off. WIKY is a great buy!

Top advertising buy in Evansville . . .

HI-FI

WIKY
820 KC

REPRESENTED BY PEARSON

The CBS tv buy in Knoxville
—
WTSK-TV

MOVIE-TV TIEUP: DANGER AHEAD?
page 31

Madame Rubinstein woos mass audience with class tv
page 34

Network radio: Are you up on all the ways you can buy it?
page 36

End of tv market test: B&M makes "unbelievable" gain in 6 months
page 38

Network tv lineup for fall now reflects nearly 100 changes
page 40

How daylight saving time change snarls air clearances
page 42

Ripley Clothes builds with slogan on spot radio, 70% air budget
page 44

LOWEST COST

per-thousand in Baltimore!

A survey by Pulse shows that W-I-T-H reaches 74% of all Baltimore homes every week. At W-I-T-H's low, low rates, that means that W-I-T-H delivers listeners at the lowest cost-per-thousand of any advertising medium in Baltimore. That's one big reason why W-I-T-H produces such spectacular results for all kinds of advertisers. Let your Forjoe man give you the whole story!

IN BALTIMORE THE BIG BUY IS

W-I-T-H



Tom Tinsley, President R. C. Embry, Vice-President

Represented by Forjoe & Co.

REPORT TO SPONSORS

8 AUGUST 1955

Preparations for SAG strike

With SAG strike called for 5 August against producers of tv film shows in dispute over rerun payments, agencies were busy combing backlogs of film for shows that can be repeated to fill gap at SPONSOR's presstime. Talent unions want slice of rerun melon. Producers, on other hand, often barely break even on 44 weeks of film programing and make profit only on 8 weeks of summer reruns when talent isn't paid.

–SR–

No ARF report due for 3 months

Newest ARF "supplementary report," which covers method (but not actual service) of Nielsen Station Index local-level radio-tv measurement, won't appear for at least 3 months, says top ARF official. Preliminary report, based on round the-table analysis of diary-recorder measurement, has gone to rating services for comment. Several have replied, with some arguing that report is "plug for Nielsen." NSI method got high score in report.

–SR–

Syndicators seek national sales

Two of largest syndicator-distributors, Ziv and Guild, have joined push for national-level film sales in past month, following lead of firms like Screen Gems, TPA and Official Films—all of whom have programs on networks. Ziv has created national sales offshoot, headed by Walter Kingsley, and will feature new line of shows "Dr. Christian," "Man Called X," "I Love a Mystery," "Mr. & Mrs. Theatre," "Craig Rice." Guild has modified "film network" arrangement with Vitapix, will seek network tv sales.

–SR–

Sales expected on ABC TV movies

Several major agencies are eyeing ABC TV's low-cost "spectaculars" closely, and network expects its first round of participation sales this week. Shows are series of top British films slotted at 7:30-9:00 p.m. Sundays, starting 18 September.

–SR–

RKO no "tv-only" movie firm

On heels of General Teleradio purchase of RKO Radio Pictures has come flood of guesses about Tom O'Neil's next big move. O'Neil, meanwhile, is playing it very cozy. He wanted RKO originally for huge feature backlog usable on tv. He still plans this, but now intends to utilize RKO's existing facilities—studios in New York and Hollywood, a worldwide network of film exchanges—to make or distribute theatrical films, may film for tv later. Present goal: get RKO running in the black.

–SR–

New Negro radio 'network' formed

Latest move to simplify buying of Negro-appeal radio has been made by transcription network, Keystone Broadcasting System. Of total of 850 stations, KBS has formed 278 outlets into Negro Network Division. Half of new KBS group employ Negro merchandising specialists.

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REPORT TO SPONSORS for 8 August 1955

Radio-tv probe is moved ahead

Congressional look-see into practices in tv networks and uhf will be pushed ahead from this fall to early in 1956, according to Sen. Warren G. Magnuson, chairman of Senate commerce committee. Group has also scrapped idea of delegating part of investigative work load to outside foundations, at least for time being. Many of problems before group (affiliate relations, station ownership, inter-mixed tv markets, rates and discounts) haven't been touched.

–SR–

Regional use of radio up

Indications that regional distributors as well as retailers are increasing use of radio comes out of profit report from Westinghouse Broadcasting Co. WBC's 5 am outlets doubled profits during first half of '55, compared with '54.

–SR–

500% color jump on NBC this fall

Heavy fall schedule of color programing on NBC TV will be spearhead of RCA's push to sell color television sets. Present schedule calls for 500% more color shows this fall, not counting non-studio "specials" like "Wide, Wide World." This will peak in November, when NBC TV will have 41 hours monthly in tinted tv. Except for new "Matinee" series of daily hour-long color dramas, network's color schedule is virtually sold out at this point. CBS TV will have only about 25% as much color networking as NBC TV; ABC has no plans at all for colorcasting during upcoming fall show season.

–SR–

Is color tv ready to go?

Strong belief that color tv may really get started this year is given by Magnavox Co., which took conservative view toward tint video in past. Firm unveiled its first color tv set in late July. Frank M. Freimann, Magnavox president, said: "Despite the optimistic predictions of other industry leaders, Magnavox contended (2 years ago) that color tv was 2 years away. Two years have passed. The time is now." Price of set was not given. But Freimann called $500 "wishful figure."

–SR–

Day radio in Canada strong

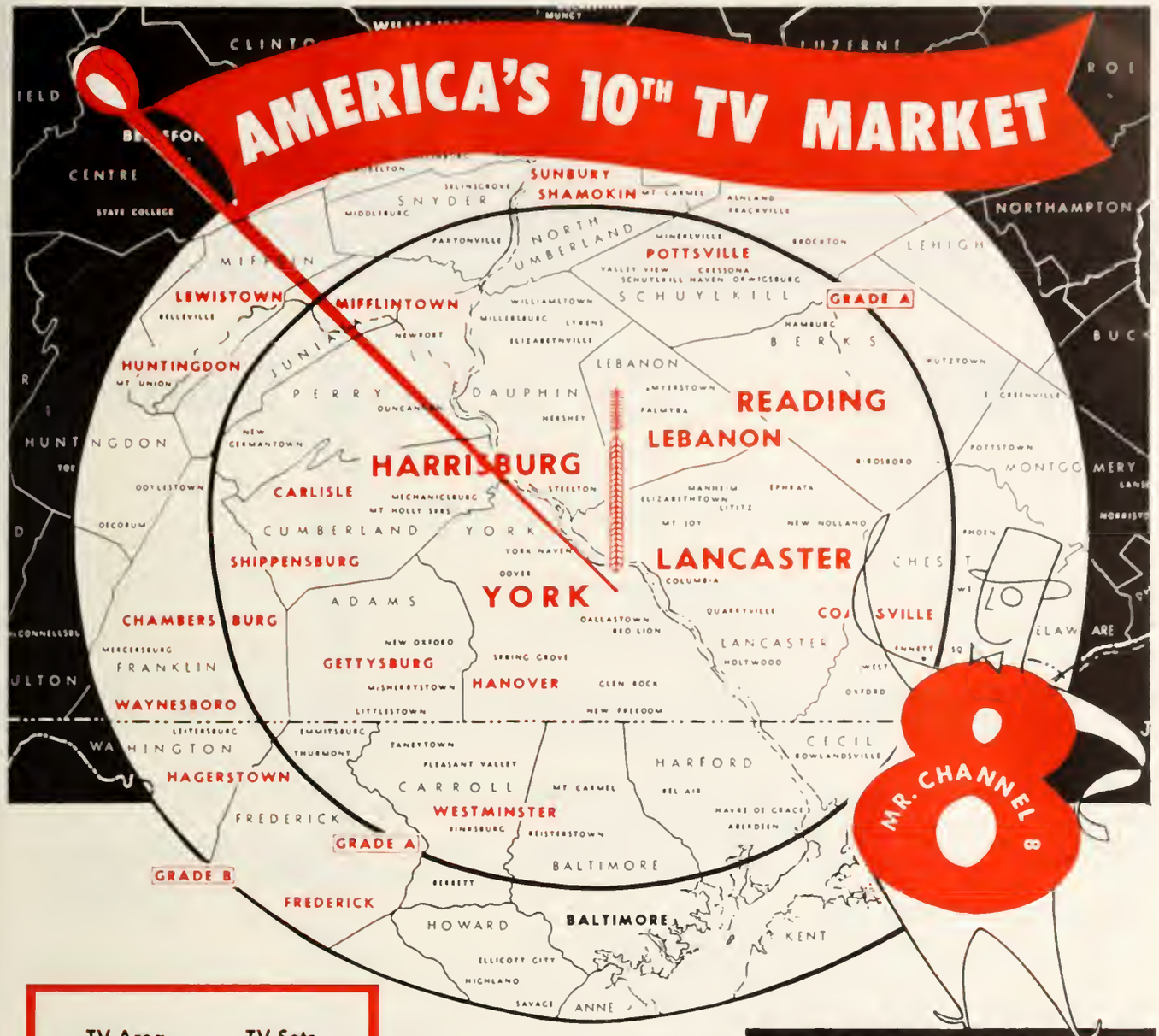
Daytime radio remains especially strong in Canada because tv, despite growth last season, programs lightly during day. Canadian Broadcasting Corp. video outlets (government-owned), which have monopoly of big markets, do not start programing till late afternoon. Private tv stations start early in afternoon. (For story of what's happening to Canadian radio, tv see Canadian section in 22 August issue.)

–SR–

P&G is biggest tv spot buyer

Nation's "Big 6" spot tv advertisers, in terms of number of schedules and stations used, are P&G, Brown & Williamson, General Foods, Colgate-Palmolive, Sterling Drug and Block Drug, according to checkup by N. C. Rorabaugh. Figures were compiled for second quarter of 1955. Annual spot tv budgets, for 4 leaders: P&G, $10.5 million; B&W, $7.5 million; GF, $3.2 million; C-P, $3 million. Other 2 are $2 million each. (Budgets are 1954 estimates as carried in SPONSOR's 11 July Fall Facts Basics issue in article revealing spot figures of major advertisers for first time.)

(Sponsor Reports continues page 123)



316,000 Watts

WGAL-TV

LANCASTER, PENNA.

NBC · CBS · DuMont

WGAL-TV's 316,000-watt signal on Channel 8 beams a clear picture from its mountaintop transmitter location to a wide area which collectively creates the tenth largest TV market in the Nation. Stations in only nine other areas reach more television sets than those in the WGAL-TV Channel 8 Mighty Market Place.

STEINMAN STATION Clair McCollough, Pres.

	TV Area	TV Sets
1	New York	4,730,000
2	Chicago	2,255,000
3	Los Angeles	2,107,168
4	Philadelphia	2,094,852
5	Detroit	1,553,200
6	Boston	1,308,362
7	Cleveland	1,195,000
8	Pittsburgh	1,134,110
9	San Francisco	1,086,580
10	**LANCASTER**	**912,950**
11	St. Louis	785,162
12	Milwaukee	774,803
13	Washington, D. C.	741,000
14	Cincinnati	724,140
15	Indianapolis	663,000

Representatives:

MEEKER TV, INC. New York Chicago Los Angeles San Francisco

Channel 8 Mighty Market Place

Harrisburg Lebanon Hanover Gettysburg Chambersburg Waynesboro Frederick Westminster Carlisle Sunbury Martinsburg
York Reading Pottsville Hazleton Shamokin Mount Carmel Bloomsburg Lewisburg Lewistown Lock Haven Hagerstown

the magazine radio and tv advertisers use

SPONSOR

Volume 9 Number 1
8 August 1955

ARTICLES

Should Hollywood get it for free?

Admen warn flood of free promotion for Hollywood may backfire, driving viewers from their sets. It's felt Hollywood-tv tieup must be watched carefully despite its many advantages **31**

Mme. Rubinstein woos mass audience with class tv

Cosmetics firm spares no expense to strike right note of elegance in commercials, spends $1,400,000 for spot television in major markets **34**

Network radio: many ways to buy it

Are you up on all the ways you can buy network radio? The varieties of buys are endless today and SPONSOR presents a cross-section of the possibilities

Final B&M gain of 98% "unbelievable": ad mgr.

Conclusion of six-month media test for Burnham & Morrill baked beans and brown bread in Green Bay, Wis. area shows that tv scored a 98% increase in sales. Products had been in the market for 15 years at a low sales level **38**

Fall tv network lineup

The number of changes in the nighttime network tv lineup from last season nears 100. Yet the networks still stress tentativeness of schedules **40**

How daylight saving snarls clearances

Air clients face the loss of prime time or an imperative move to kine because of the bi-annual time change headache. What can be done about this? **42**

"There's no sale like wholesale"

Slogans like this on spot radio helped build Ripley Clothes from two stores to a 30-store chain in 15 years. About 70% of the $200,000 budget goes for air **44**

Timebuyers of the U.S.

Who are the timebuyers in the Southern, Midwestern and West Coast agencies? The third and final section of the currently-running list points them out **45**

COMING

Are sponsors dropping the axe too fast?

Last season, a record number of tv shows were dropped after a short run. Should programs be given more of a chance to build—or are immediate ratings most important? SPONSOR examines both sides of this coin **22 Aug.**

Coast Fisheries gets select audience via net radio

A network radio show tailored to pinpoint pet owners—prospective customers for its cat food—does a highly satisfactory job for Coast Fisheries **22 Aug.**

CANADIAN RADIO AND TV: 1955

The latest facts and figures on the Canadian market, the current status of radio and television appear in SPONSOR's annual report on Canada complete in the next issue **22 Aug.**

DEPARTMENTS

TIMEBUYERS
AGENCY AD LIBS
40 E. 49TH
NEW & RENEW
MR. SPONSOR, Lawrence L. Mack
SPONSOR BACKSTAGE
NEW TV STATIONS
TOP 20 TV FILM SHOWS
SPONSOR ASKS
TV RESULTS
AGENCY PROFILE, Harry Bennett
ROUND-UP
RADIO COMPARAGRAPH
NEWSMAKERS
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KWKH—

FIRST BY FAR in Shreveport!

FIRST in Share of Audience

January-February, 1955 Hoopers

SHARE OF AUDIENCE IN %							
TIME	KWKH	Sta. B	Sta. C	Sta. D	Sta. E	Sta. F	Sta. G
8:00 A.M. — 12:00 Noon Mon. through Fri.	**29.6**	17.2	14.1	12.7	9.4	9.1	7.4
12:00 Noon — 6:00 P.M. Mon. through Fri.	**32.0**	18.4	13.3	17.8	6.2	5.2	7.0
6:00 P.M. — 10:30 P.M. Sun. through Sat.	**51.2**	*	*	26.1	*	7.0	12.6

*Do not broadcast after sundown

FIRST in Time Period Leadership

Morning (8:00 AM—12:00 Noon; Monday through Friday)

KWKH *FIRST* in 11 quarter hours

All Others

Afternoon (12:00 Noon—6:00 PM; Monday through Friday)

KWKH *FIRST* in 17 quarter hours

All Others

Night (6:00 PM—10:30 PM; Sunday through Saturday)

KWKH *FIRST* in 56 HALF HOURS

All Others

Any way you look at it, KWKH is the unquestioned favorite in Metropolitan Shreveport. *And* — 50,000-watt KWKH gives you a whole lot *more* . . .

Nearly 85% of our coverage is in the tremendous North Louisiana-South Arkansas-East Texas area . . . with a population of nearly 2 million people.

If you want the top station in Shreveport, the dominant station in this whole *area* — then you want KWKH. Listened-to by more than a million people every week. Get all the facts from The Branham Company.

KWKH

A Shreveport Times Station

TEXAS
SHREVEPORT, LOUISIANA
ARKANSAS

50,000 Watts • CBS Radio

The Branham Co.
Representatives

Henry Clay
General Manager

Fred Watkins
Commercial Manager

Only 4 STATIONS

are powerful enough

and popular enough

to register audiences

in radio survey ratings

of both Los Angeles and

San Diego.

Of these top four, KBIG is

- the only independent
- the least expensive
- the lowest cost per thousand families



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOllywood 3-3205

Nat. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



Jane Leider, *media director, Mogge-Privett, Los Angeles, thinks that a good way to hit a varied audience is to move from station to station. Jane generally uses about two radio and two tv stations at a time for a couple of weeks each and switches them with each other at the end of that time. While she is on a station, she uses 36 to 48 daytime radio announcements or about 20 tv announcements a week. "To hedge time costs," explains she, "I usually buy an independent tv station during the day, a network station at night. Because of this rotating system I use, I find that I must generally plan at least several weeks in advance to clear time on today's thriving radio stations too." Since she handles mostly food accounts, she buys daytime radio and tv, has no problem of nighttime clearances.*



Sally Reynolds, *Scheideler, Beck & Werner, New York, says that "daytime radio's good all the time." She feels that "out-of-home listening has been growing so steadily, that stations key their entire 6:00-8:00 a.m. programing structure to the car audience, with news, weather and music. Today, a radio isn't an extra in a car, it's an essential. It goes on when the ignition key's put in." She adds that music is also the type of programing the housewife likes best during the day. "And the music she gets throughout the day is, we feel, the type of music she wants. After 4:00 p.m. the character of music played on stations changes sharply to teen-age appeal, jazz and hot juke box numbers. Earlier, it tends to be softer, more romantic music."*



Barbara Bergh, *C. J. LaRoche & Co., New York, has become an expert in kiddie tv programing. "And there's so much more of it this fall than ever before," she adds. "We buy minute participations in children's programs for New England Confectionery Co. Actually, we buy pretty much on a 52-week schedule, because we rotate products in the announcements, according to the season. Our best times, generally, are 5:00-7:00 p.m. in the winter, somewhat later in the summer, since kids stay out of doors and play. There are some good early-morning and noontime kid shows available. Since the networks are doing such a big job of programing to kids, most of the stations don't emphasize this category in local shows."*



Let Louise Morgan
tell your story to
New England women
in her own special way

Louise Morgan's

"DEAR HOMEMAKER"

BOSTON'S SALES BUILDING DAYTIME TV PROGRAM

1:00 to 1:30 P.M. Monday thru Friday

She can put your story across in a lively and varied format of:

NEWS and WEATHER — FOODS and SHOPPING

INTERVIEWS with TOP RANKING PERSONALITIES

FASHIONS — STOCK QUOTATIONS — SPORTS

DECORATING — WOMEN'S CLUB ACTIVITIES

WNAC-TV

BOSTON
Channel 7
316,000 Watts

Ask your H-R man about "Dear Homemaker" participations and other choice availabilities on Channel 7

or CALL COmmonwealth 6-0800 — or write to 21 Brookline Avenue, Boston 15, Massachusetts



Up to a mountain top in September

KING OF A NEW FRONTIER

In September WSJS-TV, Winston-Salem, N. C., goes to maximum power — creating one of the South's biggest TV markets. And with North Carolina's rich Golden Triangle of Winston-Salem, Greensboro, and High Point as the core!

NEW MAXIMUM POWER — 316,000 watts!

NEW MAXIMUM HEIGHT — 2,000 feet above average terrain.

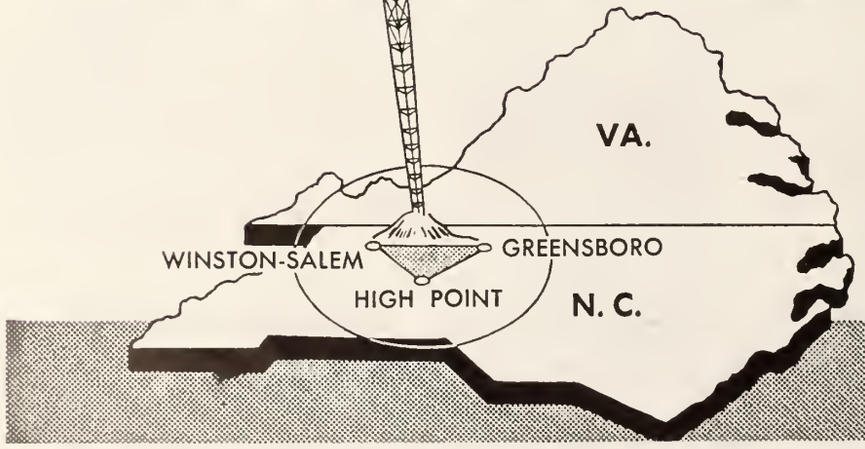
MORE COVERAGE — 91 counties, in four states.

MORE TV HOMES — 612,343 sets.
3,943,000 people.
$4,350,000,000 buying power.

WSJS-TV

WINSTON-SALEM, N. C.

CHANNEL 12



NBC for WINSTON-SALEM GREENSBORO HIGH POINT

HEADLEY-REED, REP.

AGENCY AD LIBS



by Bob Foreman

Mickey Mouse may make 5-6 p.m. sets-in-use zoom

Ben Duffy likes to tell the story of how, as a media director, he bought several pages of a newly proposed magazine for which no rate had been established, no circulation estimated and no name selected. Space in the magazine (which turned out to be *Life*) was purchased on the basis of the editorial concept and the folks who were going to publish it.

This is, I believe, a good case in point for my tract today. It demonstrates that a smidgeon of courage and a wisp of imagination are often required in our business. These are qualities that are available in far greater abundance than they are used, I fear.

Recently I witnessed an elaborate presentation for the *Mickey Mouse Club*, the 5:00 to 6:00 p.m. strip to be telecast on ABC next season. It seemed unfortunate that so much of the pitch had, of necessity, to be predicated on what has been done and is being done on television at this time of day because these are poor criteria indeed for anything conceived and to be executed by Walt Disney.

I'm sure Mr. D in his years of film-making had to listen to every conceivable reason for NOT doing just about everything he has done, including feature-length motion pictures in animation, live characters combined with animation, a nature series, and, of course, even going into television.

The results achieved against the irrefutable evidence that these projects would fail make evaluating the upcoming daytime strip (on the basis of *Howdy Doody*, for example) somewhat like trying to describe flying in terms of the horse.

All the cost-per-M data in the books and the most intensive research, via diary, Audimeter and telephone, could not possible give a clue to what may very well happen once this extremely talented and very un-hide-bound organization gets to work.

If 5:00 to 6:00 p.m. is kid time *now*, it could very well turn into mother-time, too, *next year*. If sets-in-use has reached a peak of 35% in 1955, it might well go to 60% before the next season is over—*each network* benefiting from the increase. And if 5:00 to 6:00 p.m. is the time the homemakers of America now wash diapers and cook dinners and set tables, chances are this will be their last year of so doing. Count on that!

As I've mentioned in previous efforts in this publication, our business too often takes refuge behind a slide-rule and

(*Please turn to page* 70)



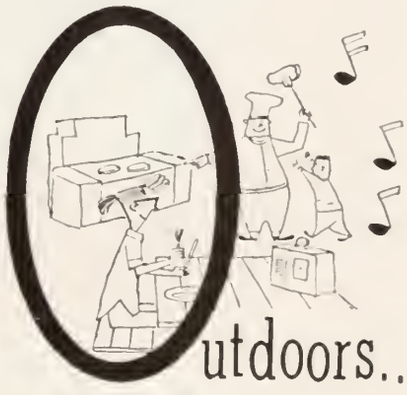
At home...

more radios are tuned to KSDO than any other station . . . HOOPER.



In cars...

more radios are tuned to KSDO than any other station.



Outdoors...

more radios are tuned to KSDO than any other station.

Let us show you why KSDO is your best buy in San Diego.





He made the jungle fam
He'll make
JO
WEISS

Astounding publicity...
extraordinary merchandising...
unique premiums

Star of the new Scre

S



Jun

Clean, outdoor,
action-adventure
entertainment with wide
family appeal

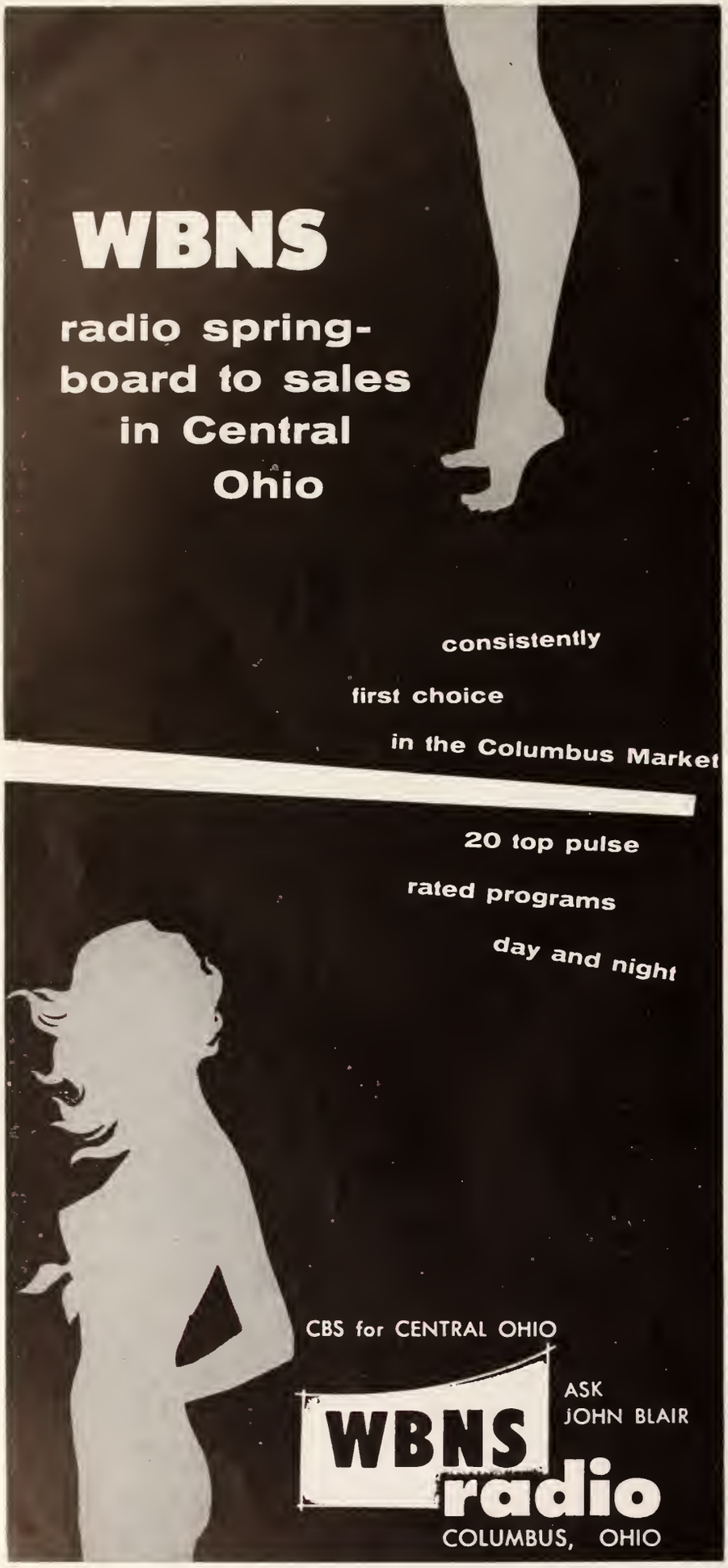
"Jungle Jim" audience pre-sold by
motion pictures, comic strips and comic books





First-run syndication—
suitable for any time period—
write, wire or phone


uct famous!
LLER
dventure Series...
King of the Jungle!
le Jim
We've done it before with
"The Adventures of Rin Tin Tin"—
Now we've done it again with "Jungle Jim"
GEMS Inc.
OF COLUMBIA PICTURES CORP.
Vice-President in charge of sales
Ben Colman
233 West 49th Street
New York 19, N. Y.
Circle 5-5044
Thomas Seehof
212 Beason Building
Salt Lake City, Utah
Salt Lake City 3-3903
Screen Gems, Inc.
16603 E. Warren Rd.
Detroit, Mich.
Tuxedo 5-5811
Richard Dinsmore
995 Market St.
San Francisco, Cal.
Douglas 2-1060
Produced by the same group, following
the same sure-fire formula that
made Rin Tin Tin the year's greatest TV buy



49th and MADISON

SPONSOR *invites letters to the editor. Address* 40 *E.* 49 *St., New York* 17.

SPOT $ FIGURES

Your questionnaire-ballot on how to go about compiling a regular report on dollar radio and television spot expenditures is certainly a step in the right direction in solving a difficult problem. I have checked the ballot as indicated and have the following comments to make in addition.

1. Logically I believe it is the station's responsibility to make available radio and television spot expenditures by companies and brands. This method in my opinion would enable quick and accurate tabulation of results for these reasons:

(a) With the added burden this would place on advertising agencies, I doubt if 100% cooperation would be given to such a project.

(b) Advertisers unless they felt they had something to gain in return for releasing this information would play along on a hit and miss basis.

(c) National representatives with branch offices scattered throughout the United States would have to set up a central coordination point to compile this information. The delay in gathering this information from all offices and making a composite report would make this arrangement impractical.

2. In my opinion a properly supervised independent organization set up by the industry would prove the most practical to undertake this task. TvB and RAB would be my second choice.

3. I believe spot dollar figures issued quarterly by companies and by brands would be of much more value to all concerned than annual figures. In many instances advertisers checking on competitive expenditures might not learn of a short 13-week campaign until nine months after its completion if figures were published annually. This, of course, would be of little value to an advertiser on this basis.

4. In my opinion there are no valid reasons for companies to keep spot expenditures secret covering periods that have already passed. As an example, the large soap companies for years tried to compromise on a working

(*Please turn to page* 15)

SPONSORS WARM TO AP
Because . . . it's better
and it's better known.

"Looks like the ship is gone... *I'll keep you posted.*"

Case History No. 11

Clayton Edwards, Assistant News Director of WTAR, Norfolk, was in the newsroom before dawn. The Atlantic was being whipped by the forefront of Hurricane Hazel, and Edwards wanted to assemble full details for his morning newscasts.

He knew at least one ship was in trouble—the S. S. Mormackite, with a crew of 48 aboard. She had been reported overdue, and a Coast Guard search was under way.

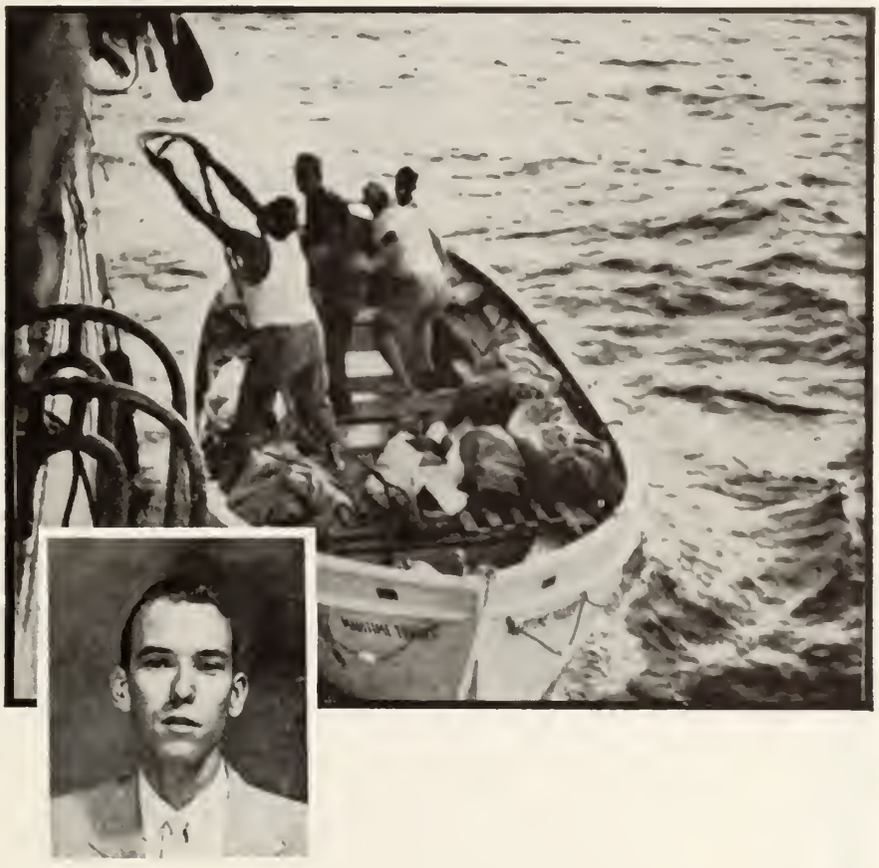
He telephoned Coast Guard headquarters once more. This time there was some word. A Coast Guard plane reported a survivor had been sighted, and the S. S. Macedonia radioed that it had picked up a seaman who said he was from the Mormackite.

Edwards put in a quick call to The AP at Richmond, which at that early hour was handling the storm coverage.

"Mormackite survivor picked up," Edwards reported. "Looks like the ship is gone. No other word yet, but I'll keep you posted."

His call to The AP was the first direct news of the disaster. The story kept rolling from Edwards as he passed along every scrap of information while AP newsmen and other members swung into action.

The worst was confirmed. The cargo of the Mormackite, an ore carrier, had shifted. The vessel capsized, taking 37 seamen to the bottom. Eleven survived.



Edwards' performance won for him and his station the WDBJ Cup, given annually by Virginia AP Broadcasters to the man providing the best coverage for AP members.

"I called The AP automatically when the story broke," said Edwards. "That's what other AP members do, and that's the way we get the full story first."

Clayton Edwards is one of the many thousands of active newsmen who make The AP better...and better known.

If your station is not yet using Associated Press service, your AP Field Representative can give you complete information. Or write—



Those who know famous brands...know the most famous name in news is AP

So what else is new, Mr. Nielsen?

New study . . .

familiar happy ending (for WNEW):

SHARE OF AUDIENCE, NSI AREA OF 4,571,500 RADIO HOMES

8-WEEK AVERAGE, FEB.-MAR. 1955 6 AM-12 MIDNIGHT SUNDAY THRDUGH SATURDAY				8-WEEK AVERAGE, MAR.-APR. 1955 6 AM-12 MIDNIGHT SUNDAY THROUGH SATURDAY			
WNEW			**21.7%**	**WNEW**			**21.4%**
NETWORK	STATION	A	17.9	NETWORK	STATION	A	18.6
"	"	B	8.6	"	"	C	8.9
"	"	C	7.8	"	"	B	8.2
"	"	D	7.6	"	"	D	7.3

February-March and March-April 1955 are the first two reports of a new and continuing survey of radio listening in a 29-county area including Metropolitan New York, conducted by A. C. NIELSEN COMPANY, "World's Largest Marketing Research Organization."

Represented by **SIMMONS ASSOCIATES, INC.**

WNEW

NEW YORK ... 1130 ON YOUR RADIO DIAL

40 E. 49TH ST.

(*Continued from page* 12)

agreement among themselves to exchange this information, but so far as I know this never materialized. Instead they called on their agencies to supply this information and the agencies in turn put in a lot of man hours contacting representatives and stations. The result was that they all obtained the competitive information on each other's brands but they did it the hard way and the expensive way.

I sincerely hope that this problem can be solved, and congratulations to SPONSOR for getting the ball rolling.

CHARLES J. WEIGERT
Media Director
Lynn Baker
New York

• Reader Weigert refers to a questionnaire which appeared in SPONSOR with an article entitled 'Let's bring spot spending out in the open" (25 July issue, page 25). SPONSOR's thanks to readers who have filled out the questionnaire which is designed to gather opinions on the best way to establish a regular published source of spot expenditures. Additional copies of the questionnaire are available on request to SPONSOR at 40 E. 49th St., New York 17, N. Y.

RADIO "TEAR SHEET"

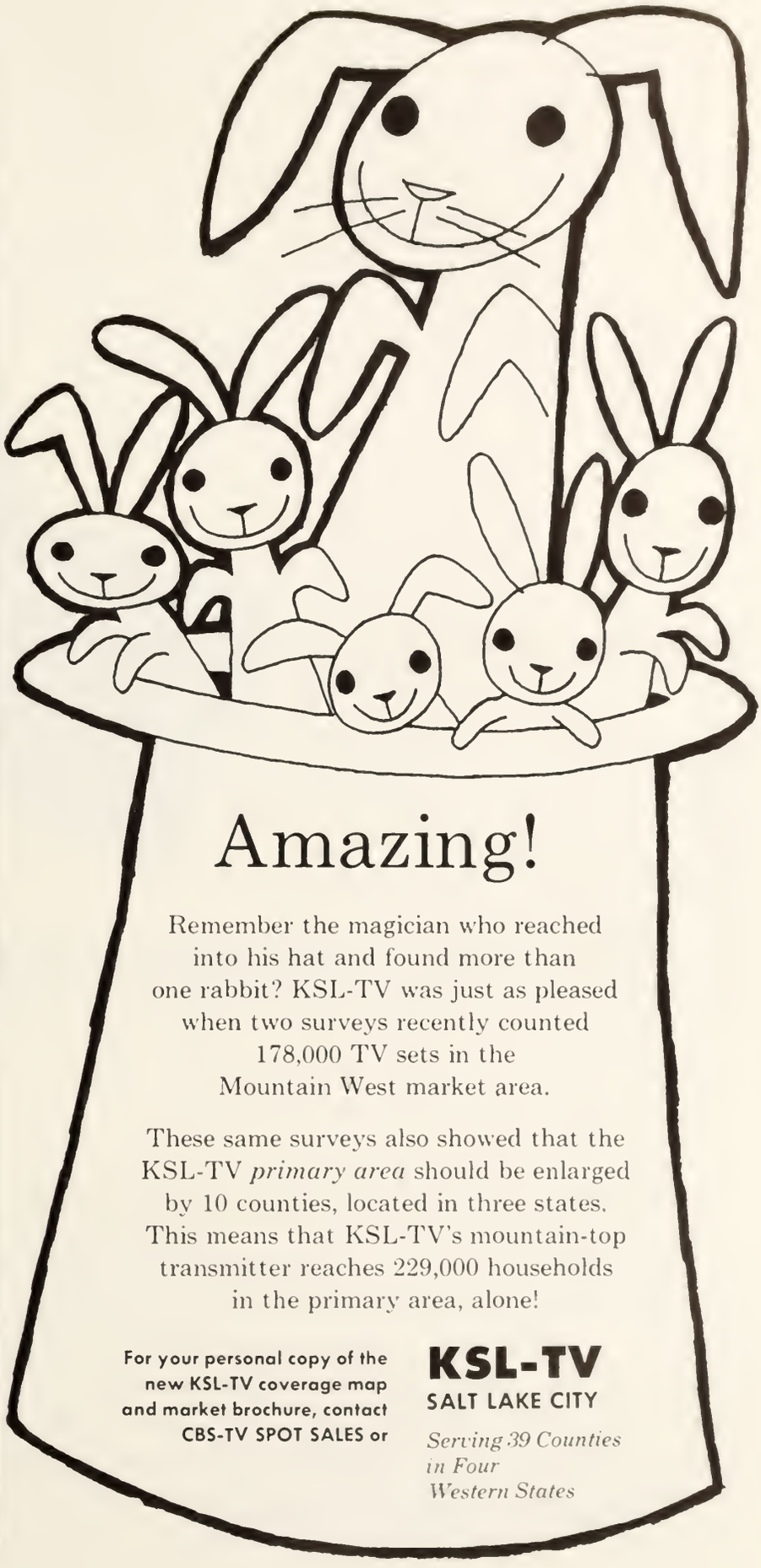
The thought struck me on reading several issues of SPONSOR in which you have pointed to problems in handling spot radio (including This We Fight For item 14 in the 25 July issue) that the field might be interested in a technique we have developed. It's designed to solve the problem of checking quality of delivery when you have a spot radio campaign scattered on many stations.

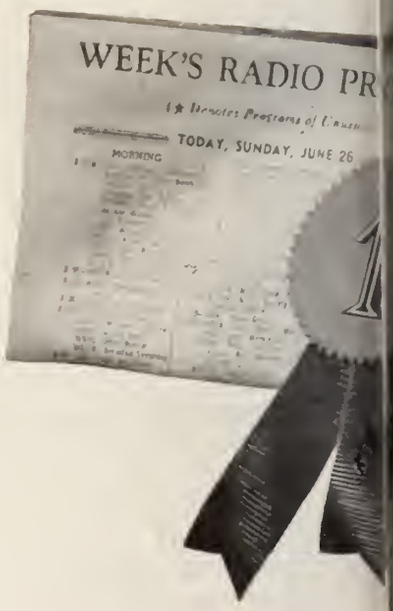
We call our approach a radio "tear sheet" and it makes use of traveling teams from the agency who go out to tape messages in various markets where we air commercials for our clients. Later we call on the station with our tape. The results have been very constructive. We thought you in particular would be interested in passing on word about this approach since you have always fought to aid advertisers and agencies in making the best use of the air media.

GENE W. DENNIS
Account executive
R. J. Potts-Calkins & Holden Inc.
Kansas City

• SPONSOR is indeed interested in techniques for more effective air advertising coordination. We're checking Gene Dennis for details on the radio "tear sheet" technique, will pass on more facts to readers in an upcoming issue.

(*Please turn to page* 113)





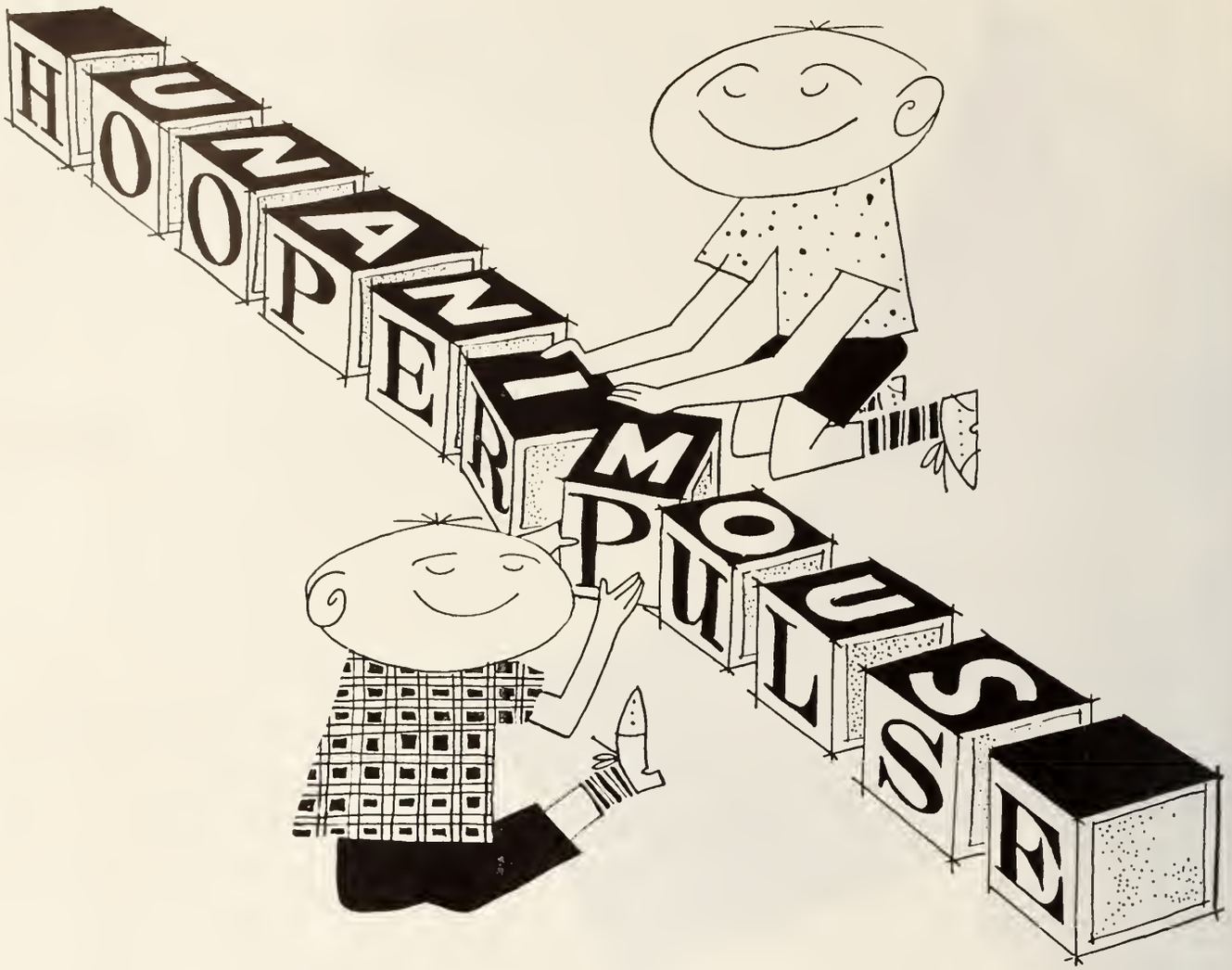
The best weekends in network radio are



the CBS Radio Network

No matter where they spend their summer weekends, more people enjoy themselves with CBS Radio than they do anywhere else in network radio. During the weekend, the average sponsored program on CBS Radio commands a 45% greater audience per minute than the number 2 network. This makes every minute count that much more on the CBS RADIO NETWORK

Source: Nielsen Radio Index, Second Report for June, 1955; 8:00 a.m. to 11:00 p.m., Saturday and Sunday | Average Audience basis].



There's unanimity in Kansas City

No matter how you count the audience . . . the No. 1 station is

WHB

10,000 WATTS, 710 KC

WHB Leadership Line-up

FIRST PLACE—HOOPER

Average share of audience, 7 a.m.-6 p.m., Mon.-Fri., June-July, 1955

FIRST PLACE—PULSE

Average share of audience, 6 a.m.-6 p.m., Mon.-Sat., March-April, 1955

Buying radio in Kansas City is practically child's play today, because Hooper and Pulse are unanimous in their rating of WHB as the station with the biggest audience. (All-day averages as high as 45.1%). This is what Mid-Continent programming, ideas and excitement have achieved for WHB! The same programming, ideas and excitement can achieve leadership for you. Talk to the **man from Blair** or WHB General Manager **George W. Armstrong.**

MID-CONTINENT BROADCASTING COMPANY

President: Todd Storz

WTIX, New Orleans
Represented by
Adam J. Young, Jr.

KOWH, Omaha
Represented by
H-R Reps., Inc.

WHB, Kansas City
Represented by
John Blair & Co.

New and renew

1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Amana Refrig, Amana, Iowa	Maury, Lee & Marshall, NY	CBS 100	You'll Never Get Rich; alt T 8:30-9 pm; 27 Sept; 52 wks
Elgin Nat'l Watch, Elgin, Ill	Y&R, NY	CBS 83	Person to Person; alt F 10:30-11 pm; 2 Sept; 52 wks
Ford Motor, Detr	JWT, Detr	CBS	Ford Star Jubilee; every 4th Sat 9:30-11 pm, 24 Sept; '55-'56 season
General Electric, Syracuse (r-tv sets, appliances)	Maxon, NY; Y&R, NY	ABC	Warner Bros. Presents; alt T 7:30-8:30 pm; half-hr seg; 13 Sept; 52 wks
Ideal Toy Corp, NY	Grey Adv	CBS 56	Winky Dink & You; Sun 12-12:15 pm; 25 Sept, 52 wks
Johnson & Johnson, New Brunswick, NJ	Y&R, NY	CBS 99	Robin Hood; alt M 7:30-8 pm; 26 Sept; 52 wks
Lanolin Plus, Chi	Duggan-Phelps Adv, Chi	CBS 82	Robert Q. Lewis; M 2:15-30 pm; 12 Sept; 13 wks
Liggett & Myers, NY (Chesterfield, L&M)	Cunningham & Walsh, NY	ABC	Warner Bros. Presents; T 7:30-8:30 pm; half-hr seg; 13 Sept; 52 wks
Monsanto Chem, Springfield, Mass	Needham, Louis & Brorby, Chi; Gardner, Chi	ABC	Warner Bros. Presents; T 7:30-8:30 pm; half-hr seg; 13 Sept; 52 wks
Quaker Oats, Chi	Wherry, Baker & Tilden, Chi	CBS 68	Sgt. Preston of the Yukon; Th 7:30-8 pm; 29 Sept; 52 wks
R. J. Reynolds Tob, Winston-Salem, NC	William Esty, NY	CBS 100	You'll Never Get Rich; alt T 8:30-9 pm; 20 Sept; 52 wks
Ronson Corp, Newark, NJ	Norman, Craig & Kummel, NY	CBS 99	Douglas Edwards News; W, F 7:30-45 pm; 24 Aug; 52 wks
Scott Paper, Chester, Pa	JWT, NY	NBC	Father Knows Best; W 8:30-9 pm; 31 Aug; 52 wks
Sheaffer Pen Co, Fort Madison, Iowa	Russel M. Seeds, Chi	CBS 137	Two for the Money; alt Sun 9-9:30 pm; 13 Aug; 11 alt wks
Wander Co, Chi	Tatham-Laird, Chi	CBS 60	Captain Midnight; Sat 11-11:30 am; 1 Oct; 52 wks
Wildroot, Buffalo	BBDO, NY	CBS 99	Robin Hood; alt M 7:30-8 pm; 3 Oct; 52 wks

2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Associated Products, White Plains, for 5-day Deodorant	Grey Adv, NY	NBC 80	Tony Martin Show; M 7:30-8 pm; 5 Sept; 55-56
Hazel Bishop, NY	Raymond Spector, NY	NBC 85	This is Your Life; alt W 10-10:30 pm; 28 Sept; 52 wks
Bristol-Myers Co, NY, for Bufferin, Ipana, Vitalis	Y&R, NY	CBS 100	Four Star Playhouse; alt Th 9:30-10 pm; 22 Sept; 52 wks
General Foods, White Plains	Benton & Bowles, NY	CBS 78	Pantomime Quiz; F 8-8:30 pm; 29 July; 52 wks; eff 7 Oct, Mama in slot
General Foods, White Plains, for Instant Maxwell House Coffee	Benton & Bowles, NY	CBS 175	December Bride; M 9:30-10 pm; 3 Oct; 55-56 season
S. C. Johnson & Son, Racine, Wis	Needham, Louis & Brorby, Chi	CBS 76	Spotlight Playhouse; alt T 9:30-10 pm; 30 Aug; 52 wks; eff 27 Sept Red Skelton Show in slot
P. Lorillard, NY	Lennen & Newell, NY	CBS 138	Two for the Money; alt Sat 9-9:30 pm; 20 Aug; 52 wks
National Biscuit Co, NY, cereal div	K&E, NY	ABC	Adventures of Rin Tin Tin; F 7:30-8 pm; 9 Sept; 52 wks
Pet Milk, St. Louis	Gardner, St. Louis	CBS 93	Spotlight Playhouse; alt T 9:30-10 pm; 23 Aug; 52 wks; eff 4 Oct, Red Skelton Show in slot
Prudential Insurance, Newark, NJ	Calkins & Holden, NY	CBS 130	You Are There; alt Sun 6:30-7 pm; 4 Sept; 52 wks
Singer Sewing Machine Co, NY	Y&R, NY	CBS 100	Four Star Playhouse; alt Th 9:30-10 pm; 22 Sept; 52 wks
Sterling Drug, NY	Dancer-Fitzgerald-Sample, NY	ABC 90	The Vise; F 9:30-10 pm; 30 Sept; 52 wks
Toin Co, Chi	Weiss & Geller, Chi	CBS 159	Frankie Laine Time; W 8-8:30 pm; 7 Sept; 40 wks; eff 14 Sept, Arthur Godfrey & Friends


John McTigue (3)


Harold S. Boxer (4)


F. E. Troy (4)


Shelton Weeks (3)


Clinton O. Clark (3)


Richard W. Hubbell (3)

● *In next issue: New and Renewed on Radio Networks; Broadcast Industry Executives; New Firms, New Offices, Changes of Address; Station Changes Other Than Personnel*



John L. McQuigg (3)



Edward Simons (3)



George B. Park (3)



John R. Sheehan (3)



Randolph McKelvey (3)



Richard J. Keegan (3)

3. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Thos. K. Carpenter Jr.	D'Arcy, NY, copy dir	Same, vp
Clinton O. Clark	Ewell & Thurber Assoc, Toledo, exec	Compton,, NY, asst to pres
Terence Clyne	McCann-Erickson, NY, chmn plans review bd, mgmt service dir	Same, r-tv dept mgmt supervision
Robert Debnam	Van Camp Sea Food Co, LA, adv mgr	JWT, LA, acct exec
Fred Folks	KVOO-TV, Tulsa, tv prodr-dir	Baran-Walters Adv, Tulsa, acct exec
Allan J. Ford	RCA Victor, Camden, tv div	Benton & Bowles, NY, acct exec
Whiting Hall	Geyer Adv, NY, copywriter	Same, vp
Niel Heard	Agency exec	Roy S. Durstine, western dir of mktg
Richard W. Hubbell	Tv industry, var exec capacities	Carlos Franco Assoc, NY, vp, gen mgr
Harold C. Johnson	Schulze & Burch Biscuit Co, Chi, mdsg mgr	Earle Ludgin & Co, Chi, asst mdsg dir
Richard J. Keegan	Bryan Houston, NY, acct exec	Same, vp & acct supvr
Jack Macheca	D'Arcy, St. Louis, acct exec on Anheuser-Busch	Same, vp
Richard H. McGinnis	Shell Oil Co, NY, adv dept	BBDO, NY, acct exec on Ethyl Corp
Randolph McKelvey	Y&R, NY, exec	Same, vp & acct supvr
John L. McQuigg	Lennen & Newell, exec vp, mgr Detroit office	JWT, mgr Detroit office
John D. McTigue	NBC, NY, radio net publicity chief	R. F. O'Leary Jr. & Assoc, NY, asst to the pres
Dennis J. O'Neill	D'Arcy, Cleve, copy dir	Same, vp
George B. Park	Gen Electric, NY, mgr adv & sls prom serv	McCann-Erickson, NY, vp & sr mktg exec (e Sept)
John J. H. Phillips	Compton Adv, NY, acct exec	Benton & Bowles, NY, acct exec
Nellene C. Reis	Krupnick & Assoc, St. Louis, res asst	Same, mkt res mgr
Thos. D. Richardson	SSCB, NY, acct exec	BBDO, NY, acct exec
John A. Roth	K&E, NY, acct exec	Roy S. Durstine, NY, acct exec
Ray M. Schoenfeld	Krupnick & Assoc, St. Louis, media buyer	Same, media mgr
John R. Sheehan	Cunningham & Walsh, NY, dir r-tv	Same, vp
Edward C. Simons	Ruthrauff & Ryan, NY, vp & acct exec	Lennen & Newell, NY, vp & acct supvr
Kenneth M. Spence Jr.	BBDO, NY, acct exec	Erwin, Wasey, NY, acct exec on Texas Co
Shelton Weeks	Cunningham & Walsh, NY, acct exec	Same, vp
Bill Wheeler	Campbell-Mithun, Mpls, acct exec & copywriter	Knox Reeves, Mpls, acct exec

4. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Gene Biron	Pabst Brewing, Chi, sls prom exec	Same, exec dir sls prom & export sales
Harold S. Boxer	Westinghouse Elec Corp, Metuchen, NJ, adv, sls prom mgr tv-r div	Fedders-Quigan Corp, Buffalo, adv, sls prom mgr
Jack Copher	Armour & Co, Chi, regl sls mgr, asst brand mgr Dial Soap	Toni, Chi, adv brand mgr Pamper Liquid Shampo
Anthony J. De Fino	Fedders-Quigan Corp, Buffalo, vp, gen mgr	Same, vp chg sls
Frank S. Drake	Gen Mills, O-Cel-O Div, dir adv & mdsg	Same, dir sls & mdsg, O-Cel-O
Robert S. Herzog	Lester L. Jacobs, NY, exec	Lady Esther, NY, asst adv mgr
Andrew Hislop	Adolphs, Ltd, LA, natl sls mgr	Tasti-Diet Div, Flotill Prods, gen sls mgr, hq Stockton, Cal
G. P. Karle Jr.	Sheaffer Pen, Fort Madison, Ia, supvr Fineline adv	Same, asst adv mgr
Samuel D. Morgan	Office of Synthetic Rubber, Wash, DC, chief of sls div	B. F. Goodrich, NY, mgr sls oper Goodrich-Gulf chemicals
Milton C. Mumford	Lever Brothers, NY, vp, dir	Same, exec vp
Albert Pawlick	JWT, Chi, asst acct exec	Toni, Chi, adv brand mgr Bobbi Pin-Curl Perm
A. L. ("Bill") Powell	Pillsbury Mills, Mpls, asst dir pub rels	Same, dir pub rels
J. A. Rishel Jr.	Amana Refrig, Amana, Ia, special rep	Same, gen sls mgr
F. E. Troy	Sheaffer Pen, Fort Madison, Ia, hd Fineline sls div	Same, gen sls mgr
Ed Wolfe	Toni Co, Chi, sls, sls prom depts	Same, adv brand mgr White Rain Lotion Shampo
Dave Young	Stokely-Van Camp, Mt. Vernon, Wash, office sls supvr	Same, adv mgr frozen fd div

5. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Anheuser Busch, St Louis	Busch Bavarian beer	Gardner Adv, St Louis
Clairol Inc, NY	Clairol hair preps	Foote, Cone & Belding, NY
Continental Illinois Natl Bank and Trust Co, Chi	Bank advertising	Earle Ludgin, Chi
Crosley and Bendix Home Appliances, Div of Avco Mfg Corp, Cinci	Crosley radio, tv receivers	Compton, NY
Enosil Chemical Co, Oakland, Cal	Protex floor and furniture wax prods	Bernard B. Schnitzer, SF
Grove Labs, St. Louis	New product	Harry B. Cohen Adv, NY
Hamilton Watch Co, Lancaster, Pa	Watches	N. W. Ayer, Phila (eff 1 Jan '56
Dr. LeGear Medicine Co, St. Louis	Stock, poultry and dog remedies	Rutledge & Lilienfeld, St. Louis
Rhodes Pharmacal Co, NY	Imdrin, Zestin, Tryptacin, sleep tablets, other products	Carlos Franco Assoc, NY (as mktg res consultants)
F. C. Russell Co, Cleve	Rusco, Thermoseal windows, doors	McCann-Erickson, Cleve

The facts behind WHO-TV!



WE could write a book about the facts behind WHO-TV—but from an advertising view-point, it boils down to this.

As of March, 1954, the Iowa Radio-Television Audience Survey showed that 56 out of every 100 Iowa families owned television sets. Today we estimate that WHO-TV's coverage area in Central Iowa has well over 300,000 television sets—viewed by 566,300 city people, 545,100 rural people.

Ask your Free & Peters Colonel for all the WHO-TV facts.

WHO-TV

Channel 13 • Des Moines



Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Free & Peters, Inc.
National Representatives

NBC Affiliate



Roger Bumstead — *Media Director, David J. Mahoney, In*
Bob Howard — *Radio Salesman, NBC Spot Sal*
Martin Killeen — *Vice President in Charge of Sales, White Rock Cor*
Alfred Y. Morgan — *President, White Rock Cor*
David J. Mahoney — *President, David J. Mahoney, In*
Cal J. McCarthy, Jr. — *Vice President & Account Executive, David J. Mahoney, In*
Sal Sottile — *Sales Promotion Manager, White Rock Cor*



SPOT

WHITE ROCK AND ITS AGENCY,
DAVID J. MAHONEY, INC., ARE SOLD ON SPOT
AS A BASIC ADVERTISING MEDIUM

To win an increased share of the peak warm weather beverage market, White Rock puts more than 50% of its advertising budget into Spot Radio.

On stations represented by NBC Spot Sales, additional sales impact is gained through all-out merchandising support . . . including powerful "Chain Lightning" displays in over 1,200 New York super markets.

Complete flexibility, your sales messages delivered where and when you require, is one reason Spot can sell for you on the stations represented by NBC Spot Sales . . . in eleven major markets accounting for 45% of the nation's retail sales.

More advertisers are Sold on Spot because more customers are Sold on Spot . . . and some spots are better than others!

NBC SPOT SALES

30 Rockefeller Plaza, New York 20, N. Y.
Chicago Detroit Cleveland Washington San Francisco
Los Angeles Charlotte Atlanta* Dallas**

**Bomar Lowrance Associates*

Representing RADIO STATIONS **WMAQ** *Chicago* **KNBC** *San Francisco* **KSD** *St. Louis* **WRC** *Washington, D. C.* **WTAM** *Cleveland* **WAVE** *Louisville* **KGU** *Honolulu* **WRCA** *New York and the* **NBC Western Radio Network**

Representing TELEVISION STATIONS **KSD-TV** *St. Louis* **WRC-TV** *Washington, D. C* **WNBK** *Cleveland* **KPTV** *Portland, Ore.* **WAVE-TV** *Louisville* **WRGB** *Schenectady — Albany — Troy* **KONA-TV** *Honolulu* **WRCA-TV** *New York* **WNBQ** *Chicago* **KRCA** *Los Angeles*

CAPITAL TYPES #7



THE BUDGET WATCHDOG

Grunts when he slashes appropriations (with a short diagonal pencil stroke). Girls in the office find him lovable. Rumored to be a Big Man around the poolroom.

Advertisers in Washington who keep a watchful eye on their own budgets depend on WTOP Radio for (1) the largest average share of audience (2) the most quarter-hour wins (3) Washington's most popular local personalities and (4) ten times the power of any other radio station. No matter what the size of your budget, you can count on capital sales results from the Capital's top station.

WTOP RADIO

Represented by CBS Radio Spot Sales



Larry Mack looks over Janis Paige, decides actress doesn't need Slenderella

Mr. Sponsor

Lawrence L. Mack

President
Slenderella International, New York

In the few short years since Larry Mack, president of Slenderella, had a table built that allows women to slenderize without taking off their clothes, Mack's Slenderella salons have grown into a $12 million a year business.

"The medium that helped our growth more than any other is radio," says Mack. This year he intends to put some $600,000 out of his $1 million budget into radio to promote his 75 Slenderella salons throughout the country.

Mack is adding salons at the rate of three a month, expects to further increase his revenue through a system of licensing everything from low-calorie foods to clothing. He expects to more than double his advertising budget for 1956.

"Our advertising philosophy has remained constant," says he. "We continue using a high frequency of early-morning d.j. participations on radio. Local male personalities deliver our commercials in their own style from the fact sheets our agency, Management Associates of Connecticut, provides. Let's face it—when it's a question of looks, men listen to women and women listen to men."

Last June Mack translated this same approach into tv on a test basis, with a series of film commercials produced by Sarra. While the video shows girls in various situations going through basic dance movements, the voice-over is a man's. These commercials were tested on KTTV and KNX-TV, Los Angeles and WRCA-TV, New York, at a frequency of 12 minutes weekly per station.

"The results convinced us that we cannot ignore tv," says Mack. He is now scouting around for a five-a-week daytime half-hour network tv show to sponsor eventually, expects that tv will account for some 30% of his total budget by end of 1955.

"The problem in the slenderizing business to date has been one of lack of prestige," says Mack. "We're trying to do two jobs beyond direct sales with our advertising: (1) to make reducing 'socially acceptable'; (2) to make Slenderella a generic term for such socially acceptable reducing."

When not dealing in female inches and poundage, Mack can be found motor boating somewhere close to his Stamford, Conn., home, with his wife and two kids. ★★★



greater Nashville watches channel **5**

Channel 5 leads all Nashville in share of television audience growth. For availabilities, check The Katz Agency, our national representatives.

the CBS station for 62 Tennessee and Kentucky counties—a billion dollar market reached by Nashville's highest towered, maximum powered station. In addition to complete Nashville coverage, WLAC-TV delivers a consistently clear signal to an area that's "fringe" to others, "basic fabric" to channel 5. This exclusive WLAC-TV bonus area contains at least 43,000 families with tv sets, bringing our total coverage to a potential quarter million families.

WLAC-TV

100,000 watts • channel 5
CBS Basic Affiliate
Nashville, Tenn.

For availabilities, check our national reps, The Katz Agency.

IMPORTANT
Baltimore
FACTS

BALTIMORE has the largest straw hat plant in the world. ★

★ BALTIMORE has the largest tidewater steel plant in the world.

BALTIMORE has the largest copper refinery in the world. ★

★ BALTIMORE is the largest maker of venetian blinds in the world.

BALTIMORE has the largest superphosphates plant in the world. ★

★ BALTIMORE has the largest producer of spices and extracts.

BALTIMORE has the largest plant in the world for the manufacture of long distance cable. ★

★ ★ ★

Baltimore's FIRST TELEVISION STATION

FIRST ON AIR—October 27, 1947
FIRST WITH VIEWING AUDIENCE—231 Quarter-hour Firsts*
FIRST WITH SUPER POWER—July 26, 1953
FIRST WITH COLOR—December 30, 1953
FIRST WITH REMOTE PICKUPS—2469 (as of July 14, 1955)

**Based on June 4-10, 1955 A.R.B. Survey*

The Baltimore facts shown herein are published with the consent of Miller Brothers, Baltimore's nationally famous restaurant.

CBS TELEVISION

WMAR-TV
★ ★ ★ ★
CHANNEL 2

SUNPAPERS TELEVISION, BALTIMORE, MD.
Represented by **THE KATZ AGENCY, Inc.**
New York, Detroit, Kansas City, San Francisco, Chicago, Atlanta, Dallas, Las Angeles

SPONSOR BACKSTAGE



by Joe Csida

Badly needed: air conditioning for tv studios

Mitch Ayres, conductor and musical director for the Julius LaRosa *Tv Top Tunes* show (CBS TV, Saturday, 10:00-10:30 p.m.), reached for the large bath towel on his music rack and mopped the moisture from his head, neck, chest and arms. The boys in the band imitated his gestures with handkerchieves. On the floor most of the crew members looked enviously at the boy on Camera One, who had had the good judgment to come to the studio in shorts. Eddy Arnold and Priscilla Wright, the two guests on the show, dripped through their first music rehearsals. And Julius, himself, seemed wan and haggard, and one wondered how he would ever rev up the personality necessary to carry off the show, as it should run.

It was 11:30 on Saturday morning, and CBS Television Studio 61, up on 76th Street and First Avenue was one huge oven. Between the heat created by the blazing sun outside, the oppressive humidity and the batteries of lights inside the studios it seemed to me a tossup whether all vital parties would still be alive by the 10:00 p.m. showtime. Of course they were, and the show, under the able ministrations of producer Lee Cooley, came off excellently.

A week previous I had sweated through the filming of a TVR Frank Luther was making for a network show in another CBS studio. CBS, I hasten to add, does not have a monopoly on blast-furnace type studios. Any worker in tv will recall, particularly through the last two or three weeks here in New York, moments and hours when it just seemed impossible to turn in the job required, or indeed even to survive the heat.

I do not bring this up merely to add to the moaning and wailing over the hot spell. I take it up here because I think it remarkable that in an industry such as tv, which is fundamentally nothing more nor less than an electronic miracle of the first order, the scientific and engineering brains have not yet been able to (or possibly haven't had time to) find a solution to the hellish working conditions in studios during the summer. I take up this SPONSOR space on the matter because I feel that the present situation is costing networks, advertisers and agencies untold and unnecessarily spent thousands and thousands of dollars. Neither technical crews, nor performers, nor producers, nor directors can do their jobs

(Please turn to page 76)

PUT MINE ON KSLA
CHANNEL 12–SHREVEPORT

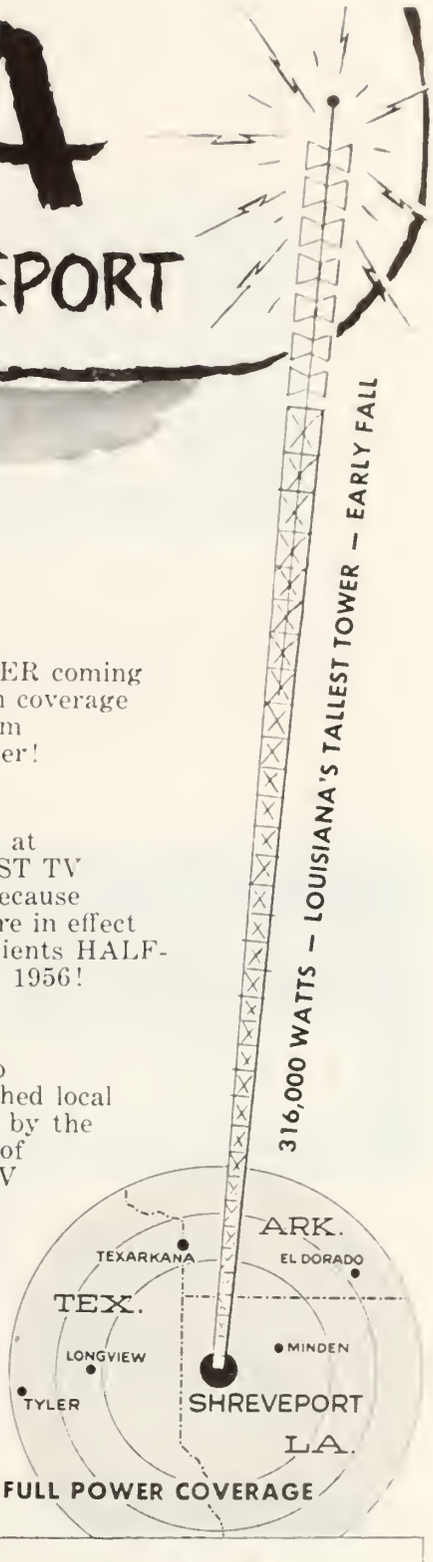


to win with FULL 316,000 WATTS POWER coming in early fall. Maximum coverage of the Ark-La-Tex from Louisiana's tallest tower!

to place advertising at Shreveport's LOWEST TV COST PER 1,000 because LOW 1955 rates are in effect for established clients HALF-WAY THROUGH 1956!

to show adjacent to CBS-ABC and established local programs . . . backed by the 19 months experience of Shreveport's FIRST TV station.

Let your Raymer Man put you on the inside track!



CBS TELEVISION NETWORK

ABC

KSLA CHANNEL 12
FIRST IN SHREVEPORT, LOUISIANA

PAUL H. RAYMER CO., INC. / NATIONAL REPRESENTATIVES

FROM MCA-TV FILM SYNDICATI

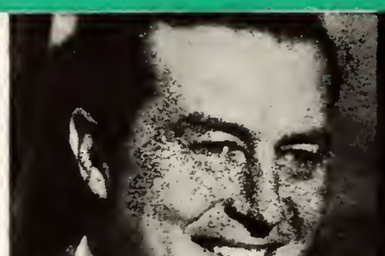
GENE AUTRY



RO

LLOYD C. DOUGLA

"DR. HUDSON'S SECRET JOURN



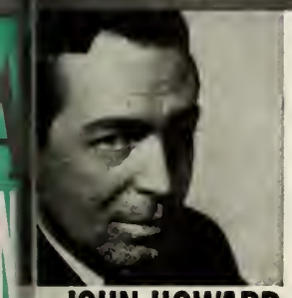
THE RAY

...the first top si

quality fall programming



OGERS



JOHN HOWARD

LLAND SHOW

to hit syndicated TV

56

HOUR-LONG FEATURES

Hand-picked, top budget Republic Pictures Corporation feature films (53 min., 20 sec.) starring Gene Autry and a cast of top supporting players. Immediately available for local or regional sponsorship.

67

HOUR-LONG FEATURES

Republic Pictures Corporation high budget productions (53 min., 20 sec.) starring Roy Rogers and featuring a well-known supporting cast. Immediately available for local or regional sponsorship.

39

HALF-HOUR FILMS

A brilliant new series of dramas taken from the best seller by Lloyd C. Douglas, internationally famed author of "Magnificent Obsession" and "The Robe." Immediately available for local or regional sponsorship.

52

HALF-HOUR FILMS

First-run in over 100 markets. Hilarious comedies featuring Ray Milland, one of America's most popular actors. Sponsored for two straight years by General Electric. Immediately available for local or regional sponsorship.

MCA TV

AMERICA'S NO. 1 DISTRIBUTOR OF TELEVISION FILM PROGRAMS

Film Syndication

SOW FOR EVERY PRODUCT . . . EVERY MARKET . . . EVERY BUDGET!

mbordo and His Royal Conodians • Mayor of the Town • Man Behind the Badge • ont • The Lone Wolf • Abbott and Costello • Where Were You? • Famous Playhouse of the Family • Space Ronger • City Detective • Heart of the City • Biff Baker, U.S.A. • Curtain Call • Follow That Man • Hollywood • I'm The Law • Playhouse 15 • Royal Playhouse and Counterpoint • Soldiers of Fortune • Telesports Digest • Touchdown •

In Los Angeles...

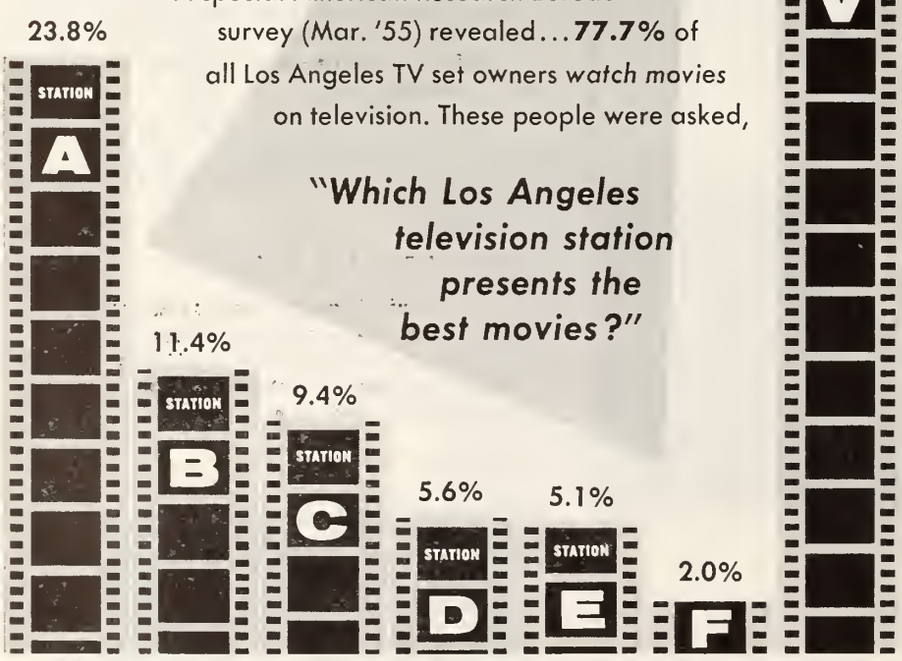
TV FANS ARE MOVIE FANS

Specifically...

KHJ-TV MOVIE FANS

A special American Research Bureau survey (Mar. '55) revealed... **77.7%** of all Los Angeles TV set owners *watch movies* on television. These people were asked,

"Which Los Angeles television station presents the best movies?"



Check your KHJ-TV salesman or H-R Television representative now for details on participating sponsorships available on KHJ-TV's award winning "Channel 9 Movie Theatre" and the new "Adventure Movie Theatre"

For your product story to reach America's second largest TV market, KHJ-TV presents two outstanding programs of all new "first time on TV" feature motion pictures, each programming the same big-name film six straight days each week.

Winner of 1954 Los Angeles TV Academy Award for *Best Entertainment Program*

Channel 9 Movie Theatre

"The Greatest Motion Pictures Ever Seen On Television"

Returns September 12th

All new, all great features starring

Ingrid Bergman, Claudette Colbert, Gary Cooper, John Garfield, Charles Laughton, Fred MacMurray, Edward G. Robinson, Joan Bennett, Dinah Shore, James Stewart, Loretta Young and dozens more.

Scheduled six times weekly—
9:00 pm to conclusion.

The format that made all
Los Angeles movie fans . . . KHJ-TV fans!

Adventure Movie Theatre

"The New Program With Family Appeal"

123 Republic Studios feature pictures starring
America's two greatest movie heroes—
GENE AUTRY and **ROY ROGERS**
six times weekly—7:00 to 8:00 pm

Starts August 29th

KHJ-TV
CHANNEL 9
LOS ANGELES, CALIFORNIA



1915 From the start, Hollywood publicists have vied for "free" film promotions



1955 Tv is a movie pressagent's dream come true today. "Steve Allen in Movieland" stunt covered nation with free Universal plugs

Should Hollywood get it for free?

Movie "trailers" on network tv can cheapen medium, many admen warn

by Charles Sinclair

Each week this fall, some 70 million "home commercial impressions" will be made via network television by Hollywood's major studios. And the "selling"—of new movies—will be done at trifling expense to Hollywood.

About 40 million of these home impressions, by SPONSOR's conservative estimate, will come through the steadily burgeoning number of network tv programs produced directly by the big film makers for major sponsors.

In virtually every case, these shows have set aside a segment to be used as a "trailer" for other, non-tv films. Often, the segment will be as long—or longer—than the program's commercials for the regular advertiser.

Last year, there was one such show on the networks—*Disneyland*. This year, there will be four more, involving a second Disney show, *Mickey Mouse Club*, and programs from Warner Brothers, M-G-M and 20th Century-Fox. Similar programs with Columbia Pictures and Universal are in the discussion stage. Still more are under wraps. All have movie "plugs."

An additional 30 million home impressions each week will probably be garnered from another source—the "free" tie-up with an existing show. These include now-standard movie exploitation stunts like the full-program "salute" to a new movie (Godfrey's "preview" of "Strategic Air Command" or the Ed Sullivan "salutes").

problem

The networks and advertisers who bought the Hollywood shows are enthusiastic but storm warnings are already being hoisted.

Tv critics—from John Crosby and *TV Guide* to Nick Kenny — have panned a number of recent tv-Hollywood tieups (notably *Allen in Movieland*) as being "straight commercials" and "a violation of the industry's own code." Admen in agencies and client offices are beginning to ask "Will these movie tieups build tv audiences? Or will they entice audiences by the millions into movie theatres and away from tv? And, moreover, will this season's 'trailers' for movies come up to the high level set by Disney? Or will they pall on the public and play television for a sucker?"



1. Sullivan opened the door: December 1952 salute to Sam Goldwyn broke the tv-Hollywood barrier, started present cycle of all-out movie exploitation and "free rides" on network tv shows



2. Trailers began with Disney: First studio to make major network tieup was Disney. Four "majors" are now in tv act. Portion of shows is reserved for "trailers" as part-price for big names

The movie "angle": Back in 1952, 20th Century-Fox president Spyros Skouras stated that tv was "the natural enemy of the motion picture industry." This attitude pretty well summed up the general Hollywood view.

Today the attitude has mellowed, but it hasn't really changed—at least, not as long as the major studios make the bulk of their revenue from theatrical showings.

The movie majors do plenty of advertising, for example, but it's mostly in print. There isn't one single network tv show sponsored by a major picture firm although spot tv has been used sparingly—and successfully.

Why the rush to tie up with tv programing?

The answer brings up one of the chief objections admen are currently raising to the movie studio beachhead in tv.

The Hollywood majors follow Nielsen ratings and Trendex figures with the thoroughness of a P&G. They keep close tabs on program and personnel changes. They follow tv program price trends like Wall Streeters following the market reports.

But, except for Hollywood producers who turn out footage basically for tv showing only, movie companies see television as a top-notch exploitation, not advertising, medium for themselves. Tv is great—if it's free.

The filmdom moguls make no secret of their promotional approach to tv. Said Loew's Inc. (M-G-M) president Nicholas Schenck recently:

"Here at M-G-M we have made a study of tv and have in mind the point-of-view of motion picture exhibitors. We are now evolving a program which will be good popular entertainment and will serve the mutual interest of our customers and ourselves. A portion of our *M-G-M Parade* will be devoted to information about the studio's forthcoming pictures to be played exclusively in motion picture theatres."

Vanishing frontiers: Questions about the possible long-range effects of tv's new "trailer pattern" are being raised at a time when the teaming of Hollywood and television has arrived with sudden fury.

Just five years ago, the line between Hollywood's major studios, with their talent pool and feature backlogs, and big-time television, the competitor, was as sharply drawn as the Iron Curtain. Today, as part of tv's growing tieups with every form of show business, the line has become as diffused as the Los Angeles City Limits. For example:

• *Movies-into-tv:* The fall crop of studio-produced shows are Hollywood's latest tv marriage. But the romance isn't brand-new. *Disneyland*, now in its second season, has been a huge success as an audience-builder for its sponsors' commercials and as an exploitation medium for Disney's theatrical showings of "Davy Crockett" and "Twenty Thousand Leagues." Columbia Pictures, through subsidiary



3. Now Hollywood gets 70 million weekly impressions: Through regular shows and program tieups, such as Colgate "preview" of Jack Webb's "Pete Kelly's Blues," movies receive huge amount of cross-plugs

Screen Gems, has become one of tv's top suppliers of film programing. Republic Pictures has a bustling tv subsidiary. Paramount, which owns KTLA, has an interest in York Productions, which packages *Colgate Variety Hour*. A number of top independent producers are in tv and feature movies almost interchangeably; a good example is Joe Kaufman, who shot a *Long John Silver* feature film and tv series simultaneously.

• *Tv-into-movies*: Broadcasters and tv film firms are moving in on the movies, including theatrical distribution. General Teleradio made headlines last month when it acquired control of Howard Hughes' RKO Radio Pictures Inc. GT's Tom O'Neil is now in a position to make movies for tv and theatres, and to sell RKO's big picture backlog to either or both. CBS TV is working out a $3,000,000 deal with Orson Welles to make 90-minute color movies in Europe for tv showing and later theatrical distribution. NBC TV has struck up a $700,000 deal for the "first run" rights to "Constant Husband" and "Richard III" as network spectaculars, and to be involved in later theatrical "second runs." ABC TV has a financial interest in the new Disneyland amusement park. Tv film maker Sheldon Reynolds will shoot a feature version of his *Foreign Intrigue* series. Many more deals are in the works.

• *Talent merry-go-round*: Actors, writers, directors and others in the "talent" field now cross and re-cross the Hollywood boundary with the ease of crossing the street. Desi Arnaz and Lucille Ball have made one feature film, have just wrapped up another. So has Jack Webb, who's made features of his *Dragnet* and *Pete Kelly* series. Stars like David Niven, Dick Powell, Ida Lupino, Charles Boyer, Ella Raines and many others have formed their own tv film production units. At the same time, tv talent and properties—from George Gobel (signed to play in a remake of "The Lady Eve") and Paddy Chayefsky's *Marty* (currently a box office hit in its feature film version) are becoming major feature film draws.

It's against this background—where both television and the feature movie industry are dealing from a position of real strength and each is supplementing the other—that the new question of Hollywood's "trailers" on tv is being raised.

Obviously, the major studios are in a position to demand—and get—picture credits and plugs as part of the price tv must pay for the marquee value of Hollywood names.

Obviously, with tv's dynamic impact on the American public a proved fact, studios must be on their toes.

And, tv has grown its own crop of star names and top producers who would love to see the Hollywood newcomers fall on their face. Hollywood has no desire to do so.

(*Please turn to page* 102)

Familiar movie formula of planting guest star in exchange for movie credits has been brought to new high polish on tv, as in Marilyn Monroe's visit to CBS TV's "Person to Person"





Madame Rubinstein

Madame Rubinstein wo

With an estimated $1,400,000 now going into spot televi

The tall dark-haired beauty rose from the night club table. Her surprised companions followed her shapely figure as she made her way regally across the floor to the bandstand. The bearing and sinuous grace which had made her a popular model seemed heightened by that self-conscious dignity which often only disguises the inebriate's effort at self-control.

She stopped before the grinning band, her hips swaying suggestively to the music. Casually she beckoned for a trumpet—it was handed to her. Tentatively, she put the instrument to her lips. In a moment the scene was transformed, as the proud brunette tore madly into a wild jam session.

This was one of the high moments of the British film *Genevieve*, which recounted the comic exploits of lovers of ancient motor cars. Among those impressed with the effect achieved was the tv head of a New York agency. It drove home a lesson, which he expresses in these words:

"It's lovely to see a lovely girl, but it's more memorable to see her doing something unusual."

The scene impressed Howard Connell of Ogilvy, Benson & Mather enough to spark one of the most unusual tv commercials yet made, the new Helena Rubinstein Color-Tone Shampoo production which will begin its national spot run next month.

Even in its unfinished work-print stage, the commercial gives promise of creating discussion in ad circles. It features five pretty Rubinstein girls, one for each hair shade. Each girl plays a musical instrument during her appearance. In the background the distorted shadow of a man on a screen plays the same instrument in a symbolic male counterpoint.

The Rubinstein commercial comes out of an agency which in its brief existence has caught the eye of Madison Avenue with off-beat copy slants, among them the Man in the Hathaway Shirt and the bearded representative of Schweppes Quinine Water, Commander Whitehead. But where these were print-conceived, the latest agency creation is a tv conception all the way.

Appropriately enough, tv gets the major chunk of the ad budget. SPONSOR estimates the firm will spend about $1,400,000 on spot this year. Spot tv offers Helena Rubinstein the chance to match coverage

Lavish shampoo commercial strives for aura of elegance and class, cost $9,000-$10,000 to produce, SPONSOR estimates. Giant bottles, before which top models gyrate, are largest pieces of plexiglass ever manufactured, cost $200 each. Music track cost about $2,500



...ass audience with class tv approach

...etics firm spares no expense to strike right note of elegance in commercials

with distribution; her market is primarily the metropolitan area.

And the demonstration aspect of the medium makes it ideal for this cosmetics line, according to agency account executive Mrs. Eleanor Dean.

As with the Rubinstein products, there is an effort to develop a quality connotation for the commercials. Neither client nor agency is basically concerned with economy, on the grounds that the final result you seek is too important to jeopardize by settling for second best. This does not, of course, mean that extravagance should be the rule, but that high cost should not stand in the way of perfection.

For example, the Color-Tone Shampoo commercial now running, featuring the giant bottles, cost $9,000 to produce. In the sound-track alone $2,500 was invested.

How far must you go to get what you want? According to agency tv head Howard Connell—till you get it. The story-board called for bubbles, a symbol of the light and frothy. Standard bubble-producing methods somehow did not give the desired effect. Someone recalled seeing a bubble machine in operation during Macy's annual Easter Parade on Fifth Avenue. Macy's was asked to check records, found that it had rented the machine from a New Jersey inventor.

That New Jersey man was located and two machines were rented for the production (see picture at right).

The story-board called for the use of six-foot bottles. But no such were available, nor could they be made up by standard prop sources. Finally, the corporation which makes most of the plexiglass in the United States, was given an order for five giant bottles at a cost of $200 per. The company reports that the six-foot bottle represents the largest piece of plexiglass ever made in this country.

So finicky is the agency that it claims to supply most of the props directly rather than rely on the film producer or other outside sources.

For the opening shot Connell wanted a gurgling fountain. Of fountains there is plenty of stock footage, but none satisfied. Where do you find a fountain to fit your feeling for mood and line? A long search was instituted. It was found, and photographed.

How the client feels about the expense of such efforts is revealed by this story of her reaction to a story-board. Madame Rubinstein, not feeling well at the time, received the agency contingent in the bedroom of her three-story Park Avenue apartment. The story-board was spread across the bed and she perused it with obvious pleasure. She looked up at the agency man and said: "Why don't you put something about Paris in it? It would be nice."

The agency man explained that the time of the commercial could not be permitted to exceed a minute. Before accepting the inevitable Madame Rubinstein grinned and said: "Buy a little extra time. Don't worry. I'll pay for it."

But is the effort and expense worth it? Does it make any difference if the fountain is just so, or if the bubbles are of a slightly different character? After all, the shots are on the tv screen only momentarily.
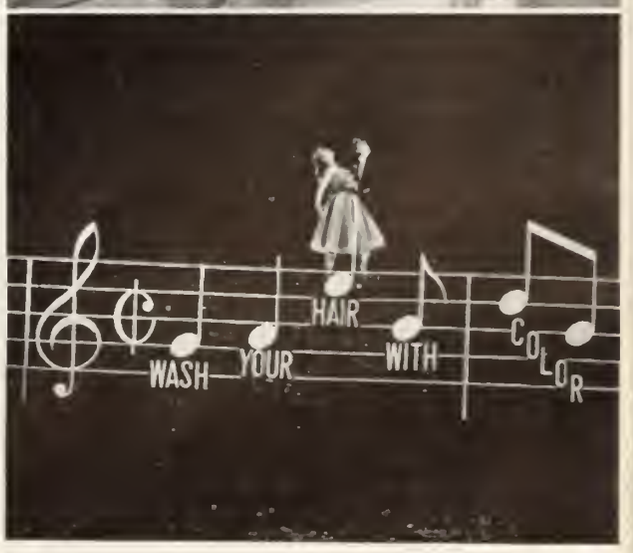
It is a Connell conviction that the detail is everything. Only when all the so-called details are right, he maintains, do you achieve the desired *look* and *sound*. "These are almost as important as the sales message," he says. "You can't divorce one from the other."

Impressive sales results back up this attitude. In a number of markets the Color-Tone Shampoo tv commercial has

(*Please turn to page* 99)







Unusual action makes you remember five beauties in new shampoo commercial as each plays different musical instrument

Attention to detail is key to total effect; search for bubble machine was long, finally located in New Jersey at home of inventor

Hollywood scale is duplicated if necessary, as in opening shot, which required use of specially built gigantic set at right

ABC

Flexibility provisions

Lineup flexibility: No must-buy requirements. A variety of state and regional networks are available, such as 17 stations in New York or California, 26 in New England, 16 in Minnesota-Iowa region, 18 in Montana-Idaho-Wyoming-Colorado region. Client does not have to buy all stations in regional lineups.

Segmented programing: Minute announcements available in such shows as "When a Girl Marries" during the day and "Benson's Hideaway" at night. Also offering half of 15-minute shows with 90 seconds of commercial. Martin Block available in quarter hours. Single days of 15-minute strips can also be bought.

Five-minute shows: A number of five-minute shows are available in various-sized packages at night, during the day, during weekends. A nighttime group can be bought in packages of 10, 15, 20 or 25 shows with discounts provided for frequency. Web will sell these and other five-minute news shows on the hour and half-hour.

Cut-ins: No charge, except for AFTRA fees.

CBS

Flexibility provisions

Lineup flexibility: Two plans are offered. The Standard Facilities Plan requires the advertiser to buy the basic network "plus such other stations as are required to compose a network satisfactory to CBS Radio." These requirements differ according to time periods. Under the Selective Facilities Plan advertisers may buy any lineup of stations "acceptable to CBS Radio" without sectional or quantity group requirements. However, the program must be made available to the full network and CBS can sell stations not bought to non-competitive products.

Segmented programing: Minute announcements available in "Disk Derby" and "Tennessee Ernie." Six-minute program segments of "Amos 'n' Andy Music Hall" and 15 minutes of Author Godfrey are sold. Web is selling shared sponsorship in some 15-minute strips with 90 seconds of commercial. Single days of some 15-minute strips can be bought.

Five-minute shows: Network will tailor five-minute strips where they can be fitted in.

Cut-ins: Station charge in addition to AFTRA fees.

Are you up on all the ways you can buy net radio?

Short lineups, short shows, segments, cut-ins are among them

Sure, you know radio networks are flexible, but do you know what you can do with them?

If you were planning a campaign to spark sales action in weak markets, would you know how selective you can be in choosing stations?

If you wanted to buy a saturation campaign, and you wanted to scatter your shots as widely as possible, would you know to what extent you could buy less-than-whole programs and thus get maximum dispersion?

The answers to these and many other questions on web flexibility are by no means the same at all networks. As a matter of fact, the increasing flexibility of network radio has made buying it a wee bit complicated in recent years. Network radio used to be fairly rigid, so far as buying patterns went, but, at least, they had the virtue of simplicity. Today, the network buyer must familiarize himself with a variety of buying possibilities. The combinations and permutations possible in reaching network radio audiences are seemingly endless, but you can't know which ones are best unless you know what you can do. In this story, SPONSOR presents some of the highlights of network flexibility.

The flexibility of network radio has made it more competitive with other media. For network radio now has the look of a national medium with the utility of a local one. This means it is competitive with newspapers as well as magazines. It can saturate the entire country with messages about the virtues of Calabash soap, while at the same time (and during the same program) remind Amarillo, Texas, that Calabash detergent is best in hard-water areas.

Some of the new radio network buys are good illustrations of the various facets of network flexibility and show

which way the wind is blowing. For example:

• General Foods has started a campaign for Instant Swansdown cake mixes. It is on for eight weeks on around 50 CBS Radio outlets. Y&R has bought for its client part of seven daytime soap operas. Not only has CBS sold less than the full strip (GF bought either two or three days of each) but the web sliced the soapers horizontally so that GF has half of each 15-minute period. The sponsor, in other words, bought 18 7½-minute segments. Last year a deal like this on CBS Radio would have been improbable; two years ago it would have been impossible; three years ago it would have been incredible.

• Brown & Williamson recently signed up on NBC for six five-minute newscasts plus one day (Tuesday) of the *Fibber McGee and Molly* strip (two of the newscasts plus the *Fibber McGee* sponsorship were renewals). The newscasts are scattered all over the weekday nighttime map, are on every day except Tuesday. B&W bought Kenneth Banghart at 10:15 Monday, 8:55 Wednesday and 9:00 Thursday, bought Bob Wilson on 10:15 Wednesday, 9:55 Thursday and 9:55 Friday. This scatter buying is typical of the way network radio is bought and its flexibility these days.

Network flexibility can be divided into five categories: (1) the flexibility in lineups, with must-buy lineups pretty much a thing of the past, (2) the flexibility of segmented programing, allowing sponsors to buy parts of shows, and different-sized parts at that, (3) the flexibility of different-sized announcements, permitting the sponsor to choose the length most suited to his product, (4) the flexibility of short-term and seasonal buying, with the old 13-week cycle no longer a requirement, and (5) the flexibility of cut-ins, which permits advertisers to use different commercials at the same time. Except for cut-ins, all these flexibilities are recent developments.

Let's take them in order.

Lineup flexibility: You can have almost any kind of network you want these days. In its presentation, "New Patterns," CBS Radio illustrates what it can provide.

Amoco, which sells only in the east has two East Coast lineups, which don't go any farther west than Florida. The firm buys three out of five days of *Edward R. Murrow and the News*. It has also bought for the summer a one-hour Sunday show, *Rhythm on the Road*, aimed at motorists. This one-hour purchase, like that of *Woolworth Hour*, is unconventional buying on network radio these days.

Another example is Corn Products, which bought *Wendy Warren* on a southern lineup running from Virginia to Texas. Corn Products has five minutes, Monday through Friday, on *Wendy Warren*, a 15-minute show.

Hamm Brewing combines a regional network with seasonal selling and scatter buying. For an April-to-September campaign, Hamm has bought a series of five-minute sports roundups, all of which are sponsored only in the Midwest. The roundups consist of two nighttime strips, one at 7:00 and one at 10:00, plus a show on Saturday at 6:55 and one on Sunday at 5:30.

All three advertisers bought via the CBS Selective Facilities Plan. Under this plan there are no specific groups of required stations. The proposed

(*Please turn to page 88*)

MBS

Flexibility provisions

Lineup flexibility: No must-buy requirements, except for participation shows. Web will assemble short and regional networks "within reason."

Segmented programing: Clients can buy minutes in Multi-Message Plan shows at night, "Sgt. Preston," "Nick Carter." "Queen for a Day" can be bought in 15-minute segments. Single days of 15-minute strips can be bought if the advertiser wishes to do so.

Five-minute shows: Under run-of-schedule plan client can buy one or more five-minute shows to be run by stations within any time during pre-selected periods. These periods are 8:00 a.m. to 1:00 p.m., 1:00 to 6:00 p.m., 6:00 to 11:00 p.m. There is separate price list for these shows.

Varied-length announcements: Web offers following size announcements on "Keepin' Company": one minute, 45 seconds, 30 seconds, 20 seconds, six seconds. Six-second system cues are also available.

Cut-ins: No charge except for AFTRA fees.

NBC

Flexibility provisions

Lineup flexibility: No must-buy group requirements. There is a dollar minimum for all lineups in network option time. This is 75% of the gross billing for the full web during the time period bought. On certain participation shows, client must take the network "as is." NBC can sometimes clear short or regional networks for clients in station option time.

Segmented programing: "Monitor" offers announcements for sale to national advertisers during network option time on weekends. "National Radio Fan Club" sells segments in 15 minutes and multiples. Minutes can be bought on two 25-minute daytime shows—"Second Chance" and "Wonderful City"—and on two 15-minute nighttime shows —"Fibber McGee and Molly" and "Heart of the News." Shared sponsorships on 15-minute shows can be bought by advertisers if both halves are sold.

Varied-length announcements: "Monitor" offers the following: one-minute, 30-second, six-second announcements or combinations of sizes.

Cut-ins: Station charge in addition to AFTRA fees.

Final B&M gain of 9

First media test ever reported openly in a trade paper is ove



THROUGH 22 JULY 1955
WITH 26 WEEKS OF TV USED
GREEN BAY AREA B&M SALES
TOTALED **22,547** DOZEN

THROUGH 22 JULY
1954 WITH NO TV USED
GREEN BAY AREA B&M SALES
TOTALED **11,348** DOZEN

The first media test in advertising history ever to be reported in a trade paper as it happened is over—and television has scored a 98% increase in sales within 26 weeks. Said W. G. Northgraves, advertising manager of the Burnham & Morrill Co., which sponsored the test in the Green Bay, Wis., area for its oven-baked bean and brown bread products:

"The results are unbelievable. They far exceeded our most optimistic expectations. We had been in this market for at least 15 years and our bean sales were fixed at a low level. Now after 26 weeks of television B&M beans have won acceptance by distributors as a live item. This can be attributed with complete assurance to television."

Results of the B&M tv test campaign have been reported in each issue of SPONSOR exclusively since 21 February, providing a closeup look at product progress. The television station which carried the campaign, literally putting its reputation as a selling force up on the block, is WBAY-TV, Green Bay, Wis. It was the station's general manager, Haydn Evans, who worked with SPONSOR over a period of several years to find a client who would be willing to participate in a history-making open test. The station carried six one-minute announcements weekly for B&M beans and brown bread, aired mainly during afternoon and morning time. Cost of the campaign was $12,500 for the 26-week period.

The test campaign is unique for more than the fact that it's the first known to have been reported publicly in a trade paper. It's also remarkably clean cut. Last year no television or other form of national advertising was used by B&M in the Green Bay area. This year every factor that could influence sale of the product was kept as it had been. But television was added. Any sales result which followed, therefore, could be attributed to television without the usual concern of the national advertiser over his ability to trace sales results to media.

f 9 nbelievable," says ad manager

is ove t convinced tv can change regional eating habits

In a future issue (5 September) SPONSOR will present a complete analysis of the significance of the B&M test as seen by the sponsor, its new agency, (Dowd, Boston and New York), and the broker in Milwaukee. But here, immediately following final tabulation of results, is the brief picture of what the B&M test signifies:

1. It shows that television can take a high priced product which is in full distribution (the B&M beans) and transform it from a slow-mover to an item consumers seek out.

2. It shows that television can take another product virtually unknown in a market (the B&M brown bread), increase its distribution and multiply its sales many times over.

3. It shows that these results can be attained without extra merchandising or point-of-sale activity of any kind.

4. It shows that television advertising can be far more effective as a stimulant to sales than a price reduction. (Of this, more later.)

Here are the final wholesale-level figures from which these conclusions are drawn:

- Last year from 1 January through 22 July, B&M sales in the test area for two sizes of beans and brown bread totaled 11,348 dozen.
- This year sales in the same period were 22,547—or 98% higher.
- Sales increase for the oven-baked beans alone was 77%.
- Increase for the brown bread alone was 506%.

The increase for the brown bread hit this height because it's an item which previously had poor distribution and got into the stores this year only because of television. It goes without saying that anytime you put a brand into good distribution for the first time your sales climb will show up as spectacular. (In numerical terms the brown bread went from 550 dozen sold last year to 3,324 sold this year.)

But the increase for the oven-baked beans is considered no less spectacular by the Portland, Me., firm simply because of the many difficulties this product faces and because it was in good distribution when the test began.

The B&M oven-baked bean is the highest-priced bean by far sold. It's the Cadillac of beans.

While oven-baked beans are the big sellers in New England, they were known only to a select circle of consumers in the Green Bay area. Most consumers in the area are accustomed to the low-cost cooked-in-the-can bean (Heinz, Campbell, et al).

Your job, therefore, is one of changing a fixed eating habit by convincing the housewife that slow oven-baking imparts a flavor which is worth spending more for. You are virtually trying to sell a staple like baked beans as a gourmet item.

Usually when a company takes on a job like this it will set up a coordinated campaign embracing mailings and stunts for the trade: point-of-sale promotion: in-store demonstrations;

(*Please turn to page* 114)

FINAL FIGURES

B&M SALES 1 JAN.-22 JULY 1954 VS. 1955

Sales by dozens of B&M beans and brown bread at wholesale level†	18 oz. 1954	18 oz. vs. 1955	27 oz. 1954	27 oz. vs. 1955	brown bread 1954	brown bread vs. 1955
AREA A (50-mile radius of Green Bay)						
1. MANITOWOC, WIS.	290	**520**	230	**130**	0	**111**
2. OSHKOSH, WIS.	380	**610**	155	**291**	10	**120**
3. APPLETON, WIS.	800	**2,126**	805	**1,112**	250	**1,000**
4. GILLETT, WIS.	240	**470**	270	**540**	20	**160**
5. GREEN BAY, WIS.	1,940	**3,830**	1,640	**2,700**	60	**1,170**
6. MENOMINEE, MICH.	270	**690**	9	**95**	60	**130**
TOTALS A	3,920	**8,156**	3,100	**5,171**	400	**2,694**
AREA B (50-100 mile radius of Green Bay)						
7. FOND DU LAC, WIS.	160	**320**	115	**205**	0	**30**
8. STEVENS POINT, WIS.	490	**796**	335	**585**	10	**180**
9. WAUSAU, WIS.	480	**640**	110	**177**	20	**70**
10. NORWAY, MICH.	410	**650**	700	**775**	10	**150**
11. SHEBOYGAN, WIS.	405	**810**	328	**590**	80	**170**
12. WIS. RAPIDS, WIS.	170	**220**	65	**123**	0	**30**
TOTALS B	2,115	**3,436**	1,663	**2,460**	150	**630**
TOTALS A and B	6,035	**11,592**	4,763	**7,631**	550	**3,324**

Grand total 1 Jan.-22 July 1954: 11,348 dozen cans

Grand total 1 Jan.-22 July 1955: 22,547 dozen cans

†Television campaign began 24 January 1955

Fall tv network lineup

Nighttime changes from '54-'55 season near 100

The fall picture on the tv networks is still changing. Since the nighttime chart below appeared last (in the 11 July SPONSOR), there have been some 20 changes in sponsorship, show titles and status of time slots. The number of changes is nearing 100. The networks still convey a feeling of tentativeness about their fall schedules, a sort of "you-know-tomorrow-this-may-all-be-changed" attitude.

To run down the networks alphabetically . . .

ABC TV continues to show healthy activity as the fall draws near. Five more sponsors have entered its nighttime lineup since last month: the Serutan Co., General Foods, American Dairy, Ralston Purina and Dodge.

Serutan, via Edward Kletter, will sponsor *Ted Mack's Amateur Hour* Sundays 9:30-10:00 p.m. General Foods (through Benton & Bowles and Young & Rubicam) will bankroll the new *M-G-M Parade* on Wednesday nights, along with American Tobacco (previously, Delco Products had been reported in this slot).

American Dairy, via Campbell-Mithun, alternates sponsorship of *The Lone Ranger*, Thursdays, with General Mills. Ralston Purina (Gardner Advertising) takes over the Saturday night 8:00-9:00 p.m. slot one week in four to present *Grand Ole Opry* starting in October. Dodge Division of Chrysler (Grant Advertising) has come in with

Heavy type indicates new show in slot.
See footnote. Blank means show is not yet set.

SUNDAY

	ABC	CBS	NBC
7 pm	You Asked For It Skippy Peanut Btr. Div., Best Foods Guild, Bascom & Bonfigli Hy-L&F	Lassie Campbell Soup Hy-F BBDO	**It's a Great Life*** **Chrysler-Plymouth Dealers** **McCann-Erickson** **Hy-F**
7:15			
7:30	Movie of the Week* (tentative title) 7:30-9 Series of 35 British motion pictures	Jack Benny alt. with Private Sec'y Amer. Tobacco NY-F BBDO	**Frontier*** **(3 weeks in 4)** **Reynolds Metals** **NY-F Seeds**
7:45			
8			Colgate Sunday Hr. (3 weeks in 4) Colg.-Palmolive HY-L&F Esty Spectacular IN COLOR 7:30-9 (1 week in 4) Sunbeam, Perrin-Paus Maybelline, Gordon Best Louis Howe, D-F-S NY-L
8:15	Movie of the Week* 7:30-9 (cont'd)	The Ed Sullivan Show Lincoln-Mercury Dealers NY-L K&E	
8:30			
8:45			
9	Chance of a Lifetime* Emerson Drug L & N Lentherie, C&W NY-L	GE Theatre General Electric NY-L&F BBDO	Tv Playhouse Goodyear, Y&R Philco, Hutchins (alt. sponsors) NY-L
9:15			
9:30			
9:45	Ted Mack's Amateur Hour* Serutan Co Kletter NY-L	Alfred Hitchcock Presents* Bristol-Myers Hy-F Y&R	
10		Appointment with Adventure (tentative) P. Lorillard Y&R	
10:15	Break the Bank Dodge NY-L Grant		Loretta Young Show Procter & Gamble NY-F B&B
10:30		What's My Line? Remington-Rand Y&R Jules Montenier Earle Ludgin NY-L	
10:45	No network programing		
11			

MONDAY

	ABC	CBS	NBC
7 pm	Kukla, Fran & Ollie co-op Ch-L		
7:15	John Daly, News Miles Labs NY-L Wade	**Doug Edwards News*** **Amer Home Prods** **NY-L BB&T**	No network programing
7:30			Tony Martin Assoc. Prods., Grey; Webster-Chicago J. W. Shaw Hy-L 7:30-45
7:45	Topper* (tentative)	**Robin Hood*** **Johnson & Johnson, Y&R** **Wildroot, BBDO**	News Caravan R. J. Reynolds NY-L Esty
8			
8:15	Tv Reader's Digest Studebaker-Packard NY-L R&R	Burns & Allen Carnation, Erwin Wasey Goodrich, BBDO Hy-F	Sid Caesar (8-9; 3 wks in 4) Amer. Chicle, D-F-S Remington Rand Y&R Speidel, SSCB NY-L
8:30			
8:45	Voice of Firestone Firestone Tire NY-L Sweeney (simul) & Jamea	Talent Scouts CBS-Colombia, Ted Bates Lipton, Y&R NY-L	Producer's Showcase (Spectaculars) IN COLOR 8-9:30 (1 week in 4) Ford; RCA NY-L K&E
9			
9:15	Pee Wee King Show* co-op Cleve-L	I Love Lucy Procter & Gamble, BB&T General Foods Y&R Hy-F	Medic 9-9:30 (3 weeks in 4) Dow Chemical Hy-L MacManus John & Adams
9:30			
9:45	Medical Horizons* Ciba Pharm. J W Thompson NY-L&F	December Bride General Foods NY-L B&B	Robert Montgomery Presents 9:30-10:30 S. C. Johnson, NL&B Schick, K&E NY-L
10			
10:15		Studio One Westinghouse McCann-Erickson NY-L	Robert Montgomery Presents 9:30-10:30 (cont'd)
10:30			
10:45	No network programing		No network programing
11			

TUESDAY

	ABC	CBS	NBC
7 pm	Kukla, Fran & Ollie co-op Ch-L		
7:15	John Daly News Tide Water Oil NY-L Buchanan	**Doug Edwards News*** **Amer. Tobacco** **NY-L SSCB**	No network programing
7:30			Dinah Shore Chevrolet Dlrs Campbell-Ewald Hy-L
7:45	Warner Brothers Presents* (7:30-8:30) Liggett & Myers, Cunghan & Walsh GE, Maxon, Y&R Monsanto, NL&B, Gardner Hy-F	Name That Tune* Whitehall Div., Amer. Home Prods. NY-L SSCB; B-B-T	News Caravan R. J. Reynolds NY-L Esty
8			
8:15	Warner Brothers Presents* 7:30-8:30 (cont'd)	Navy Log* Sheaffer Pen, Russel Seeds Maytag McCann-Erickson NY-F	Milton Berle (13 shows) Martha Raye (13 shows) 8-9 Sunbeam Perrin-Paus RCA; Whirlpool Hy-L K&E
8:30			
8:45	Wyatt Earp* Parker Pen, Tatham-Laird General Mills NY-F D-F-S	You'll Never Get Rich* (Phil Silvers*) R. J. Reynolds; Esty Amana Refrig. Maury, Lee & Marshall NY-F	Bob Hope (8-8 shows) Dinah Shore (2 shows) Chevrolet Campbell-Ewald NY-L
9			
9:15	Make Room for Daddy Amer. Tobacco, SSCB Dodge, Grant NY-F	Joe and Mabel* Pharmaceuticals Kletter Carter, SSCB NY-F	Fireside Theatre Procter & Gamble NY-F Compton
9:30			
9:45	DuPont Theatre* DuPont BBDO	Red Skelton Pet Milk, Gardner; S. C. Johnson Hy-L NL&B	Armstrong Circle Theatre; alt. with Pontiac Hour* 9:30-10:30 Armstrong Cork; BBDO Pontiac MacM. J&A NY-L
10			
10:15	Name's the Same* Ralston-Purina Guild, Baseom & Bonfigli NY-L	The $64,000 Question* Revlon Prods, Norman, Craig & Kummel NY-L	Armstrong Circle Theatre; alt. with Pontiac Hour* 9:30-10:30 (cont'd)
10:30			
10:45	No network programing	See It Now (tentative) NY-L&F	Big Town* Lever Bros. SSCB, McC-E, OBM A.C. Spark Plug NY-F Brother
11			

*Refers to new shows, also shows which change time slots or network, including new shows and changes starting late this season. Where shows have multiple sponsors, agencies are listed in same order as clients. Originations: NY means New York, Hy means Hollywood, Ch means Chicago. L means live, F means film. All times EST.

the *Lawrence Welk Show* Saturdays 9:00-10:00 p.m.

On Sunday night, ABC has just announced, it will present a series of 35 top, full-length British motion pictures in the 7:30-9:00 p.m. slot. The stanza is tentatively titled *Movie of the Week*; sponsorship is not yet set.

CBS TV reports that the show to be sponsored by Pharmaceuticals Inc. and Carter Products on Tuesdays at 9:00 p.m. has been settled; it's *Joe and Mabel*, a situation comedy on film. The Ronson Corp., via Norman, Craig & Kummel — not Avco Manufacturing and Pharmaceuticals Inc., as previously reported—will bankroll *Doug Edwards News* on Wednesdays and Fridays 7:15 p.m. *See It Now* may or may not occupy the Tuesday 10:30-11:00 p.m. slot; and whether the 7:00-7:15 p.m. time period across the board will be local or network is still unsettled.

In its Thursday 10:30-11:00 p.m. slot, CBS has tentatively scheduled *Wanted*, a mystery-detective show; sponsorship is still open.

NBC TV's lineup stays intact except for two changes. R. J. Reynolds sponsors the *News Caravan* (7:45-8:00 p.m.) Monday through Thursday, and Plymouth, via N. W. Ayer, only on Friday (instead of on Wednesday and Friday as formerly noted). Campbell Soup's show on Friday, 9:30-10 p.m., will be called *Campbell Playhouse.* ★★★

DuMONT fall evening lineup at present comprises two sponsored shows only

In the midst of a revamping of its network operation Du Mont is seeking to sell sponsors on converting their shows to film via the video-film camera, the Electronicam. If successful, Du Mont shows would tend to be placed on a spot basis and its network character would be changed.

Professional Boxing, Mondays, 9:00 to conclusion
Co-op, origination: NY, live

At Ringside, Mondays, following boxing
Co-op, origination: NY, live

Studio 57, Tuesdays, 8:30-9:00
Sponsor, Heinz; Agency, Maxon
Origination: NY, live

Professional Football, Sunday afternoon
Origination: various, live
Sponsor, Atlantic Refining, Agency, N. W. Ayer

SDAY

S	NBC
	No network programing
ards Corp raig & Kummel	Coke Time Coca-Cola NY-L D'Arcy
agle* rship sat)	News Caravan R. J. Reynolds NY-L Esty
& His ds	Screen Directors' Playhouse* Eastman-Kodak NY-F JWT
Co.; Galler lotors;	Father Knows Best* Scott Paper NY-F JWT
ury rnett	
ionaire ila Bates	Kraft Tv Theatre Kraft Foods NY-L JWT
a Secret eynolds Esty	
Row er* e title) with el Hr.* lectris; Steel). BSDO	This Is Your Life Hazel Bishop, Spector Procter & Gamble Compton Hy-L

THURSDAY

ABC	CBS	NBC
Kukla, Fran & Ollie co-op Ch-L		No network programing
John Daly, News Tida Water Oil NY-L Buchanan	Doug Edwards News* Amer. Tobacco NY-L SSCB	
Lone Ranger General Mills D F S Amer Dairy Campbell-Mithun NY-F	Sgt. Preston of the Yukon* Quaker Oats Wherry, Baker NY-F & Tilden	Dinah Shore Chevrolet Dlrs. Campbell-Ewald Hy-L
		News Caravan R. J. Reynolds NY-L Esty
Bishop Sheen* Admiral Erwin, Wasey NY-L	Bab Cummings Show* R. J. Reynolds NY-F Esty	You Bet Your Life DeSoto Motor Div., Chrysler NY-F BBDO
Stop tha Music* Quality Jewlrs Neechi NY-L Gray	Climax (3 weeks in 4) Shower of Stars IN COLOR (1 week in 4) 8:30-9:30 Chrysler McCann-Erickson Hy-L	Tha People's Choice* (Jackie Cooper) Borden Co. NY-F Y&R
Star Tonight Brillo Mfg. NY-L JWT	Climax; Shower of Stars 8:30-9:30 (cont'd)	Dragnet Liggett & Myers NY-F C&W
	Four-Star Playhouse Singer Sewing; Bristol-Myers NY-F Y&R	Ford Theatre Ford Motor NY-F JWT
	Johnny Carsan Show* (10-10:30 or 10-11) Revlon, Norman, Craig & Kummel General Foods Y&R	Lux Video Theatre 10-11 Lever Bros. Hy-L JWT
No network programing	Wanted* (tentative) Sponsor to be set	

FRIDAY

ABC	CBS	NBC
Kukla, Fran & Ollie co-op Ch-L		No network programing
John Daly, News Miles Labs NY-L Wade	Doug Edwards News* Ronsen Corp Norman, Craig & Kummel NY-L	
Rin Tin Tin National Biscuit Hy-F K&E	My Friend Flicka* (sponsorship to be set)	Coke Time Coca-Cola NY-L D'Arcy
		News Caravan Plymouth NY-L Ayer
Ozzie & Harriet Hotpoint, Maxon Quaker Oats NY-F JWT	Mama General Foods NY-L B&B	Truth or Consequences* P. Lorillard Hy-L L&N
Treasury Men In Action* Chevrolet Cambell-Ewald NY-F	Our Miss Brooks* General Foods Hy-F Y&R	Life of Riley Gulf Oil NY-L Y&R
Dollar a Second Mogen David Wine Weiss & Geller NY-L	Crusader* R. J. Reynolds NY-F Esty	Big Story Amer. Tobacco; Simoniz NY-L&F SSCB
The Vise Sterling Drug NY-F D-F-S	Schlitz Playhause* Schlitz Brewing NY-F L&N	Campbell Playhouse* Campbell Soup BBDO
Dawn You Go* Western Union (alt. spansor) NY-L Albert-Frank-Guenther-Law	The Lineup Brown & Wmsn. Ted Bates Procter & Gamble Hy-F Y&R	Cavalcade of Sports 10 pm to concl Gilletta NY-L Maxon
No network programing	Person to Person Amoco, Katz Hamm Br, C-M Elgin, Y&R NY-L	Red Barber's Corner* (10:45 or at concl of fight) State Farm Ins. NY-L NL&B

SATURDAY

ABC	CBS	NBC
No network programing	Gene Autry Wm Wrigley Jr NY-F R&R	No network programing
Ozark Jubilee 7:30-9 co-op Springfield-L	Beat tha Clock Sylvania NY-L JWT	
Grand Ole Opry* 8-9 1 wk in 4 Ralston Purina Gardner Nashville-L	Stage Show* (Jackie Gleason) Nestle, Bryan Houston P&G, Compton NY-L	Perry Como* 8-9 Dormeyer, J. W. Shaw Int'l Cellucotton, FC&B Gald Seal Wax Campbell-Mithun Noxzema Chem. NY-L SSCB
Ozark Jubilee 7:30-9 (cont'd)	The Haney-mooners* (Jackie Gleason) Bulek NY-F Kudner	
Lawrence Welk Show* 9-10 Dodge Hy-L Grant	Two for tha Money P. Lorillard NY-L L&N	People Are Funny* 8-8:30; 3 wks in 4 Toni; Paper-Mate Hy-F FC&B
	It's Always Jan* (3 wks in 4) 9:30-10 Procter & Gamble NY-F Compton	Texaco Star Thr (Jimmy Durante) 9:30-10; 3 wks in 4 Texas Co. Hy-L&F Kudner
	Ford Star Jubilee* 10 shows, most IN COLOR (1 wk in 4) 9:30-11 Ford Var-L&F JWT	Spectaculars IN COLOR 9-10:30 (1 wk in 4) Oldsmobile NY-L Brother
	Gunsmoke* 10-10:30 (3 weeks in 4) Liggett & Myers Hy-F C&W	George Gobel (3 weeks in 4) Armour; FC&B; Pet Milk Hy-L Gardner
No network programing	Damon Runyon Theatre (3 weeks in 4) Anheuser-Busch NY-F D'Arcy	Your Hit Parade Amer. Tobacco, BBDO Warner-Hudnut BBDO; NY-L

Where daylight runs through October

Connecticut
Maine
Massachusetts
New Hampshire
New York
Rhode Island
Vermont

Chicago
Erie, Pa.
Philadelphia
Pittsburgh
Scranton

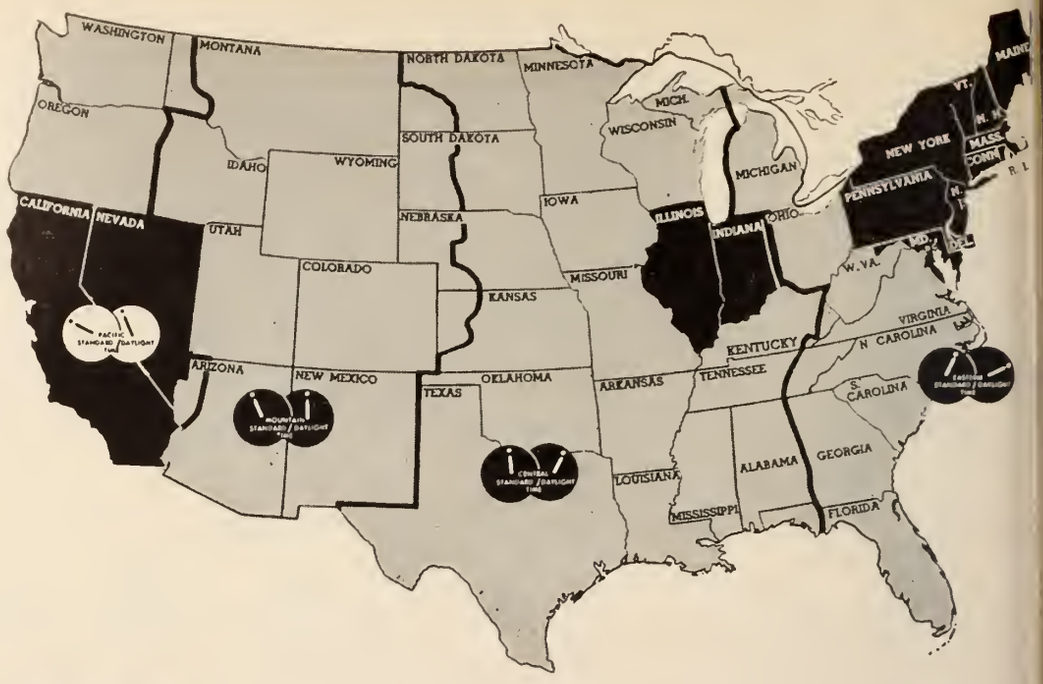
Daylight time cities in standard states

Alexandria, Va.
Akron
Anaconda, Mont.
Butte
Canton, Ohio
Cleveland
Frankfort, Ky.
Lexington, Ky.
Lorain, Ohio
Los Alamos, N. M.
Louisville, Ky.
Martinsburg, W. Va.
Moundsville, W. Va.
Richland, Wash.
St. Louis, Mo.
Steubenville, Ohio
Warren, Ohio
Weirton, W. Va.
Wheeling, W. Va.
Youngstown, Ohio

Standard time cities in daylight states

Cairo, Ill.
Centralia, Ill.
Galesburg, Ill.
Kewanee, Ill.
Mattoon, Ill.
Moline, Ill.
Mt. Vernon, Ill.
Rock Island, Ill.

15 STATES IN THE U.S. OBSERVE DAYLIGHT SAVING TIME



Map above shows standard time and daylight saving areas. Some cities do not follow time pattern of states they're in. For exceptions, see listing at left

Map by F. H. McGraw and Company

How daylight saving snarls clearances

Clients face loss of prime time or move to kine because of bi-annual time change headache

There are two kinds of people who hate Daylight Saving Time: farmers, who claim the time switch confuses their cows, and timebuyers.

DST has been a costly air media migraine for a long time. Every time the handful of DST states and cities move on or off Standard Time, network program clearances and spot schedules are thrown off kilter.

"It can mean practically as much work as placing a new schedule," says Lucian Chimene, J. Walter Thompson timebuyer. "Every April when New York and some other states go on DST, we have to make a revised station list showing the new times, adjacencies and estimates. Then at end of September, when states go back on Standard Time, we go through the same paper work again."

This fall the problem of DST will be more complicated than it has ever been to date: New York, the New England states and a scattering of cities will extend DST through October for the first time, while the remainder of the Daylight Saving states will go back on Standard Time after 24 September.

The effect of this DST extension by some but not all of the DST areas is to raise added havoc with network tv station clearances and local station schedules until November.

"We still haven't any idea what station programing schedules will look like in October," says K&E buyer Mary Dwyer. Her opinion is shared by most buyers contacted as well as by network clearance and sales service personnel.

Most seriously affected in October will be tv shows originating live out of New York before 9:00 p.m. These are the shows which, if shown live, would be seen in the Central, Mountain and Pacific Time zones during station option time. Take *Dorsey Brothers Stage Show*, CBS TV 8:00-

8:30 p.m. During October at least, this program would be seen live at 4:00 p.m. on the West Coast, or one hour earlier than in September.

The implications for the sponsor are numerous: A several-hundred thousand dollar production investment would be aired to a fraction of the nighttime audience at expense of ratings, and possibly even to the wrong type of audience in terms of the sponsor's products. Of course, the sponsor would get a discount in an instance like the one cited above since his show would be going from Class "A" to a Class "B" rate, but small comfort this in view of the tremendous talent outlay.

There are two choices facing a network tv sponsor and his agency in the station clearance muddle: (1) to stay live and spill over into an earlier period; (2) to keep the New York clock hour by going to kine.

If the sponsor decides to risk taking a beating ratingwise for the sake of staying live, his agency may still face a hassle with individual stations that have an irreconcilable conflict with local programing at the time of the proposed network feed. It's during station option time, and the station can refuse to clear the show live.

Suppose, then, that the sponsor decides to put his show on live in some areas on kine in others. This, incidentally, is the usual solution for shows originating live out of New York. *Toast of the Town*, for example, is 80% live and 20% kine throughout the country.

Here's the situation where kines are concerned: The network stations in Los Angeles are all equipped to make so-called "hot kines," actually quick kines. The "hot kine," generally used for getting news events off the tubes rapidly, is a 16 mm. film that's ready to go within less than two minutes of the live telecast. The quick kine, used by the networks to have New York-originated shows go on in the Pacific Coast markets at New York clock time, is 35 mm. film processed within three hours on a repeat telecast recorder.

However, such repeat telecast recorders are expensive equipment, which only the Los Angeles outlets have. A different system has to be used for stations in the Mountain Time Zone and Central area.

Suppose a tv show has been seen live in these two time zones throughout the winter, but the added hour differential caused by DST in spring would put it into an undesirable time slot. The client's agency might then suggest a move to kine in the Central and Mountain Time Zone stations.

The normal kine, which has to be made in New York, takes about seven days to process and ship to the station. This means that the sponsor would have to skip one weekly exposure on the stations involved, and that the remainder of his schedule on those stations would run one week behind the shows seen in the rest of the country.

Come September, when the DST areas normally go back on Standard Time, the client would have to make a readjustment again. At this point he can have his program on live again in those two time zones. However, one show will be lost in the transition. One program shown in the rest of the country won't ever be seen in the Mountain and Central Time zones.

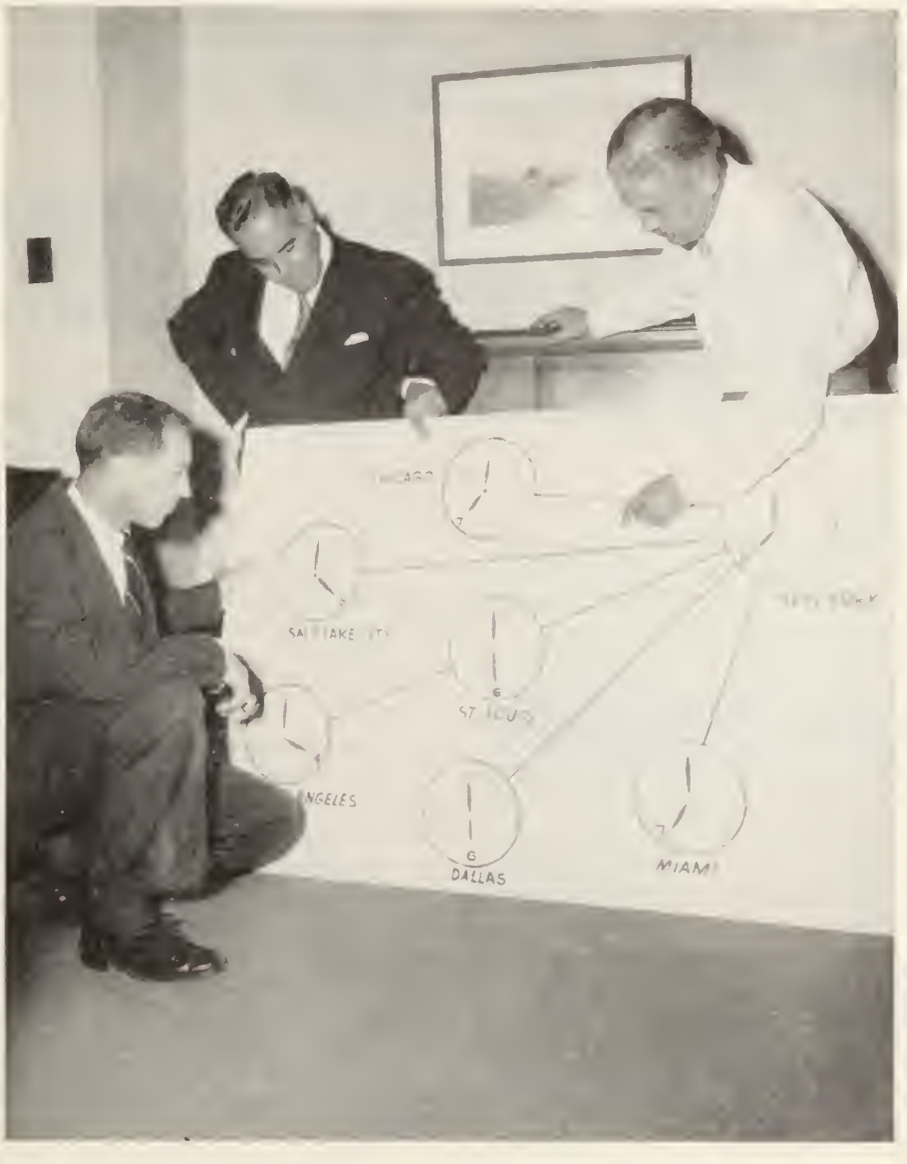
"Even at best, this DST business is an expensive one for the network tv client," explains Frank Lepore, NBC TV's manager of film and kinescope operations and services.

Of course, even if the sponsor wants to go into some markets with a kine, there may still be stumbling blocks to doing so. The most obvious one is the fact that color kines are imperfect. Few clients would want to go to the added expense of having a color show and then have it on the air in black and white through half the country. The NBC TV color spectaculars are the most obvious example of shows telecast live because of the color angle.

More typical of the kinds of problems kines present is the situation fac-

(*Please turn to page* 94)

This is air time in varied markets for network show in October. Unusually wide disparities from N.Y. time are due to fact some markets are off Daylight while N.Y. stays on. Studying problem: Bryan Houston's Bundgus, bus. mgr., Doberteen, media dir., Geoghegan, v.p.





D.j.'s (WNEW's Klavan and Finch above) sell for Ripley in six markets. 70% of $200,000 budget is in spot radio

"There's no sale like wholesale"

Slogans like this on spot radio built Ripley to 30-store clothing chain

"There's no sale like wholesale."

That's the way Ripley Clothes catches the ears of bargain-conscious listeners in six Eastern markets. The line is a "stopper," but more than that it reflects the nature of the medium-priced men's clothing business today. (And a lot of other businesses, too, for that matter with the way discount houses have put the emphasis on getting the merchandise at a lower price.)

Ripley is a medium-sized giant among the medium-priced men's clothing chains. Using spot radio as its major advertising effort, Ripley has grown within 15 years from two small stores in Brooklyn to 30 stores today spread through the East and Middle West. By fall there will be four more and another six are in the planning stage.

"From the start, we've relied heavily on local radio impressions to carry our sales philosophy to a mass market," says Harry Bobley, president of Ripley's advertising agency, the Bobley Co.

The sales strategy boils down to this: Convince the mass consumer that, at Ripley's, he's getting the All-American bargain—a top buy for low cash. It's a "pipe-rack to customer's-back" type of merchandising operation, but in comfortable surroundings. The stress is on the fact that the suits are "direct from the factory to you" (hence wholesale). But Ripley's plays up quality not minimum overhead.

"Look at tropicals in the higher-priced class. Compare with Ripley's at $29.95 to $43.95. Can you tell the difference?" No, says the commercial.

It's a commercial that's aired no fewer than 20 times weekly and as often as 50 times weekly on stations in Ripley markets.

"Our time buying in our six radio markets follows the pattern we bought originally on New York's WNEW," Max Levin, Ripley a/e at the Bobley agency, told SPONSOR.

In essence, this means frequent minute-announcement buys on music and news stations during the late afternoon and early morning. The aim, clearly, is to reach a maximum of young people as often as economically feasible. To do this job, Ripley buys a quantity of announcements, generally near music programs interspersed with news, at hours when young men are on their way from or to their

(*Please turn to page* 106)

TIMEBUYERS OF THE U.S.

listed by cities, agencies and their accounts

During the past several years the number of men and women engaged in timebuying has vastly increased. At some ad agencies timebuying personnel has doubled and tripled overnight. Furthermore, timebuying personnel is known for frequent shifts. The confusion in who handles what account, in who has moved, in who is new is one of the problems of a problem-beset industry. Some station representatives have worked hard to maintain thorough up-to-date lists of timebuyers. Recently one such list, prepared by John E. Pearson Co., was generously made available to SPONSOR's readers. The list was published in three parts, starting with the 11 July Fall Facts Basics issue. Part one included New York agencies (from names beginning with A to S). Second part in the 25 July issue concluded New York agencies, listed other East Coast cities and Chicago. The third and final portion, listing Midwestern, Southern and West Coast agencies, appears below

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

WHEATON, ILL.

J. M. CAMP CO.
Savings & Loan Bldg., Wheaton 8-4485

Rev. Theo. Epp "Back to the Bible" Young People's Church of the Air, Youth on the March, Radio Bible Class — JOHN CAMP

TOLEDO OHIO

EWELL & THURBER ASSOC.
520 Madison Ave., Maine 8205

Willys-Overland — E. G. KIRBY, JR.

BEESON-REICHERT
Toledo Trust Bldg., Main 8121

Buckeye Beer — ART REICHERT, CLYDE SUSSEX

FORT WAYNE, IND.

DAUGHDRILL ADV. SERVICE
5021 Fairfield Ave., Harrison 9978

Rosary Hour — FORREST V. DAUGHDRILL

INDIANAPOLIS, IND.

KEELING & CO., INC.
Chamber of Commerce Bldg., Melrose 5-5434

Casite & Hastings, Wilson Milk — MARY C. DILL

MUNCIE, IND.

APPLEGATE ADV.
206 Rose Court, 6643

Ball Brothers — M. RAY APPLEGATE, HARRY BIRD, JAMES R. FOX

TERRE HAUTE, IND.

POLLYEA, INC.
822½ Ohio St., Crawford 6707

Clabber Girl Baking Powder, K. C. Baking Powder — KENNETH WARD, JEAN KALEN, MARIE PERSHING

WASHINGTON, D. C.

ADVERTISING INC. OF WASHINGTON
1625 Eye St., N. W., Republic 7-3447

Foremost Dairies (Milk & Ice Cream) — KING PEDLAR

GORDON MANCHESTER AGENCY
1726 Pennsylvania Ave.

C. F. Sauer — DON MANCHESTER, DICK WILLIAMS

BOZELL & JACOBS
711 14th St. N. W., Sterling 3-2406
V.P. CHG. RADIO-TV — HAROLD FAIR

CAMPBELL-EWALD
1737 H St., N. W., Republic 7-7400

DOWD, REDFIELD & JOHNSTONE
832 Washington Bldg., National 7397

ALBERT FRANK-GUENTHER LAW, INC.
1025 Connecticut Ave., Sterling 3-5353

HENRY J. KAUFMAN & ASSOC.
1419 H St., District 7-7400
RADIO DIRECTOR — JEFFREY A. ABEL
TV DIRECTOR — ROBERT S. MAURER

C.I.O., A. Sagner's Son, Inc., U.A.W. — JEFFREY A. ABEL, ROBERT S. MAURER

RUTHRAUFF & RYAN
1275 National Press Bldg., Executive 3-6730

RICHMOND, VA.

CARGILL & WILSON
11 So. Second St., 3-3485
A/E — ROBERT WILSON
RADIO & TV BUYER — E. MANNING RUBIN

Larus Bros. (Domino Cigarettes) — ROBERT WILSON, E. MANNING RUBIN

LINDSEY & CO.
10 No. Fourth St., 7-3065

Southern Biscuit (FFV Vanilla Wafers) — DOROTHY LEE NELMS

CHARLOTTE, N. C.

BENNETT-EVANS CO.
222 So. Church St., FR 61674

Lily Mills — FORREST L. COLLIER, JR., HAROLD C. BENNETT

WALTER J. KLEIN CO.
1214 Elizabeth Ave., Franklin 71646

H & G Coffee, Bunker Hill Canned Meats — WALTER J. KLEIN

DURHAM, N. C.

HARVEY-MASSENGALE CO.
Snow Bldg., Durham, N. C., 6177-6916
MANAGER — KNOX MASSEY

B. C. Remedy — KNOX MASSEY

SALISBURY, N. C.

PIEDMONT ADV.
203 Washington Bldg., Phone 3978

Stanback (house)

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

WINSTON-SALEM, N. C.

LONG-HAYMES ADV.
Reynolds Tower

Goody Headache Remedy — CURTIS LONG

ATLANTA, GA.

BURKE DOWLING ADAMS, INC.
992 W. Peachtree, N. W., EL. 5521

Delta–C&S Airlines, Southern Bread, Superior Ice Cream — B. D. ADAMS, ETHEL M. LEIBSCHER, JOE Y. FREITAG

ALLEN, McRAE & BEALER, INC.
15 Peachtree Pl., N. W., EM. 6428

FLOYD McRAE, JR.

BEARDEN-THOMPSON-FRANKEL ADV.
22 8th St., N. E., EL. 5587

J. S. Elco Food Sales, Orkin Exterminating, Redfern Sausage, Mar'Gold, Atlanta Baking Co. (NF) — WARREN BEARDEN, MERLE THOMPSON, NORMAN FRANKEL, BOB JENSEN, JOE SIMON

BEAUMONT & HOHMAN, INC.
Wm. Oliver Bldg., Ma 4770

Greyhound Bus Line — J. L. LAUBE, J. J. HANNA

GEO. I. CLARKE CO.
1401 Peachtree, EL. 4834

Ga. Broilers, Inc., Pet Dairy Products, JFG Coffee, Home Credit Co. — GEO. I. CLARKE

CRAWFORD & PORTER ADV., INC.
101 Marietta Bldg., LA. 0656

Black Panther Co., J. O. Jewell, Inc., Mask & Gay Food Prod., Frymaster, Drennon Food Products, Southern Frigid Dough — HARRY CRAWFORD, JR., CAROL PORTER

CAMPBELL-EWALD CO.
Hurt Bldg., LA. 3858

Chevrolet — C. G. THOM

D'ARCY
75 8th St., N. E., VE. 8815

Lance Foods — J. H. KINSELLA, CAL VOORHIS

DAY, HARRIS, HARGRETT & WEINSTEIN
40 16th St., N. W., EL 4824

Southern Airways, S.S.S. Tonic, Tuxedo Club — MARVIN DAY, HANES HARGRETT, AUDREY FERGUSON, HOLT GEWINNER, JR., BEVERLY KIRVEN

EASTBURN-SIEGEL ADV.
623 Spring St., N. W., VE 4707

Monarch Sewing Machines, Kitchen Magic Co., Miller Hi-Life Beer — MEL FINKEL, MRS. TROY COX

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

HARVEY-MASSENGALE, INC.
Walton Bldg., WA 9117

Tetterine — R. WINSTON HARVEY, R. WINSTON HARVEY, JR.

DILLARD JACOBS
1145 Peachtree St., N. E., AT 7991

Calotabs Co., BGO, BQR — J. F. JACOBS, P. W. SMITH

KIRKLAND, WHITE & SCHELL
101 Marietta St. Bldg., LA 3682

Gordon Foods — J. A. KIRKLAND, FRANK WHITE, JAS. B. SCHELL

LILLER, NEAL & BATTLE ADV.
Walton Bldg., CY 6521

Pesco Chemical, Piedmont Airlines, Brock Candy, Colonial Stores, H. W. Lay Co., National NuGrape, Patten Food Products, Carling Brewing, Life Ins. Co. of Ga. — C. K. LILLER, WM. W. NEAL, JAMES L. BATTLE, SARAH WILLIAMS, BUD WATTS

LOWE & STEVENS
685 W. Peachtree St., N. E., VE 9695

Ashmore Sausage Co., Canton Poultry Co., Roman Cleanser (SE Area) — ROBERT C. LOWE, JR., JOHN H. STEVENS, JULES CLYDE GERDING, NELL P. DONALDSON

CHAS. A. RAWSON & ASSOC.
223 Peachtree St., Whitehead Bldg., WA 3594

Cannoline — MISS HELEN BULLARD

H. G. SAMPLE ADV.
302 Glenn Bldg., AL 4949

Bryant Packing Co., Eelbeck Milling Co., Dothan Peanut Oil Co., Cloverleaf Creameries — H. G. SAMPLE, JACK VELLER

J. WALTER THOMPSON
Palmer Bldg., 41 Marietta St., N. W., CY 1744

Ford Dealers — RUSSELL PAULSON, FRANK CARLSON

TUCKER WAYNE & CO.
1175 Peachtree St., N. E., AT 3856

White Ice Cream, Capudine, American Bakeries (Merita), Creomulsion, Southern Bell Tel., Southern Dairies — TUCKER WAYNE, MRS. C. C. FULLER, MISS ANN BENTON

BURTON E. WYATT & CO.
First Natl. Bank Bldg., Mi 1121

Standard Oil of Kentucky — B. E. WYATT

BIRMINGHAM, ALA.

ROBERT LUCKIE & ASSOC.
Frank Nelson Bldg.

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

Green Spot Orange Juice, Ziegler Sausage, Bama Foods, Yellow Label Syrup — JOHN FORNEY

SOUTH ADV.
711 Farley Bldg.

Jerrell's Skim Milk — JOE C. SOUTH

BBDO
800 Peachtree, N. E., EL. 7015

DE SOTO (SE Area) — ROBERT A. OLSEN

LOUISVILLE, KY.

DOOLEY ADV.
Royal Bank Bldg.

Fehr Beer — JIM DOOLEY

M. R. KOPMEYER CO.
Realty Bldg., Amherst 1641

Arkansas Rice Growers, Oertel Beer — M. R. KOPMEYER, WILLIAM H. HILL

McCANN-ERICKSON
Heyburn Bldg., Wabash 4317

Fehr Beer — J. MAC WYN SANDERSON

CHATTANOOGA, TENN.

CHATTANOOGA MEDICINE CO.
1715 W. 38th St., 5-4521

Black Draught, Soltice, Cardui, Velvo — FRANK WALSCH

NELSON-CHESMAN CO.
240 E. 11th St., 6-4942

Fleetwood Coffee — RICHARD H. LEIPER

PURSE & CO.
5th & Chestnut Sts.

Krystal Hamburgers — PHILIPE WORTH

KNOXVILLE, TENN.

EDWIN C. HUSTER CO.
318 Winona St., N. E., 5-1185

Bush Brothers, Eagle Products, J. Allen Smith, Southern Fire & Cas. Co., Supreme Foods Co., Winter Garden Co. — E. C. HUSTE

LAVIDGE & DAVIS
323 Mercantile Bldg., 5-0418

Big Jack Mfg. Co., JFG Coffee, Terry's Potato Chips — A. W. LAVIDGE, CHAS. B. DAVIS

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

CHARLES TOMBRAS & ASSOC.
502 S. Gay St., 5-9424

Security Mills Dog Food — }

MEMPHIS, TENN.

COLE CO.
1500 Sterick Bldg., 5-3604

Rerjon Drug Co.
F. T. Browne Drug Co.
Keystone Lab.
Nix Co. — LESTER W. COLE, E. I. HAHD-ING, JR.

LETZ GRENSHAW ADV.
519 Goodwyn Institute, 37-3200

J. Strickland Co. — }

GREENHAW & RUSH, INC.
641 Sterick Bldg., 5-5596

HOLTON C. RUSH E. R. GREENHAW

LAKE-SPIRO-SHURMAN, INC.
Radio Center Bldg., 5-1571

Blach & White Co. — MRS. LUCILLE SIMMONS
Plough, Inc. — ROBERT F. KEEFE
Mexsana—Penetro—St. Joseph's Aspirin — AL SAVAGE

ROSENGARTEN & STEINKE, INC.
483 Union St., 37-4566

Stewart's Inc. — NORTON ROSEN-GARTEN LYNN STEINKE

SIMON & GWYNN
3329 Poplar Ave., 62-1691

American Snuff Co.
Humko Company — MILTON SIMON H. N. GWYNN

NASHVILLE, TENN.

C. P. CLARKE CO.
James Robertson Hotel, 6-4179

Southern Style Foods
Alex Warner & Son — D. G. GOOD-WIN

CULBERTSON ADV.
714 Sudekum Bldg., 6-7882

Odom Co. (Food Prod.) — BILL CUL-BERTSON

DOYNE ADV.
415 Church St., 42-7372

Gerst Beer — TOM DAWSON

GRISWOLD-ESHLEMAN CO.
535 Church St., 4-0663

Blevins Popcorn Co. — JAMES F. SIMONS

NOBLE-DURY & ASSOC., INC.
613½ Church St., 6-3147

Mi T. Pure Flour
Chattanooga Medicine
Martha White Flour
Fletcher Wilson Co.
Sell's Indian River Med.
Jefferson Island Salt
Belle Camp Chocolates
Frosty Morn (Meats)
Valleydale (Meats)
Reelfoot (Meats) — ALBERT NOREL, WILLIAM GRAHAM, HAROLD TWITTY, WILLIAM SATTER-WHITE

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

SIMON & GWYNN
211 Union St., 5-8909

American Tea & Coffee — G. K. LECKIE

WALTER SPEIGHT ADV.
Maxwell House Hotel, 5-7424

Life & Casualty Ins. Co.
Tennessee Biscuit Co. — WALTER SPEIGHT

NEW ORLEANS, LA.

ARTHUR ADV. SERVICE
Board of Trade Bldg., 320 Magazine, Canal 2372

Autocrat Foods
Wolf Dog Food — JOHN ARTHUR, STEVE SCALIA

BAUERLEIN ADV. INC.
1026 Hibernia Bank Bldg., Canal 5461

RADIO & TV — CLARKE SALMON, JR.

Quick Rice
Wright Root Beer
Lon-Ana Salad Oil & Shortening — PIERRE VILLERE

BRINCKERHOFF & WILLIAMS
928 Gov. Nicholls, Canal 6219

Dr. Tichenor's Antiseptic — AUBREY WILLIAMS, E. V. BRINCK-ERHOFF

FITZGERALD ADV.
Lee Circle Bldg., Tulane 3131

Southern Shellfish
Freedom Motor Oil
Alaga Syrup
Pan Am Gasoline
Snow Drift, Crustene
Wesson Oil
Jax Beer
Blue Plate Foods
Godchaux Sugar
Water Maid Rice — JOE KIL-LEEN, JR. MARIE O'MEARA, GLORIA RONIN, BILL THOMAS

ROBERT KOTTWITZ, INC.
540 Audubon Bldg., Canal 8158

American Coffee
National Foods
Kam Dog Food

WALKER SAUSSY CO.
Texas Co. Bldg., 17th Floor, 1501 Canal St., Canal 9212

Luzianne Coffee
Tulane Shirts — WALKER SAUSSY, JOE SHIELDS, STANLEY STARR

SEWELL, THOMPSON & CAIRE
315 St. Charles Ave., Tulane 2251

Morning Treat Coffee
Dixie Beer
Elmer Candy Co. — RONNY CAIRE

TRACY-LOCKE
Texaco Bldg., 1501 Canal St., CA 9278

Regal Beer — JERRY MOSSMAN, JACK HELM

A. M. SIMCOCK CO.
528 Canal, Tulane 1684

Insta-Crete — }

STONE-STEVENS CO.
818 Gravier, Magnolia 1684

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

Dickey Potato Chips
Creole Belle Coffee — ROBERT STONE, HELION DIXON

J. WALTER THOMPSON
International Trade Mart, Tulane 7654

Ford Motor Co — PAT KARST, JACK CULLWILER

WHITLOCK-SWIGART INC.
821 Poydras, Express 2148

RADIO & TV DIR. — JEANNE FONTAINE

OKLAHOMA CITY, OKLA.

LOWE-RUNKLE CO.
Liberty Bank Bldg., Regent 6-3821

Murrell Labs
Ark. City Flour Mill — }

ERWIN, WASEY
First National Bank Bldg., Regent 6-5129

Le Fevre Chemical
Homes State Life Ins.
Nichols Seed
Shawnee Milling
Anderson Prichard Oil — ELLIS GIBSON, NORMAN HALL, MITCHELL WILLIAMSON

GALLOWAY-WALLACE ADV.
1216 N. E. 23rd St., Jackson 4-1953

Ada Milling (Evergreen Feeds) — JOHN W. WALLACE

KNOX-ACKERMAN
313 N. W. 4th St., Regent 9-2471

Little Giant Atomizer — HARVARD PAGE

TULSA, OKLA.

GIBBONS ADV.
802 Daniel Bldg., 4-2441

Wortz Biscuit — BURR GIBBONS, DEE FREIDAY

C. L. MILLER CO.
1648 S. Boulder

Oral Roberts Broadcasts — MARGUERITE CUNNINGHAM

WATTS, PAYNE ADV.
205 S. Cheyenne Ave., 3-8108

Malt-A-Plenty
Okla. Tire & Supply
Ozark Nursery — DON WATTS, LESLIE BARGER, DON MITCHELL

WHITE ADV.
Ticnl Bldg., 72-2428

Brush Away Labs — L. E. WHITE

AMARILLO, TEXAS

HUGHES ADV.

Mead's Bread — ROBBIE HUGHES

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

DALLAS, TEXAS

ADVERTISING ASSOC.
Mercantile Bank Bldg., PR-2589

BERT CLARDY

ADDINGTON, KRUTILEK & PURNELL
3722 Bowser Ave., LA-4134

Quality Bakers (Holsum Bread) — LOU PURNELL

AYRES COMPTON & ASSOC.
Kirby Bldg., PR-6328

Scottish Rites Hospital — AYRES COMPTON

BBDO
Mercantile Commerce Bldg., PR-3431

DeSoto, Easy Washers, Fedders — TED HASBROUCK, MADALINE MOSIER

DON L. BAXTER ADV., INC.
Melba Bldg., PR-4854

Texas Power & Light, Carrier Air-Conditioning — ROY COOKSTON

PAUL BERRY
1116 Davis Bldg., PR-3623

Sealy Mattress — PAUL BERRY, ALICE DYE

BEAUMONT & HOHMAN
1905 Elm St., RA-5388

Greyhound Bus Lines — PAUL LEECH, MRS. FLO LAMBETH

BLOOM
Fidelity Union Life Bldg., ST-4736

Farmer's Best Fryers, Glazer Wholesale Drugs, Zale's Jewelry, White's Auto Store, Skillern's Drugs, Semtner Drug, Princess Gulf Shrimp, Orange Tommy, Pest Guard — SAM BLOOM, AL LURIE

CAMPBELL-EWALD
Fidelity Union Life Bldg., RA-2094

Chevrolet — GEORGE BACK

COUCHMAN ADV.
25½ Highland Park Village, LO-3888

Blue Cross & Blue Shield, Armstrong Packing — ALBERT COUCHMAN

Amalie Oil, Southwestern Investment — PAUL MILLER

CROOK ADV.
Fidelity Union Life Bldg., ST-5771—RI-1175

Gladiola Flour, Pratt Packing, Mrs. Tucker's Foods, Texas Style Mfg., S. W. Life Insurance, Walker's Austex Chili, Southland Feed Mills, Linz Jewelers, Davis Hat, Manor Baking, Sledge Mfg. (Tyler Work Clothes) — WILSON W. CROOK, W. W. CROOK, JR., JAMES P. ANDERSON, DON MOORE, FRANCES BANISTER

D'ARCY
Fidelity Union Life Bldg., ST-1503

Coca-Cola — JOHN T. DWYER

IRA E. DeJERNETT
Employers Ins. Bldg., PR 6389

Combination Saw-Tractor, Morton Foods, Southland Life Ins. — IRA DeJERNETT, BURKE GILLIAM, MRS. K. BONAFELD

DeLOACH ADV.
Texas Bank Bldg., RE-4603

GE Dealers, Mama's Cookies, Mitchell Air-Conditioners (Marlin Assoc.) — JIM DeLOACH

JOHN PAYTON DEWEY
2113 N. St. Paul, RI-5051

PETE DEWEY

GANDY-OWENS
Texas Bank Bldg., RI-4603

Baker's Hair Tonic, Keyko Margarine, Carhart of Texas — W. P. GANDY

GLENN ADV.
New Republic Bank Bldg., RI-6686

Lone Star Beer — WARD WILCOX
Gebhardt Chili — LIENER TEMERLIN
Texcrete — JOHN STEWART
T & P Railroad — DUKE BURGASS
T & P Railroad

GRANT ADV.
Rio Grande National Life Bldg.

Dodge Cars, Dr. Pepper — GREGG SHERRY, DAVE GARRETT

E. R. HENDERSON & ASSOC.
Reserve Loan Life Bldg., RI-2593

Teg Glyco Inhaler, Western Hatcheries — E. R. HENDERSON

HEPWORTH ADV.
Reserve Loan Life Bldg., RA-2353

Breckles, Figaro, Texas Citrus, Lone Star Frozen Foods, Child's Grocery, Laurel Products — SAM W. HEPWORTH, WINSTON BALL

JIM HUFF
Gibraltar Life Bldg., PR-3139

Meletio, Fedders Air-Conditioners — JIM HUFF

KAMIN ADV.
2520 Cedar Springs, RI-3685

Vaporette, Crazy Water Crystals, Span-O-Life Battery, U. S. Guaranty & Trust, Lee Optical (Dallas-Ft. Worth only) — JACK WYATT, MARY BLAIR PAUL FERWERDA

LANNAN & SANDERS
Interurban Bldg., PR-1583

Continental Trailways, Wallrite — JAMES SANDERS, FRED FARR, AL CARRELL, TENA CUMMINGS, JOHN PAULING

LECHE & LECHE, INC.
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2011 Cedar Springs, Room 104—RA-6563

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Mercantile Bank Bldg., RA-8035

Magnolia Petroleum — MORELLE RATCLIFFE, JR.

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Trinity Universal Bldg., 820 N. Harwood, PR-7773

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CORN,

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In England, it says here in our encyclopedia, corn means wheat. In Scotland and Ireland, corn means oats. In Iowa, corn means money, from the old Indian, *wampum*, not to be confused with maize, which was an old Indian term for a kind of grass a couple of Indian women domesticated so effectively that it will no longer grow wild. There is some sort of a moral here, like feeding the hand that bites you, but we won't labor it because we have other corn to pop.

Not having been invented by Soviet Russia, corn has nevertheless come to Russian attention recently. A Soviet delegation of *largeboreniks*, or small bigshots, has inspected Iowa (invented by Rasputin just before he got overheated in 1916). One of the visiting group, on his return to the USSR, will shortly invent the hog, which is another story.

Corn, we read someplace, is the backbone of American agriculture. We'd be the last to deny it. Of some 3 billion bushels grown in the U.S. last year, 17% came from Iowa. The four-legged machine to be called hog by the Soviets gets about half of the corn crop, which, in turn is got by the two-legged *homo sapiens*, which isn't a bad arrangement. The latter also gets a certain amount of corn without hog intervention: Iowa's output of canned corn last year was large enough to supply each family in Iowa with 84 No. 2 cans of corn, which is a hell of a lot of starch.

There are other uses. Without corn, much radio and tv time wouldn't be sponsored, and if you think that's snide, stop. We mean corn makes corn flakes which makes sponsors. It makes the stuff laundries use too much of in men's shirt collars. It makes an oil used in margarine. It makes dextrose, bourbon, and corn cob pipes. Corn cobs, among other things, also make $C_5H_4O_2$, an oily liquid called furfural, used to make plastics.

Corn, in short, makes us and our advertisers very happy. It makes purchasing power which makes sales.

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CBS for Eastern Iowa
AM: 600 kc • TV: Channel 2 100,000 watts
Mail address: Cedar Rapids

National Representatives: The Katz Agency

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General Paint — HELEN DUNNE

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Folger's Instant Coffee, Granny Goose Potato Chips, Guittard Chocolate — DORIS WILLIAMS

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Tide Water Associated Oil — GERTRUDE MOLLER

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235 Mnntgomery St., SUtter 1-8736
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1548 Stocktan St., YUkon 6-5739
Gallo Wine — PAT LAMR

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Here are the facts:

INDIVIDUAL STATIONS SHARE-OF-AUDIENCE

	5-7 AM June 20	7-9 AM June 21	9-11 AM June 22	11 AM - 1 PM June 25	1-3 PM June 19	3-5 P.M. June 24	5-7 PM June 23
KONO	31.96%	29.85%	37.79%	34.49%	31.06%	26.59%	25.53%
Station A	11.44	6.56	6.23	11.84	9.29	10.47	10.79
Station B	10.85	12.35	12.34	5.85	12.83	8.33	12.51
Station C	3.23	1.83	2.60	2.74	3.81	3.06	3.80
Station D	18.76	20.51	23.51	18.36	18.68	22.69	18.03
Station E	2.20	1.54	1.43	2.00	2.84	2.06	2.74
Station F	7.77	7.21	3.77	9.55	12.65	13.90	9.68
Station G	7.77	9.41	4.55	8.66	4.42	8.32	8.46
Station H	6.02	10.74	7.78	6.51	4.42	4.58	8.46

For Complete Information and a Personal Survey Copy, Contact

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J. WALTER THOMPSON
320 California St., GArfield 1-3510
Ford Dealers (No. Calif.), Safeway (Lucerne Milk), Shell Chemical, Pineapple Growers Assoc., Kraft Cottage Cheese (W. Coast) — FRANCES AUSTIN

WANK, LOUGEE, MacDONALD & LEE
425 Bush St., EXbrook 2-6545
Cutter Laboratories, Wilson & Geo. Meyer Co. — DAVE MacDONALD

WEINER, OHLEYER, REYNOLDS & BAKER
149 California St., YUkon 2-2700
Belfast Beverages, Foremost Evaporated & Dehydrated Products — WILLIAM ANDERSON

WEST-MARQUIS
785 Market St., GArfield 1-1716
Southern Star Tuna & Bonita — HAL MARQUIS

FRANK WRIGHT NAT'L CORP.
995 Market St., DOuglas 2-5470
Calo Dog Food — DOROTHY KOEMME

YOUNG & RUBICAM
Russ Bldg., DOuglas 2-6977
Calso Water, W. P. Fuller Paint, Mission Bell Wineries, Petri Wine — JAMES McMANUS, E. PATRICK HEALY, MURLE BIRK

BOISE, IDAHO

CLINE ADV. SERVICE
First Nat'l Bank Bldg., Boise 3-2531
Bohemian Breweries, Kand-Ice — R. C. OSTANDER

PORTLAND, ORE.

SHOWALTER LYNCH ADV.
Alderway Bldg., Broadway 0525
Haley Canning, Chet's Famous Foods — FRANCES ARNETT

SEATTLE, WASH.

BOTSFORD, CONSTANTINE & GARDNER
1400 Tower Bldg., Eliot 3523
Olympia Brewing — JOHN P. HEVERLY

COLE & WEBER
920 Republic Bldg., Eliot 7377
Washington State Apple Comm. — DAVID TITUS, FLOYD FLINT

MILLER, MacKAY, HOECK & HARTUNG
510 Virginia St., Mutual 6363
Bardahl Manufacturing — RALPH E. HOLMQUIST

PACIFIC NATIONAL ADV.
2124 Fourth Ave., Eliot 1401
Washington Fruit Comm., Oregon-Wash.-Calif. Pear Bur. — GERTRUDE M NYMAN, CORK MOBLEY

RUTHRAUFF & RYAN
Northern Life Tower, Eliot 1572
Fisher Flouring Mills, Nalley's Inc., Vernell's Fine Candies — GERRI RICHARDSON

★ ★ ★

NEW AND UPCOMING TV STATIONS

I. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, REP
SAN JOSE, CALIF.	KNTV	11	21 July	5.4	2769	ABC	None	NFA	Standard Radio & Tv Co. Sunlight Bakers, A. T. Gilliland, sole owner
FAYETTEVILLE, N. C.	WFLB-TV	18	15 July	98.5	320	CBS NBC	None	NFA	Fayetteville Bestrs Harry B. Stein, pres Neil A. Curria, Jr., vp

II. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, RADIO REP
PITTSBURGH, PA.	WWSW	11	20 July	286	855	KDKA-TV WENS	480	WWSW Inc. P. G. Publ Co. owner (Pittsburgh Post Gazette) Oscar M. Schloss, pres.
LAREDO, TEX.		8	20 July	28.2	240	None	NFA	Vidicon Industries of America H. C. Avery, David H. Cole, owners
ODESSA, TEX.	KOSA-TV	7	13 July	20.2	390	None	NFA	Odessa Tv Co. (Odessa Beste Co. (KOSA) 50%) C. L. Trigg, pres. Cecil Mills, vp

BOX SCORE

U. S. stations on air	422
Markets covered	253§
U. S. tv sets (1 *July* '55)	36,477,000§
U. S. tv homes (1 *June* '55)	34,200,000§

*Both new c.p.'s and stations going on the air listed here are those which occurred betwee 1 July and 15 July or on which information could be obtained in that period. Stations a considered to be on the air when commercial operation starts. **Effective radiated power. Aur power usually is one-half the visual power. ***Antenna height above average terrain (n above ground). †Information on the number of sets in markets where not designated as beir from NBC Research, consists of estimates from the stations or reps and must be deemed approx imate. §Data from NBC Research and Planning. ¶In most cases, the representatives of a rad station which is granted a c.p. also represents the new tv operation. Since at presstime it generally too early to confirm tv representatives of most grantees, SPONSOR lists the reps the radio stations in this column (when a radio station has been given the tv grant). NFA: N figures available at presstime on sets in market.

Paints the prettiest sales picture for you in Oklahoma



In color or monochrome . . . WKY-TV's proven leadership in coverage, penetration and audience acceptance in the large area of Oklahoma which it serves, assures the advertiser of a maximum audience for his sales promotion "picture."

Now in its 7th year of progressive operation, WKY-TV is years ahead in technical and production know-how in black and white TV . . . and leads the nation in accumulated color TV experience!

Contact your Katz representative for the latest Pulse and A.R.B. evidence of WKY-TV's rating dominance . . . and while you're at it, ask him about the Oklahoma SALES-SUCCESS of satisfied clients who are enjoying the beautiful "sales picture" WKY-TV paints for them!

Owned and operated by THE OKLAHOMA PUBLISHING COMPANY: The Daily Oklahoman, Oklahoma City Times, The Farmer-Stockman, WKY, WSFA, & WSFA-TV
Represented by THE KATZ AGENCY

SPONSOR-TELEPULSE ratings of top s

Chart covers half-hour syndicated film p

Rank now	Past* rank	Top 10 shows in 10 or more markets Period 1-7 June 1955 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating	7-STATION MARKETS		5-STATION MARKETS			4-STATION MARKETS					3-STA MARK	
				N.Y.	L.A.	Boston	Mnpls.	S. Fran	Atlanta	Chicago	Detroit	Seattle-Tacoma	Wash.	Balt.	Bu
1	1	***I Led Three Lives.*** Ziv (M)	23.7	4.9 wabc-tv 10:00pm	12.4 kttv 8:30pm	28.5 wnac-tv 7:00pm	22.9 kstp-tv 8:30pm	17.5 kron-tv 10:30pm	32.4 wsb-tv 10:30pm	16.0 wgn-tv 9:30pm	23.7 wjbk-tv 9:30pm	18.0 ktnt-tv 9:00pm	17.6 wrc-tv 10:30pm	14.5 wbal-tv 10:30pm	27 whe 9:3
2	2	***Badge 714.*** NBC Film (D)	22.6		15.9 kttv 7:30pm	23.7 wnac-tv 6:30pm	20.5 kstp-tv 9:30pm	28.7 kpix 9:00pm		16.5 wgn-tv 8:00pm	19.7 wwj-tv 10:00pm	24.2 king-tv 9:30pm	14.4 wrc-tv 7:00pm	13.7 wbal-tv 10:30pm	15 wg 10:3
3		***Passport to Danger.*** ABC Film, Hal Roach (A)	21.9		6.9 kcop 8:00pm		10.2 keyd-tv 7:30pm	15.8 kron-tv 10:30pm			12.2 wwj-tv 10:30pm	18.3 king-tv 10:00pm			
4	3	***Mr. District Attorney.*** Ziv (M)	20.1	5.8 wabc-tv 10:30pm	11.9 knxt 10:00pm	18.7 wnac-tv 10:30pm	35.2 kstp-tv 9:30pm	21.0 kron-tv 10:30pm	16.5 wsb-tv 7:00pm	9.4 wbkb 8:30pm	20.2 wwj-tv 9:30pm	17.5 king-tv 10:00pm	8.2 wmal-tv 10:00pm	9.8 wbal-tv 10:30pm	17 wg 7:0
5	4	***Waterfront.*** MCA Roland Reed (A)	18.5	6.3 wabd 7:30pm	21.7 kttv 7:30pm		9.7 keyd-tv 7:00pm	23.4 kron-tv 8:30pm	20.7 waga-tv 9:30pm		18.2 wxyz-tv 10:00pm	17.4 komo-tv 7:30pm	16.0 wtop-tv 10:30pm	17.2 wmar-tv 10:30pm	20 wgr 7:0
6		***Stories of the Century.*** Hollywood Tv (D)	18.3		15.4 kttv 9:00pm	14.5 wnac-tv 6:00pm	9.0 wtcn-tv 4:00pm	1.7 kovr 7:00pm		6.7 wbkb 9:00pm			13.0 wtop-tv 6:30pm		
7	6	***Man Behind the Badge.*** MCA-TV Film (M)	18.1	6.8 wcbs-tv 6:30pm	10.8 kttv 8:30pm						16.0 wjbk-tv 9:30pm		6.7 wmal-tv 10:30pm		18 wgr 8:0
8	7	***City Detective.*** MCA, Revue Prod. (M)	16.9	9.2 wpix 9:30pm	13.1 knxt 10:30pm		25.3 kstp-tv 8:30pm	15.4 kron-tv 10:00pm	20.0 wsb-tv 10:00pm		6.9 cklw-tv 10:30pm		6.4 wmal-tv 9:00pm		
9	10	***Cisco Kid.*** Ziv (W)	15.8	3.2 wabc-tv 6:30pm	9.7 kttv 6:30pm	16.2 wmac-tv 6:00pm		19.4 kron-tv 6:30pm	14.2 waga-tv 6:00pm	7.7 wbkb 4:00pm	8.9 wxyz-tv 7:00pm	17.5 komo-tv 7:00pm		14.2 wbal-tv 7:00pm	18 wber 7:0
10		***Eddie Cantor.*** Ziv (C)	15.7	2.3 wabc-tv 10:00pm	8.4 kttv 7:30pm	18.4 wjar 10:30pm	8.5 wtcn-tv 10:30pm	18.5 kron-tv 10:00pm	8.8 wlw-a 8:30pm	12.7 wnbq 9:30pm	12.7 wjbk-tv 9:30pm	13.9 king-tv 8:30pm	6.8 wmal-tv 10:30pm	13.5 wbal-tv 10:30pm	26 wgr 10:3
Rank now	Past* rank	***Top 10 shows in 4 to 9 markets***													
1	9	***Doug. Fairbanks Presents.*** ABC Films (D)	22.9	15.3 wrca-tv 10:30pm	13.2 krca 10:30pm							15.5 ktnt-tv 9:30pm			
2	3	***Foreign Intrigue.*** Sheldon Reynolds (A)	21.4	3.9 wabc-tv 10:30pm	11.3 krca 10:00pm	22.4 wbz-tv 10:30pm							14.5 wtop-tv 7:00pm		
3	2	***Life of Riley.*** NBC Film, Tom McKnight (C)	18.9		10.9 kttv 8:00pm		22.2 kstp-tv 9:00pm			16.2 wgn-tv 9:00pm		27.1 king-tv 7:30pm			
4		***Amos 'n' Andy.*** CBS Film (C)	18.2	5.4 wcbs-tv 4:30pm	14.4 knxt 5:30pm			2.3 kovr 7:30pm			16.7 wwj-tv 10:00pm				18. wgr 7:00
5	4	***Guy Lombardo.*** MCA-TV Film, Guy Lombardo Films Inc. (Mu)	17.5	8.9 wrca-tv 7:00pm	5.9 kttv 9:00pm						3.5 cklw-tv 9:30pm				
6	8	***Star and the Story.*** Official Films, Inc. (D)	15.3		9.8 kttv 10:00pm			17.4 kron-tv 7:00pm	13.5 wsb-tv 10:30vm		12.0 wwj-tv 9:30pm				
7	5	***Mayor of the Town.*** MCA-TV Film, Gross Krasne (D)	14.7	4.8 wrca-tv 11:15pm			7.3 keyd-tv 7:00pm		9.5 wsb-tv 2:30pm	20.0 wnbq 10:00pm	13.5 wwj-tv 10:00pm				
7	7	***The Whistler.*** CBS Film, Joel Malone (M)	14.7		12.6 kttv 10:00pm	11.7 wbz-tv 11:00pm		21.4 kron-tv 10:30pm			12.2 wjbk-tv 10:30pm	19.5 king-tv 10:00pm		8.2 wmar-tv 11:00pm	
9	10	***The Falcon.*** NBC Film (M)	12.2		7.4 knxt 10:30pm		5.9 keyd-tv 7:00pm				6.0 cklw-tv 8:30pm	16.6 king-tv 9:00pm			16. wben 10:30
10		***Victory at Sea.*** NBC Film (Doc)	11.2		6.7 kttv 7:00pm			16.7 kron-tv 10:30pm				14.7 komo-tv 9:30pm			

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Doc) documentary; (K) kids; (M) mystery; (Mu) musical; (W) Western. Films listed are syndicated, half-hour length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this market 1-7 June. While network shows are fairly stable from one month to another in the mar which they are shown, this is true to much lesser extent with syndicated shows. This be borne in mind when analyzing rating trends from one month to another in this chart. to last month's chart. If blank, show was not rated at all in last chart or was in oth

top film shows

...lly made for tv

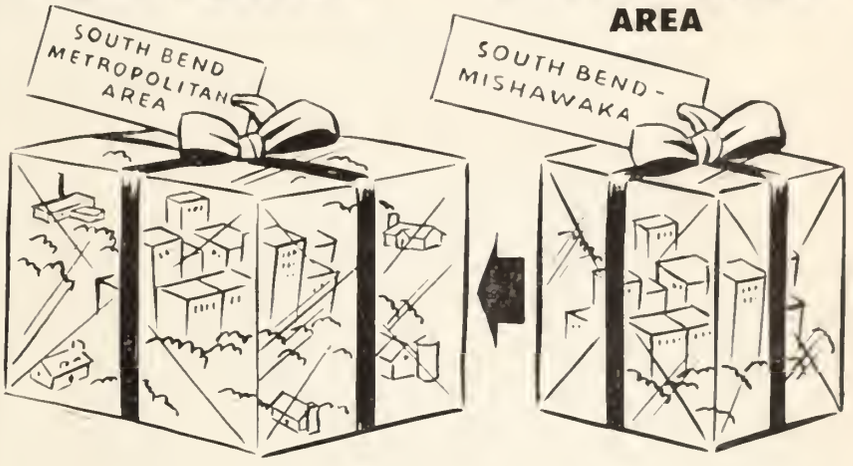
STATION MARKETS				2-STATION MARKETS			
...umbus	Milw.	Phila.	St. L.	Birm.	Charlotte	Dayton	New. Or.
4.2	23.2	10.2	19.9	28.5	60.0	25.3	54.8
...ns tv 30pm	wtmj tv 9 30pm	wcau tv 7:00pm	ksd tv 10 00pm	wabt 8 30pm	wbtv 8 30pm	whio tv 8 00pm	wdsu tv 8 30pm
	8.5	13.9	22.2	37.8	59.0	23.0	
	wtvw 7 30pm	wcau tv 7 00pm	ksd tv 9 30pm	wbre tv 8 30pm	wbtv 9 00pm	whio tv 10 30pm	
11.9	24.9	11.9			48.0	16.8	44.0
...ns tv ...0pm	wtmj tv 8 30pm	wcau tv 10 30pm			wbtv 7 00pm	whio tv 10 30pm	wdsu tv 9 30pm
17.2	23.5	9.0	19.0		58.3	32.8	29.0
...lw e ...0pm	wtmj-tv 9 30pm	wptz 10 30pm	ksd tv 10 00pm		wbtv 8:30pm	wlw d 9 30pm	wdsu tv 10:30pm
4.7		11.5		34.3		28.3	
...ns tv ...0pm		wcau tv 6 30pm		wbre tv 9 00pm		whio tv 9 30pm	
12.9			23.2	19.5	55.0		30.8
...ns tv ...30pm			ksd tv 9 30pm	wabt 9 30pm	wbtv 8 30pm		wdsu tv 1:30pm
27.7	25.9	8.0	15.2	31.3		31.8	
...ns tv ...30pm	wtmj-tv 7:00pm	wcau tv 10 30pm	ksd tv 10 00pm	wbre tv 8 30pm		whio-tv 9 30pm	
17.3	23.2	6.5	20.0				41.0
...lw e ...30pm	wxix 9:00pm	wfil tv 7:00pm	ksd tv 10 00pm				wdsu tv 10:00pm
10.8	14.7		13.9				54.8
...lw e ...00pm	wtmj tv 4 30pm		ksd-tv 5 00pm				wdsu tv 8:30pm
12.2		10.9	20.4			22.3	55.3
...lw e ...30pm		wcau tv 7:00pm	ksd-tv 9 30pm			wlw-d 8 30pm	wdsu-tv 8:30pm
							50.8
							wdsu tv 9:30pm
					54.8		
					wbtv 9:00pm		
	18.2						
	wxix 7:00pm						
14.5	7.5			30.3			54.3
...wtvn tv 6.30pm	wtvw 7:00pm			wbre-tv 9:00pm			wdsu-tv 8:30pm
							51.8
							wdsu-tv 9:30pm
			20.4	18.8			
			ksd-tv 9 30pm	wbre-tv 9 30pm			
		11.5	11.7				38.0
		wptz 10 30pm	ksd-tv 10:30pm				wdsu-tv 10:00pm
							16.0
							wdsu-tv 11.30pm
10.5		16.2	18.5				
wtvn-tv 5:00pm		wptz 10:30pm	kwk tv 10:00pm				
9.4	8.4						
wtvn tv 10.30pm	wxix 6:00pm						

Classification as to number of stations in market is Pulse's own. ...etermines number by measuring which stations are actually re... ...dy homes in the metropolitan area of a given market even though ...itself may be outside metropolitan area of the market.

Dominated by ONE Television Station!

AMERICA'S 5th RICHEST MARKET

INDIANA'S 2nd CITY CORPORATE AREA



Let's take a close look at the South Bend market. The Metropolitan Area of South Bend (population 232,000) is the Nation's 5th richest in family income. The South Bend-Mishawaka City Corporate Area is Indiana's 2nd largest in income and sales. The 9-county primary coverage area of South Bend's television station WSBT-TV has an Effective Buying Income of $1,165,630,000.00.



WSBT-TV DOMINATES THIS GREAT MARKET!

Hooper and Pulse show that no other station even comes close to WSBT-TV in share-of-audience. Therefore, there's only one effective way to reach the television audience of the great South Bend market—that's with WSBT-TV!

PRIMARY COVERAGE AREA: *9 Rich Counties in Northern Indiana and Southern Michigan.*

WSBT-TV CHANNEL 34 — SOUTH BEND, IND. CBS DuMont

A CBS BASIC OPTIONAL STATION

ASK PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVES

ZIV'S NEW
TRAFFIC STOPPING
TV SERIES!

THE PROGRAM THAT'S "FRONT PAGE"

"HIG
PA

FRONT PAGE EXCITEMENT!
HIGH-SPEED ACTION!



Starring
BROD
CRAV
AS HEAD OF



HIS CREED—devotion to duty!
HIS REWARD—unswerving loyalty of his men!

SENSATIONAL PRODUCTION VALUES!

FILMED ON THE HIGHWAYS!

. . . at scenes of real roadblocks, fires, disasters, investiga
. . . in real homes, farms, factories, along the way!
. . . in real State Patrol headquarters!

EVERY DAY! BASED ON THE EXPERIENCES OF STATE TROOPERS IN ALL 48 STATES!

HWAY

TROL"

FEATURING A HIGHLY COLORFUL LAW ENFORCEMENT AGENCY IN ACTION!

DEDICATED TO THE HIGHWAY PATROL OF EVERY STATE the men whose daily assignment is HEROISM!

AUTHENTIC! TECHNICAL SUPERVISION BY STATE HIGHWAY PATROL OFFICERS!

ward Winner

ERICK

FORD

WAY PATROL

HIGH-OCTANE ADVENTURES OF MEN OF SKILL AND DARING . . . stories that bring viewers back week after week.



C HALF-HOUR A COMPLETE STORY!

EWEST TV CAMERA TECHNIQUES!

AGINATIVE DIRECTION!

RAMATIC MUSIC!

UTHENTIC STORIES!

ANTIC SAFETY COUNCIL TIE-INS.

ZIV Television

AUDITION THIS FAST-MOVING SALES VEHICLE. WIRE, PHONE OR WRITE TODAY.

CINCINNATI NEW YORK HOLLYWOOD

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

Is the radio disk jockey of today as influential a salesman as he was yesterday?

D.J. STILL HAS LOYAL AUDIENCE

By Herbert J. Stiefel
Vice-President
The Blaine-Thompson Co., N. Y.



With the increasing importance of merchandising in advertising at both the trade and consumer levels, today's disk jockey can become an extremely potent sales property for the advertiser.

In our experiences, we have found that the wholesale trade is often more impressed with the name, personality and audience loyalty to the disk jockey than they are with the actual campaign budget and schedule. Therefore, we frequently plan trade advertising, direct mail and sales presentations for our clients built around the disk jockey who will deliver the commercial to the consumer.

In many instances, we have found the disk jockeys are available and the radio stations most cooperative toward arranging "in person" appearances at sales meetings, new store openings and for new product demonstrations.

Furthermore, there isn't any question about the tremendous mail and sale response to specific promotions. We find that most disk jockeys enjoy an audience which is fiercely loyal to their particular program and to the products advertised by the personality. Therefore, the advertiser receives an added plus in the form of a psuedo endorsement by the disk jockey, which also reflects itself in the increased sale of the advertised product.

Today's disk jockey is a smart, super-salesman. He makes every effort to concentrate his program and patter on a particular audience group, rather than to attempt to cover the field. This makes it comparatively simple for an agency to select the right personality for the product to be advertised.

Naturally, there are exceptions, but generally the radio advertiser can make a much greater impression on the trade and on the consumer by supporting his product with a schedule which includes disk jockey personalities rather than by the use of a spot radio schedule with commercials delivered by anonymous staff announcers.

RATINGS, RESULTS SAY "YES"

By Richard M. Klaus
General Manager
WERE, Cleveland



Emphatically, YES! But *remember* ..."disk jockey" is far too general a term these days. The disk jockey of yesterday was unique. He stood out with his program of records, among live music, variety and dramatic shows. But today's man with the records is just another juke box unless he has the talent, promotional know-how, personality, a good amount of air time, and the drive to work 24 hours a day. This kind of disk jockey, located on the right station, is not only *as* influential a salesman as yesterday's—he's the most powerful salesman in the city! There's never been anything like him!

You'll find your proof in the ratings. In Cleveland, one disk jockey consistently pulls 40 . . . 50 . . . even 60% of the audience. This, in an eight-station market. Yesterday's disk jockeys couldn't compare . . . and they still don't today. Look at the appeal. The disk jockey who is strictly "teen-appeal" belongs to that yesterday crowd. Again in Cleveland, the highest-rated "personality-promoters" are reaching the adult audience.

Look at the sales results. With this mass exposure, you can't help but get them. Here in Cleveland, 800 units of a $25 item were sold for a department store in *one* afternoon! Count the advertisers. There's your proof!

IT DEPENDS ON THE D.J.

By Elmer O. Wayne
Sales Manager
WJR, Detroit



The question as asked is a relative one because the effectiveness of any individual handling record shows varies as does the effectiveness of any individual salesman. In most cases, he reflects the program policies and management standards of practice of the station he represents. This governs the atmosphere he creates when he delivers a sales message.

Most people like music of one kind or another. The most effective music shows are those where the artist conducts himself and his program as the invited guest of the listener. Their individual manner of presentation, however, runs the gamut of extremes. There are those who play it straight with a maximum of music, minimum of talk, outside of integrating commercials into the program.

The counterpart is the individual who is completely fascinated by the sound of his own voice, gets all broken up over his own humor, which he sincerely believes is the world's funniest.

and offers music only as a two-and-a-half minute interval so that he can catch his breath before again holding his audience (if any) spellbound.

At WJR, we have found the morning and evening peak traffic periods most effective for a recorded-music program, in which incidentally we use the same emcee. Both periods create an atmosphere in which the listener is receptive to a sales message. Best evidence of the success of this program—*Music Hall*, as it's called—is that 52 weeks a year it is consistently filled with satisfied advertisers.

THERE ARE GOOD AND BAD

By Charles L. Lewin
Vice-President Radio-Tv
The Rockmore Co., N. Y.



The question here posed reminds me of the Floogle Street snapper . . . "you just can't get there from here." To give a qualitative answer to a speculative question, when you have nothing but some quantitative material to go by, taxes the abilities, no matter how highly developed, of the advertising analyst. It's a blue sky question that even the blue sky boys will have to slow down on. But as long as we're guessing on the answer—and that's all we can do—let's try and do it with some sense of objectivity.

Surveys show that teenagers prefer disk jockeys . . . and they certainly have their favorites . . . to all other radio fare. If we can assume that popularity breeds contentment on the part of advertisers, that a mass audience is the best climate for mass sales, then the answer to the question must be not that they are as good as or worse today, but rather that they are still a very effective media tool—in direct ratio to radio's effectiveness today.

I don't know how to measure, comparatively, today's personality against yesterday's. I know this though: the stations and the agencies and the advertisers are most sensitive to a performer's hold on his audience. If the man delivers, in terms of audience and reflected sales, then he must be con-

(*Please turn to page* 113)



Experience makes a world of difference when it comes to quality TV production. On the air since 1948, WBEN-TV is — by far — Buffalo's oldest TV outlet, with television know-how that has been seven long years in the making.

Nearly every man on the WBEN-TV staff has been with this pioneer station since it's early beginning. These skilled veterans work in two fully equipped studios that permit staging with unhurried care.

The fact is, WBEN-TV means Q-U-A-L-I-T-Y. And in a field where quality is crucial, here's good news: *There's no need to settle for anything less when quality production by* WBEN-TV *costs no more.*

in Buffalo-TV dollars count for more on channel 4

WBEN-TV DELIVERS

Western New York is the second richest market in America's richest State. And — WBEN-TV delivers this market as does no other television station.

CBS NETWORK

WBEN-TV

BUFFALO, N. Y.

WBEN-TV Representative
Harrington, Righter and Parsons, Inc., New York, Chicago, San Francisco

HOMES

SPONSOR: Tilton Homes Corp. AGENCY: Direct

CAPSULE CASE HISTORY: *After six weeks of advertising their new homes on WREX-TV, the Tilton Homes Corp. writes: "We have had such an outstanding response that it necessitated putting on an additional salesman. We also found it necessary to take a room in a hotel in Beloit for three days to handle the response." Tilton sponsored George Raft* I am the Law *film show for 39 weeks (syndicator: MCA TV). The cost was $260 per week; live commercials with photos of homes, floor plans were used.*

WREX-TV, Rockford, Ill. PROGRAM: *I am the Law*

TV results

ORANGE JUICE

SPONSOR: Minute Maid AGENCY: Ted Bates & Co., N. Y.

CAPSULE CASE HISTORY: *When Minute Maid started its schedule on WTOP-TV, it was running sixth in sales in the Washington, D. C., market and distribution was spotty. After six months on WTOP-TV, using participations in the* Mark Evans Show *and station breaks and minute announcements at other times throughout the day, Minute Maid was third in the market and sold in all the major grocery chains. The weekly cost: $650.*

WTOP-TV, Washington, D. C. PROGRAM: Mark Evans Show, announcements

CARS

SPONSOR: Motor Twins AGENCY: Direct

CAPSULE CASE HISTORY: *Motor Twins sponsors the news every Sunday, 10:30-10:45 p.m. Three used cars are shown on each program. Each time all three cars have been sold during the early part of the week, in most cases during the first few hours the following day. One Monday two 1955 Fords were sold before 9:30 that morning. The sponsor's weekly cost is $150.*

WBRE-TV, Wilkes Barre, Pa. PROGRAM: Motor Twins News

PEANUT BUTTER

SPONSOR: Hallam & Son AGENCY: Direct

CAPSULE CASE HISTORY: *Almost a year ago the Hallam Co. decided to try tv to increase sales of peanuts and peanut butter. They bought a segment of KYTV's children's program,* Wrangler, *aired daily 4:30-5:30 p.m. President Hallam writes of the results: ". . . so phenomenal we have just completed the installation of several pieces of the latest, most modern equipment. . . . The expansion of our plant," said he, "was made necessary by increased sales due to the effectiveness of the tv program."*

KYTV, Springfield, Mo. PROGRAM: *Wrangler*

LOANS

SPONSOR: Seaboard Finance Co. AGENCY: Frank Bull & Co., L.A.

CAPSULE CASE HISTORY: *Seaboard runs five participating announcements per week on KKTV. There are three Seaboard loan offices in the area—one in Colorado Springs and two in Pueblo. The announcements are film, straight pitches for loans. Peter J. Brown, advertising supervisor, reports 112 loans during three months directly attributed to television. Usually, "in a comparable period, if we wrote a third of that amount we would be happy. Statistically we are getting this business at approximately half the cost we feel indicates a successful campaign." Each announcement costs $40.*

KKTV, Colorado Springs-Pueblo PROGRAM: Participating Announcements

SHOCK ABSORBERS

SPONSOR: Columbus Shock Absorber AGENCY: Kostka, Bakewell & Fox, Denver

CAPSULE CASE HISTORY: *The sponsor uses announcements in the* Academy Theatre *program, a 10:00-11:30 nightly film feature. Agency writes: "Our sales in the Denver area were tenfold those of a year ago during the same period. We can recommend these late evening spots as a sure-fire way to reach a sizable audience." The campaign consisted of 16 participations over a two-week period and cost $1,080.*

KOA-TV, Denver PROGAM: *Academy Feature Films,* participations

DOORS

SPONSOR: Cash Lumber Co. AGENCY: Direct

CAPSULE CASE HISTORY: *After one live demonstration of a new type "Do It Yourself" door unit, the Cash Lumber Co. sold 50 units within 24 hours. The demonstration was presented within* Community Crossroads, *a 6:30-7:00 p.m. interview program. Within the first week, 125 units, selling at $18.54 had been sold. The gross sales for the week: $2,317.50. Sponsor's cost: $66.*

KDUB-TV, Lubbock, Tex. PROGRAM: *Community Crossroads*

WOODLAND-TV is big territory!



The toughest fighters — trout, bass, salmon, tarpon — meet their match in Shakespeare's resilient, glass fiber Wonderod. It's tough, light, rugged; designed to bring in the big ones!

Wherever the fish are biting, you'll find Shakespeare tackle — from WOODLAND, U.S.A.

"Shakespeare" is a name dear to the hearts of fishermen — from Alaska to the Caribbean. And the Shakespeare Company, manufacturers of tackle for both fresh and salt water use, is one of the largest in the industry.

Companies like Shakespeare give Western Michigan industry the kind of diversification that makes for sound prosperity. Many world leaders are located here . . . in Kalamazoo, Battle Creek, Muskegon, Lansing . . . and in the primary trading center of Grand Rapids. This rich area is served by WOOD-TV — which has the 20th highest set coverage in the country. For top sales results, schedule WOOD-TV, Grand Rapids' *only* television station!



WOOD-TV

WOODLAND CENTER
GRAND RAPIDS, MICHIGAN

GRANDWOOD BROADCASTING COMPANY • NBC, BASIC; ABC, SUPPLEMENTARY • ASSOCIATED WITH WFBM-AM AND TV, INDIANAPOLIS, IND.; WFDF, FLINT, MICH.; WTCN-AM AND TV, MINNEAPOLIS, MINN.; WOOD-AM, WOOD-TV, REPRESENTED BY KATZ AGENCY

EMP ADVERTISERS*

Amana Refrigeration Inc.
American Home Products Corp.
American Oil Company
American Tobacco Company
Anheuser Busch, Inc.
Carnation Company
CBS-Columbia
Chrysler Corporation
Electric Companies Advertising Program
Falstaff Brewing Corporation
General Electric Company
General Foods Corporation
General Motors Corporation
Hamm Brewing Company
Helene Curtis Industries, Inc.
Kellogg Company
Lehn & Fink Products Corp.
Liggett & Myers Tobacco Company
Lincoln-Mercury Dealers
P. Lorillard Company
Pet Milk Company
Procter & Gamble Company
Regal Amber Brewing Company
Revlon Products Corporation
R. J. Reynolds Tobacco Company
Schlitz Brewing Company
C. A. Swanson & Sons
The Toni Company
United States Steel Corporation
Westinghouse Electric Corporation

EMP STATIONS*

KAOS-TV Bellingham, Wash.
KBST-TV Big Spring, Tex.
WCBI-TV Columbus, Miss.
WMSL-TV Decatur, Ala.
WTVY Dothan, Ala.
WFLB-TV Fayetteville, N. C.
WINK-TV Ft. Myers, Fla.
KFXJ-TV Grand Junction, Colo.
WDXI-TV Jackson, Tenn.
WKNY-TV Kingston, N. Y.
WFAM-TV Lafayette, Ind.
KLFY-TV Lafayette, La.
KTAG-TV Lake Charles, La.
KLAS-TV Las Vegas, Nev.
KGVO-TV Missoula, Mont.
KTVO Ottumwa, Iowa
WJDM-TV Panama City, Fla.
KOTA-TV Rapid City, S. D.
WBOC-TV Salisbury, Md.
KVEC-TV San Luis Obispo, Cal.
KLIX-TV Twin Falls, Idaho
KIVA Yuma, Ariz.

*as of July 15, 1955





Reaching out to pull them in...

Thirty CBS Television Network advertisers are now reaching out to sell an extra market of close to one million families. And they are doing it at one third less cost than was possible six months ago!

Their network line-ups now embrace the small-market stations available individually or as a group under CBS Television's Extended Market Plan (EMP).

Combined these 22 stations deliver a market with a population larger than Boston...an effective buying income greater than Washington, D.C....and total annual retail sales larger than Pittsburgh. And each advertiser is reaching these 22 markets at the same favorable cost per thousand as stations serving the largest metropolitan areas—a cost made still more attractive by discounts ranging up to 15%.

The Extended Market Plan is one of the best package buys in all television—for each of the participating advertisers gets as a "bonus":

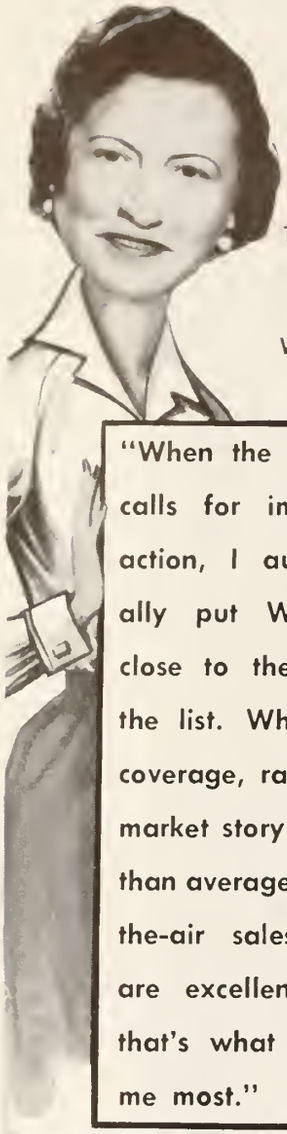
Unqualified enthusiasm of dealers *now enjoying the powerful support of network television...*

Goodwill of millions of prospects *grateful for the opportunity to see outstanding network programs...*

The vigorous support of each station *which recognizes that strong network programs make the station stronger in its local community.*

Call your CBS Television sales representative for details on the CBS Television Extended Market Plan. He will show you how to make even more effective what is already the most effective buy in advertising...

The CBS Television Network



VERA BRENNAN
Director of Radio & Television Time Buying
Scheideler, Beck & Werner, Inc.
says . . .

"When the schedule calls for immediate action, I automatically put WNHC-TV close to the top of the list. While their coverage, rating and market story is better than average, the on-the-air sales results are excellent . . . that's what interests me most."

Compare these facts!

15 County Service Area	
Population	3,564,150
Households	1,043,795
TV Homes	934,448

Channel 8

SERVING HARTFORD & NEW HAVEN AREAS
represented by the katz agency, inc.

WNHC Television



Harry Bennett's favorite two models are daughters Joan and Candy (l. to r.)

agency profile

Harry Bennett

Executive v.p.
Bryan Houston, New York

Harry Bennett claims that he got perfect training for advertising in the Cornell School for Forestry: "I learned not to miss the trees for the woods." It's an ability that he finds particularly valuable in planning clients' radio and tv strategy.

"People tend to forget the differences between the two air media because of the obvious similarities," Bennett told SPONSOR.

"Actually you deal with an entirely different theatrical appeal in tv and radio. Take the different role that the soap opera played in radio, and the role it's playing in tv. We feel that our *Modern Romances* is a good adaptation of the soap opera concept to television. The key to the adaptation is the fact that the story line is continuous Monday through Friday, but different each week.

"In tv this change of pace is very important. In radio, the characters are imaginary, they exist in the housewife's mind. She can sustain interest in them, because she's projecting familiar characteristics unto them. In tv, the image is destroyed by the reality, and interest is harder to sustain."

Bennett is also very aware of the psychology of program selection. He feels that it's as important to suit the program to the geographic aspects of the market as it is to aim it to a certain audience.

"Take Baltimore," he explains. "We're running heavy spot tv program schedules there for Gunther Brewing Co. Of course, we chose programs in terms of the adult audience we wanted to reach. But there were other considerations too. For example, our choice of *Waterfront*. Well, it was a particularly apt choice because Baltimore is a seaport. There might be certain parts of the Midwest where this program wouldn't produce as complete response as in Baltimore."

Bennett adds that the idea of suiting a program to a local market will become more important as tv costs continue to rise. "Regional tv networks are the trend of the future," says he.

An officer of "The Society for de Propagation of Relaxation," Bennett decorates his office walls with monstrous fish that he has caught as a member of that organization. In Bronxville, where he lives, he loves to "take part in ham activities," acted in *Murder in the Cathedral*. But the role he takes most seriously is that of father to his two teen-age daughters, one of whom just became a Conover Girl. ★ ★ ★



IN OTHER WORDS, GENTLEMEN,

FOUR BILLION DOLLARS is a lot of dough!

In the great Northwest area which KSTP-TV serves and sells, spendable income is nearly FOUR BILLION DOLLARS, retail sales are more than three billion dollars.*

KSTP-TV has long been the leader in this rich market which includes over 600,000 television homes. It is the Northwest's *first* television station, *first* with maximum power and *first* with color.

The listener-loyalty which KSTP-TV has won over the years through superior entertainment, talent, showmanship and service means *sales* for you! That's why KSTP-TV is your *first* buy and your *best* buy in the important Northwest market.

**Sales Management Survey of Buying Power, May 10, 1955.*

KSTP-TV

CHANNEL 5
100,000 WATTS

MINNEAPOLIS • ST. PAUL **Basic NBC Affiliate**

"The Northwest's Leading Station"

EDWARD PETRY & CO., INC. • NATIONAL REPRESENTATIVES



Maury Farrell
and Cal Douglas
Stars of
WAPI News Roundup
8 to 8:15 a.m., Monday-Friday

Stars **Sell** on Alabama's greatest RADIO station

WAPI Birmingham

Folks in and around Birmingham like to start the day listening to this popular team. Maury and Cal give local and Alabama news and weather, national and international events . . . and this includes sports; Maury is a great boy for sports! This program received the AP award for Excellence in Radio Journalism, and Maury and Cal each got an individual award from AP.

You can **SELL**
Your Products
to Alabama folks

If you **TELL**
them on programs
they enjoy hearing

Represented by

John Blair & Co.

Southeastern Representative:
Harry Cummings

AGENCY AD LIBS



(Continued from page 9)

thereby gains comfort and an escape from new types and techniques of broadcasting that also are new opportunities.

Not that (some) numerical data can't be helpful. But ratings alone, to name but one area, can never indicate the advertising value there is in the *believability* of a Garry Moore or the *charm* of a Dinah Shore. And no audience projection of a time slot can justify the opportunities that may be inherent in that time if it is slotted with a new show or some new approach to the medium.

In my opinion, television and still, but to a lesser degree, radio are *the* "emotional" advertising media. By this I mean the audience, our prospects, get involved emotionally with the editorial matter set before them. That's how strong is the rapport and the self-identification of these media.

This rapport and identification are of great value to an advertiser. But so elusive are these qualities and so impossible to chart that we constantly ignore much of the real impact of tv (as we did in radio) because we are unable to graph or pie-chart them.

This is one reason I personally am so excited by a recent area of investigation being carried on by Gallup Robinson. Briefly (I hope to devote an entire column to this shortly) Leyton Carter of Gallup Robinson is looking into the "Emotional Quotient" achieved by the stars of tv shows. How much, or how little, do people like them? This qualitative insight into the numerical fact of viewing could be a tremendous boon to all of us. Perhaps we'll be able to rate the relative E.Q.'s of such people as Groucho, Jack Webb, Lucy and John Cameron Swayze. We may be assured of what we suspect: that some high rating shows are of less value than others with half the audience. But, of course, to get back to my introductory remarks, even E.Q. won't make it possible for us to avoid using imagination and courage as we try to get something new and different into the medium. ★ ★ ★

Letters to Bob Foreman are welcomed

Do you always agree with the opinions Bob Foreman expresses in "Agency Ad Libs?" Bob and the editors of SPONSOR *would be happy to receive and print comments from readers. Address Bob Foreman, c/o* SPONSOR, *40 E. 49 St.*

T. V. story board

A column sponsored by one of the leading film producers in television

SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



This lively cartoon series for D-X Motor Oils features an animated engine—"Eddie Engine" by name—who smoothly and easily puts across the salient points about the advantages of the Special & Heavy Duty D-X Motor Oils. A fast sell message in an easy-to-take form makes this SARRA created commercial a super salesman. For: Mid-Continent Petroleum Corporation. Thru: R. J. Potts-Calkins & Holden, Inc.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



The remarkable success of "Millie's Millions," a TV commercial recently produced by SARRA for STOPETTE, has catapulted a single test commercial into a series. The current sequel, "Tillie's Hapless Holiday," is built around an old movie-type setting with all the nostalgia and whimsical humor of The Gay 90's. Although done in a light vein, it conveys a hard-hitting sales message and provides instant identification for over-the-counter sales. For: Jules Montenier, Inc. Thru: Earle Ludgin & Company.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Here's a SARRA TV commercial that won top CFAC Honors in the 13th Annual Awards Competition. Live action with appealing baby chick pictures, made more appealing with a cute little girl, sells the product with interspersed scientific shots showing the great growth-producing qualities of Purina's Chick Startena—a real attention holding device. For: Ralston Purina Company. Thru: Gardner Advertising Co.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



A charming combination of live action with an airy cartoon treatment plus a singing fragment gives this NUSOFT commercial great sell-appeal. This commercial quietly but effectively presents the convincing NUSOFT "towel test" . . . deftly tied in with product identification. For: Corn Products Sales Company. Thru: McCann-Erickson, Inc.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street


AT LAST!
AVAILABLE TO LOCAL ADVERTISERS AND STATIONS—
126 TOP RATED COMEDY PROGRAMS WITH 100% FAMILY APPEAL
AVERAGE NATIONAL AUDIENCE RATING
30.4
OVER PAST 3 YEARS
PRODUCED BY HAL ROACH, JR.
A ROLAND REED PRODUCTION

MY LITTLE MARGIE"

starring GALE STORM & CHARLES FARRELL

DON'T BUY MAYBE'S!

LET "MY LITTLE MARGIE" SELL YOUR PRODUCT —The Results Will Astound You!

This Series sponsored for 3 successful years by Philip Morris Cigarettes and Scott Paper Co. over NBC and CBS Networks



OFFICIAL FILMS, Inc.

25 WEST 45th ST., NEW YORK 36, N. Y. PL 7-0100

Los Angeles—121 S. Lapeer Drive
San Francisco—150 Font Blvd.
Boston—419 Boylston Street
St. Louis—415 North 12th Blvd.
Dallas—Second Unit Santa Fe Bldg.
Chicago—360 No. Michigan Ave.
Minneapolis—3100 Raleigh Ave.
Atlanta—333 Candler Bldg.
Philadelphia—1420 Walnut Street
Memphis—2254 Madison Ave.

round-up

WPDQ uses mobile studio for regular, remote broadcasts

When Jacksonville, Fla.,'s WPDQ decided to focus on local coverage, it was natural for them to turn to the mobile studio. Their objective: to capitalize on the mobility of radio through on-the-spot reporting of local news. The next step was to get a miniature German bus, a Volkswagen, and outfit it not only for remote broadcasts, but for regular shows.

WPDQ's morning show, the two-hour *Crackerjack Show* and the afternoon *Traffic Jam Session* both broadcast from the mobile studio. Each is sold out for some time to come, reports General Manager Robert R. Feagin.



WPDQ's new Volkswagen mobile am studio

Inside the air-conditioned rear portion of the bus is all the equipment for standard broadcasts, including two turntables for d.j. shows, and a tape recorder for remote pickups. The station reports that they are swamped by requests for the mobile studio to visit the advertisers' locations during the various shows.

Though at present, shows are relayed to the transmitters by phone lines, the station has plans to use high fidelity fm transmitters beamed to a central tower from which the show would go by regular lines to the transmitter. Also in the offing is the outfitting of a second mobile studio to take care of demand from advertisers. ★★★

West Coast d.j./adman gives radio philosophy

Glen King, disk jockey on KLX, Oakland, as well as the owner of King advertising agency in the same city, has a double view of and a double interest in the manner in which radio is being sold today. From his experiences in both ends of the industry he has compiled a 24-page statement of philosophy which has been distributed among a number of broadcasters and admen.

It is King's contention that the present pattern of local radio selling often misses the boat. He feels that instead of being sold as a bargain-counter commodity, the medium's strengths ought to be defined and utilized.

The title of his booklet is "The Case Of The Sprightly Giant Who Is Too Busy To Attend His Own Funeral," and refers to the "arm-chair advertising experts" who have been trying to bury radio since the advent of tv.

King feels that radio has certain values that cannot be reduced simply to cost-per-1,000 or ratings, and these values must be hammered home to advertisers. The intangibles include listener reaction to the talent and matters of programing taste. ★★★

TvB presentation gives answers to 3 tv "Hows"

A 67-page presentation is now in the hands of TvB members, advertisers and agencies. The presentation, titled "The Three Hows Of Television," is designed to answer the three questions advertisers ask of a prospective medium: How many prospects can I reach? How much does it cost to reach these prospects? How effective are the sales messages to these prospects?

The answers to these three questions include two-color charts plus the final results of the first TvB study of television effectiveness in the grocery field.

Some of the facts offered in support of tv are: more than seven of every 10 U. S. homes own a television set; the average television family spends more time watching tv than any other activity except working or sleeping; the average cost-per-1,000 for reaching customers on network tv is $1.23 (or 54% less than any combination of printed media for the same number of people). ★★★

Schaefer Beer commercials use new "Thirsty" cartoon.

The Brooklyn Dodgers claim that you can always see the unexpected at Ebbets Field, so the Schaefer Brewing Co., sponsors of the telecasts of the games, follow the pattern in their commercials. They consist of animated cartoon footage superimposed over a live background.

The cartoon character, "Thirsty," jumps around the stands, parachutes down onto the field and removes the glass of beer from the Schaefer sign in the outfield. Then he shoves it toward the camera while the live announcer reads limericks or script material describing "Thirsty's" antics.

Responsible for the commercial at Schaefer's agency, BBDO, were Art Bellaire and Bernard Ryan on copy; Larry Berger and Al Normandia on art; Les Collins on film production; Rocco Dellarso on live production. Animation is by Cineffects.

(Another recent commercial using animation techniques combined with live action is the new Lehn & Fink Etiquet deodorant commercial. Agency is McCann-Erickson.) ★★★

Film defects may negate sponsor's sales approach

Improper film handling that results in dirty or damaged film commercials being screened can result in a waste of the sponsor's advertising dollars, and even in negative reaction towards the product by the viewer.

These are the observations of Anthony Salese, film technician for Movielab Film Laboratories. Salese, a veteran of 12 years' experience in film work, told SPONSOR that dust and dirt particles on the film being shown, or on the negative from which the positive is printed, can result in black spots "raining" down the screen.

Salese cited the instance where a face cream was being demonstrated on the film. The performer applied the product, then as the camera moved in for a close-up, the voice-over of the announcer spoke of the performer's beautiful complexion. When dirt spots

appeared on the screen, the commercial was ruined. The performer seemed to have skin blemishes, and the sponsor's serious selling message turned into a ludicrous situation. This is exactly opposed to the one of most important reasons sponsors use film commercials: to insure themselves against accidents in live commercials that could make their product look badly.

Salese's suggestions to eliminate these defects on the screen are as follows: (1) sponsors who invest heavily in filmed commercials ought to have someone in their advertising departments with enough knowledge of film to check the condition of the films received by the sponsor; (2) agencies ought to keep tabs on film at all stages of its production and insure themselves against poor workmanship by the laboratories. When this is done, Salese believes, everyone will profit from the generally higher quality achieved. ★ ★ ★

Briefly . . .

KEDD, Wichita, Channel 16 NBC affiliate, has petitioned the FCC to obtain Channel 8, a vhf frequency. Their financial hopes are based on the increased coverage they could give the state with this new channel, and on the new 1,200-foot tower they are about to erect.

Stanley H. Durwood, president of KEDD, announced plans to make the station available for more hours of educational tv. Additional emphasis will also be placed on farm programing, so that the increased power supplied by the new tower will enable many thousands of now uncovered farm homes to be reached by tv.

* * *

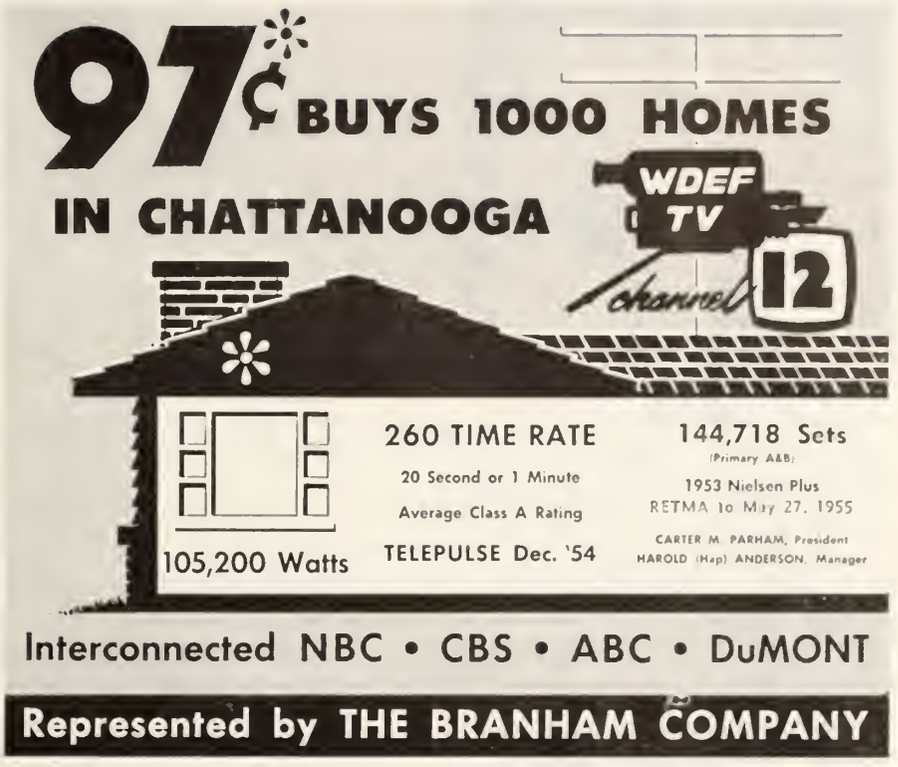
A book on the effectiveness of marketing research has been published by Richard Manville Research. Called *12 More Marketing Case Histories*, the book is designed to help advertisers to "greater profits, lower costs through research."

Copies may be obtained by readers of SPONSOR by addressing Richard Manville Research, 230 Park Ave., New York 17, N. Y.

* * *

Newest tv viewer service to be introduced by WRCA-TV, starting 1 August, is one called *Count Sheep*, a nightly programing service directly preceding the station's sign-off.

(*Please turn to page* 112)



Interconnected NBC • CBS • ABC • DuMONT

Represented by THE BRANHAM COMPANY

proof positive

now WCUE FIRST *in* AKRON

latest Hooper ratings
March-April 1955

SHARE OF RADIO AUDIENCE	Mon. thru Fri. 8:00 A.M.-12 Noon	Mon. thru Fri. 12 Noon-6:00 P.M.
WCUE	32.2	32.7
Station B	29.5	28.3
Station C	27.0	21.6
Station D	4.2	9.3

Wcue . . . Akron's only Independent—we're home folks.
TIM ELLIOT, President

John E. Pearson Co., National Representatives

When You Get RESULTS-



IT SHOWS AT HOME!

THAT'S WHY LOCAL FIRMS PUT GREATEST DOLLAR VOLUME ON WREN!!

It's no secret here in Topeka that WREN covers the territory best! That's why local firms put their greatest dollar volume on WREN.

That's why we can quote continuous program sponsorship like this — Kansas Power & Light for 17 years . . . Ed Marling Appliance for 8 years . . . Scott Motors Chevrolet for 7 years . . . McCormick Rug for 4 years . . . Hall Stationery for 7 years . . . Alexander Baking and Jordan Sunbeam Bakers for 5 years . . . Capitol Federal Savings and Loan for 7 years. Here is a husky, booming market that WREN covers best . . . a market that can't be reached by Kansas City stations. Why not contact your John E. Pearson man for details on WREN coverage and rates. We think you'll be surprised.

WREN

5000 WATTS · ABC
TOPEKA, KANSAS

SPONSOR BACKSTAGE



(*Continued from page 26*)

nearly as quickly nor as well under these oppressive climates, as they could in properly cooled studios.

By pure coincidence I spent an hour or two in CBS Radio studio 22 at 49 E. 52nd St., just before going up to tv studio 61. Radio 22 is, of course, beautifully and comfortably air-conditioned, and rehearsals and shows run off here in wondrous contrast to the tortuous struggles which take place in tv. I understand, of course, that there are problems involved in properly air conditioning vast, old-fashioned theatres, which have been converted to tv studios. I'm certain, too, that the networks are aware of the urgent necessity (from the practical standpoint of producing the best possible shows most efficiently and inexpensively) of setting up conditions in which all workers can operate somewhere near their peak.

If this short discussion on the subject helps speed the job along by a single day, however, it will have been worthwhile.

Talking about summer, and summer shows, it seems to be the fashion among video critics to knock hot month programing in a rather reckless and general way. While there's little doubt that some summer fare rates the raps, there are a number of shows which stack up favorably with the best in their class for any time of year. One of these is the *Tv Top Tunes* Chesterfield show I was discussing earlier. Lee Cooley and his extremely able choreographer and assistant come up with musical, dance and production numbers on this stanza, which frequently match and surpass much more pretentious and higher-budgeted efforts. What they lack in money is made up for with ingenuity, imagination and plain hard work.

Using a group of three boy and three girl dancers, the Mitchell Ayres orchestra (virtually all the men from the Como show) and an excellent mixed choral group supervised by Bonnie Lake, Cooley and company put together a Chattanooga Choo Choo and a Singing in the Rain production number on last week's show, which would have done credit to any network show, fall or winter, not excepting the *Hit Parade* or several spectaculars.

Relate the excellence of this show to the front part of this piece—which is to say that all parties concerned are turning in top-notch work under the most trying circumstances, and you'll agree that Chesterfield and Cunningham & Walsh are lucky bankrollers—and if the engineers ever figure out a way to cool those studios, they'll be even luckier 'cause they'll get the same job quicker and cheaper. ★ ★ ★

first

Consistently, in survey after survey*, CHANNEL 5's leadership in "quarter-hour firsts" has climbed from around 50% to NOW over 75% — in a 4-station VHF Market! With more than 5 years of solid selling and programming experience, KPHO-TV is FIRST in Arizona Audience . . . FIRST in number of National Spot Advertisers . . . FIRST in Local Advertisers!

choice

CHANNEL 5 is FIRST in TV Entertainment! KPHO-TV has the shows that get the audience — the shows that America and Phoenix want most to see! KPHO-TV consistently delivers the outstanding TOP AUDIENCE for Kid Shows . . . News Shows . . . Women's Shows... Sports, Comedy and Dramatic Shows, like these top-notchers:

Colonel March	Big Game Hunt	Science Fiction Theatre
Town and Country Time	Abbott and Costello	Ray Milland Show
This is Your Music	Heart of the City	Arizona TV Newsreel
Top Plays of 1955	Judge Bean	Confidential File
His Honor, Homer Bell	Guy Lombardo Show	Movietime
All Star Theatre	I'm the Law	3 Star News
Passport to Danger	Pride of the Family	Gold Dust Charlie
Five Star Playhouse	Biff Baker	Phoenix Panorama
Mr. & Mrs. North	Famous Playhouse	It's Wallace?
Stories of the Century	Man Behind the Badge	Cook's Corner

AND MANY, MANY OTHERS!

So when you buy ***KPHO-TV,*** Arizona's First and Finest — YOU BUY

PHOENIX

41st Market in Population †
45th Market in Retail Sales †

* See Pulse, ARB
† SRDS Consumer Markets '55

A MEREDITH TELEVISION STATION

affiliated with **Better Homes and Gardens** and **Successful Farming** magazines

KPHO-TV

CHANNEL 5

PHOENIX, ARIZONA

REPRESENTED BY THE KATZ AGENCY

Tested Southern Recipe For Sales Success

By John Pepper and Bert Ferguson



Do you really believe that if you want something done, you should take it to the busiest person you know? That if you want maximum assurance of getting a return on your money, you put it on a winner? If you want to be confident of results from your advertising, you go by proof instead of prognostication?

All right, then. What we at radio station WDIA will say you're after is one of those "magic" recipes which turns out to have been soundly built on quality ingredients, thorough experience and understanding care. Should you be amazed at how it turns out? Well—we know what a man gets with WDIA, and sometimes we're amazed just the same.

Ranks first: Make sure you begin with the Memphis radio station that ranks first in all audience surveys, day and night—and has been doing it for four years: WDIA. This, remember, in a town with seven other stations, some of which have been broadcasting for over twenty-five years.

Now add the fact that this same WDIA is Memphis' only 50,000-watt station. WDIA made it to 50,000 from 250 watts, in just one leap. All the *good* reasons that were behind it might be summed up in just the one real reason: demand. There'd been a big place for WDIA. And WDIA filled it.

Then, still another element. Put in the fact that WDIA is the station regarded in its market of 1,230,724 people as the *only* station. Their station. Certainly creates a unique position in this area. An outstanding one in the industry. So these are excellent ingredients in your sales success with WDIA.

One-group specialty: And there are others. The reason WDIA went from 250 to 50,000 watts — in an unprecedented move—is that WDIA was the first to recognize the Negro market, in the city that's first in the South in Negro population. Memphis' trade area is *forty percent* Negro. They had never been directly reached until WDIA set out to give them their own accents and rhythms, using only Negro announcers and music. To this day, no coverage approaches that of WDIA. Not only do these people keep WDIA tuned in all day and night — they are *proud* of WDIA. This feeling is what has spelled the difference for WDIA in power and audience ratings. It's what makes a sales message on WDIA *produce*.

Big buyers: To command this market is to let yourself in for a surprise. This is much more than a *good* market, even aside from its feeling about WDIA. We call it the "Golden Market," deliberately. This forty percent of Memphis buys according to a pattern all its own. They buy 53.4 percent of all women's hosiery, 50.3 percent of the mayonnaise, 60 percent of the chest rubs, 64.8 percent of the flour. This is no off-brand, country-store buying, but buying of better and fancier quality, if anything.

These folks will be making over a quarter billion dollars in 1955. They will spend *eighty percent* of it, on consumer goods and services. Their interest, activity and hopes must be centered on their homes, families and friends, and their own persons. They make the most of the day as it comes. And they sure know their national brands.

Now the "magic" of the recipe begins to be revealed. You have right here in this area close to ten percent of all the Negroes in the entire United States, with their peculiar group habits here of buying. You have in WDIA the one medium—in the entire United States—which this group overwhelmingly accepts. The effect of this remarkable combination on sales adds up to what aptly has been termed *hot*—not cold—figures. The totals may imply mere statistical respectability. It's the inference you can draw from that whips up your enthusiasm.

This recipe has done wonders for many famous advertisers, including

Birdseye Frozen Foods, Stag Beer, Tide, Godchaux Sugar, Carnation Milk, Halo, Niagara Starch, Crisco.

Wouldn't you prefer, though, to take a look at some firsthand material relating to your own particular kind of product? You can. It's simply a matter of taking a few moments to drop us a note of inquiry.

We believe the best hope of getting a good job done is with someone who's already doing a good job. That surest returns on your money come from a going concern, rather than one needing your help.

We believe it's only sensible to deliver the proof of the pudding *first*. Give you a taste of what you may expect. If it still looks good after that, you may want to make some prognostications yourself. Our own position is that with WDIA, the ingredients for sales success are very definitely here for you. And the know-how.

WDIA is represented nationally by the John E. Pearson Company.

JOHN PEPPER, President

BERT FERGUSON, General Manager

HAROLD WALKER, Commercial Manager

RADIO COMPARAGRAPH OF NETWORK PROGRAMS

Nighttime 8 August 1955 — SPONSOR

Nighttime 8 August 1955 — SPONSOR

SUNDAY

ABC	CBS	MBS	NBC
Gene Autry Wrigley Co. Cowboy Capers 9:30	Gene Autry Wrigley Co. Cowboy Capers 9:30	Public Prosecutor	
Paul Harvey Show Sterling Electric 9:45		Go the Line With Canadian Mutual of Omaha 6:30-6:45	Meet the Press Wash. Star Monitor
the Evening Comes	Summer In St. Louis	All Star Sports Time	Monitor Outdoorsman pro grambling sports interview & weekly of outdoor adventure and fun for the family. Sports weather music interviews. Presented by Coca-Cola 9:30-10
Theatre Review	Lake Box Jury	Rikhad Hayes Show	
Beam Brooks Show			
Gaels by Valentine		BBO Studio Concerts	
Story Mile Trail Talk			
Paul Harvey News Sterling Drug 10:15	Our Miss Brooks Lambert Co. Drene Shampoo 9:30	U S Military Academy Band	Monitor
America's Town Meeting of the Air	Gary Crosby Show		
		Enchanted Noon	
Arthur Godfrey Time Lipton Tea 11:30	Voice of Firestone Firestone Tire & Rubber Co.	Vatse of Firestone Thos J. Lipton Co. Inc.	
		Festival of Music	
Arthur Godfrey Time Lipton Tea 11:30	Voice of Firestone Firestone Tire & Rubber Co.	Vatse of Firestone Thos J. Lipton Co. Inc.	
		Festival of Music	
News			
Wonder Is Melody	Dana orah	Wingspread Sunday Concerts	
Beyond the Horizon 11:30-11:55			

MONDAY

ABC	CBS	MBS	NBC
No network service m-f 8-8:30	Jackson news Metropolitan Life m-f (see mon) Y&R $2250	No network service m-f	
Bill Stern Budweiser Beer D'Arcy: Affiliates Christiansen 350N m-f $2000	No network service m-f	Lowell Thomas Dicto Prod 208N m-f 1, 7:30 O-E	
No network service m-f			
John Vandercook CIO Ind'l Harvester 780N m-f 1 Kaufman $1000	Hamm Scorebd Hamm Brewing 7:25-7:30 m-f 1 Campbell-Mithun	Tennessee Ernie Ford 1 Kaufman $1000	
Quincy News co-op	Tennessee Ernie 11 m-f $1000		
Strange (drama) N 7:30-45 m-f			
Sage (drama) N 7:45-55 m-f			
D. Griffith news m-f 7:55-8			
Alex Drolet Int'l Harvester 680 Y&R $1500	Fulton Lewis Jr mo-co		
No network service m-f			
News of World Miles Labs 18-5 m-f 1 Wade $3000			
Dne man's family Miles Labs tu, th 1 Wade $3000			
In the Mood N m-f			
Henry J. Taylor Geo Motors 180N Kudner $750	Tag Recruit Club Ft. Harrison Fatty Arbuckle 1 W Thomason	Mr. Keen	
Berkshire Festival Lenox, Mass	Schlitz Mfg. Donohue & Coe Preston Pharm Plaza direct	Doug Edwards Amer Tobacco, m-w-th 9BCN 7:25-30 per show $5500	Red Regan's Hideaway Evening News m,w,th,f 8:25-30
	Voice of Firestone Firestone Tire & Rubberoid Co. 218N	Arthur Godfrey's Talent Scouts Thos J. Lipton Co. 434N all simul 178M Pittsburgh 182N Minneapolis Simulcast Dates $20,000	Monitor
		Mutual Concert Network Cleaver	
Eso Reporter Sun 1:30-2 m-f 8-8:05 Marschalk & Pratt Footnotes to Medical History 11 m-f 8:05-15	Telephone hour Bell Tel System 11 1930 13 90m	Ring Crosby Gen Fds. Y&R 205N 1 Amos 'n' Andy 11 m-f 8:30-45 Brown & Wmsn Tad Bates 200N 6 min $1000 ¼hr $2000	Footnotes to Medical History 11 m-f 8:05-15
Brian Aherne's Spotlight Story	Band of America Chile Service petroleum prods 110N	Reporter's Digest Var co-op	Monitor
R Trout Chevrolet O-E m-f 8:55-10	Ellinafax $5500		
Fibber McGee & Molly	Blopinghips in	Hollywood Bowl Concerts	
Edward Morgan AP of L m-f less mon Furman, Feltner	Blue Ribbon Bouts 10:15-11 Ronnie Welch & Leger	Singing with the Stars	Noam of World (Morgan Beatty) Wash
Hamm Scorebd Hamm Brewing 10:10-15 m-f 1 Campbell-Mithun	Dance Orch Var m-f	Late sports roundup C.Delr m-f 11	Sleeping with the Stars C.Delr m-f L
Dance Orch m-sat 10:35-11	Dance Orch Var m-f	Dance bands Var m-f	Orchestra Var 11:30-55 L
Virgil Pinkley m-f	Men's Corner	Mutual Reports the News m-f	News 11:55-12m m-sat L
Orchestra	Citizens of Var	UN Radio Review m-f	
Distinguished Artists CHC		Dance music Var m-f	No network service
Virgil Pinkley m-f	Virgil Pinkley m-f	News & analysis co-op m-f	
Orchestra		Mutual Reports the News m-f	
Dance Orch Var m-f		UN Radio Review m-f	
Dance bands Var m-f		Dance music Var m-f	
News & analysis co-op m-f			
Mutual Reports the News m-f			
UN Radio Review m-f			
Dance music Var m-f			

TUESDAY

ABC	CBS	MBS	NBC
No network service m-f 8-8:30	Jackson news Metropolitan Life m-f (see mon) Y&R	No network service m-f	
Bill Stern Budweiser Beer D'Arcy: Affiliates Christiansen m-f (see mon)	No network service	Lowell Thomas Dicto Prod m-f (see mon) Campbell-Ewald	
John Vandercook CIO m-f 7-15 H J Kaufman	Hamm Scorebd Hamm Brewing 7:25-7:30 m-f 1 Campbell-Mithun	Tennessee Ernie 1911E 11 ¼hr $1000	Fulton Lewis Jr mo-co 990Wash m-f 1
Quincy News co-op	Tennessee Ernie 11 m-f ¼hr $1000		Dinner Date N m-f 1
Strange (drama) N m-f			Gabriel Heatter Amer Bomb Prod 7:55-8:05 1 ¼hr $1500
Sage (drama) N m-f			In the Mood N m-f L
News 7:55-8 1u			
Edw R Murrow Amer Oil assoc 187N m-f	Alex Drolet Int'l Harvester 680 Y&R $1500	Fulton Lewis Jr mo-co	Alex Drolet Int'l Harvester m-f (see mon)
	No network service m-f		No network service m-f
Gabriel Heatter Amer Bomb Prod 7:55-8:05 1 ¼hr $1500	News of World Miles Labs 18-5 m-f 1 Wade $3000		News of World Miles Labs m-f (see mon) Wade
In the Mood N m-f	Dne man's family Miles Labs tu, th 1 Wade $3000		Dne man's family Miles Labs tu, th, 1 Wade
Bussgnose N m-f	Treasury Agent Schnell 30m Donohue & Coe Preston Pharm Direct	Peggie Ace Fuzzy Paisley State FCAB Toni Co 200lly Burnett $3200	
Doug Edwards Am Tob m-f 8:25-30	R J Reynolds Esty Winston Florida Blake McCann-Erickson 586N Multi-messg plan	Dregnet Lilly & Mayers Chesterfield 200lf C&W $5500	
Disk Derby N m-f 8:30-9:15 1u-f	John Steele Adventurer L		
Red Benson's Hideaway tu-f 8-9	Red Benson's Hideaway tu-f 8-9	The Whistler	
Evening News m,w,th,f 8:25-30	Evening News m,w,th,f 8:25-30	Doug Edwards Am Tob m-f 8:25-30 SSCB $550	Official Detec Mysteries Schnell D&C Pearson Pharm Direct Multi-messg plan 586N
News tu-f 8:55-9	News tu-f 8:55-9	Disk Derby N m-f 8:30-9:15 1u-f	Brady Kaye co-op N L
Fibber McGee & Molly tu-f	Fibber McGee & Molly tu-f	Esso Reporter m-f 8-8:05 Marschalk & Pratt Footnotes to Medical History 11 m-f 8:05-15 T	Esso Reporter m-f 8-8:05 Marschalk & Pratt Footnotes to Medical History 11 m-f 8:05-15 T
Brian Aherne's Spotlight Story m-f L	Brian Aherne's Spotlight Story m-f L	Brian Aherne's Spotlight Story m-f L	Heartbeat of Industry L
Travel Bureau 9:55-10	Family Theatre	State of the Nation	
Virgil Pinkley m-f L	Virgil Pinkley m-f L	Virgil Pinkley m-f L	Virgil Pinkley m-f L
Behind the Iron Curtain	Heart of the News 10:20-30	The Book Hunter	Forbes Reports
Sounding Board	Kaye to the Capitol Wash L&T	Dance Orchestra	London Studio Melodies
News of World Morgan Beatty Wash		Mutual Reports the News m-f	Mutual Reports the News m-f
No network service		UN Radio Review m-f	UN Radio Review m-f
		Dance music Var m-f	Dance music Var m-f

WEDNESDAY

ABC	CBS	MBS	NBC
No network service m-f 8-8:30	Jackson news Metropolitan Life m-f (see mon) Y&R	No network service m-f	
Bill Stern Budweiser Beer D'Arcy: Affiliates Christiansen m-f (see mon)	No network service	Lowell Thomas Dicto Prod m-f (see mon) Campbell-Ewald	
John Vandercook CIO m-f 7-15 H J Kaufman	Hamm Scorebd Hamm Brewing 7:25-7:30 m-f 1 Campbell-Mithun	Tennessee Ernie 1911E 11 ¼hr $1000	Fulton Lewis Jr mo-co 990Wash m-f 1
Quincy News co-op	Tennessee Ernie 11 m-f ¼hr $1000		Dinner Date N m-f 1
Strange (drama) N m-f			Gabriel Heatter Amer Bomb Prod 7:55-8:05 1 ¼hr $1500
Sage (drama) N m-f			In the Mood N m-f L
News 7:55-8 1u			
Edw R Murrow Amer Oil assoc 187N m-f	Alex Drolet Int'l Harvester 680 Y&R $1500	Fulton Lewis Jr mo-co	Alex Drolet Int'l Harvester m-f (see mon)
	No network service m-f		No network service m-f
Gabriel Heatter Amer Bomb Prod 7:55-8:05 1 ¼hr $1500	News of World Miles Labs 18-5 m-f 1 Wade $3000		News of World Miles Labs m-f (see mon) Wade
In the Mood N m-f L	Dne man's family Miles Labs tu, th 1 Wade $3000		Dne man's family Miles Labs tu, th, 1 Wade
Bussgnose N m-f	Treasury Agent Schnell 30m Donohue & Coe Preston Pharm Direct	Peggie Ace Fuzzy Paisley State FCAB Toni Co 200lly Burnett $3200	
Doug Edwards Am Tob m-f 8:25-30	R J Reynolds Esty Winston Florida Blake McCann-Erickson 586N Multi-messg plan	Dregnet Lilly & Mayers Chesterfield 200lf C&W $5500	
Disk Derby N m-f 8:30-9:15 1u-f	John Steele Adventurer L		
Red Benson's Hideaway tu-f 8-9	Red Benson's Hideaway tu-f 8-9	The Whistler	
Evening News m,w,th,f 8:25-30	Evening News m,w,th,f 8:25-30	Doug Edwards Am Tob m-f 8:25-30 SSCB $550	Official Detec Mysteries Schnell D&C Pearson Pharm Direct Multi-messg plan 586N
News tu-f 8:55-9	News tu-f 8:55-9	Disk Derby N m-f 8:30-9:15 1u-f	Brady Kaye co-op N L
Fibber McGee & Molly tu-f	Fibber McGee & Molly tu-f	Esso Reporter m-f 8-8:05 Marschalk & Pratt Footnotes to Medical History 11 m-f 8:05-15 T	Esso Reporter m-f 8-8:05 Marschalk & Pratt Footnotes to Medical History 11 m-f 8:05-15 T
Brian Aherne's Spotlight Story m-f L	Brian Aherne's Spotlight Story m-f L	Brian Aherne's Spotlight Story m-f L	Heartbeat of Industry L
Travel Bureau 9:55-10	Family Theatre	State of the Nation	
Virgil Pinkley m-f L	Virgil Pinkley m-f L	Virgil Pinkley m-f L	Virgil Pinkley m-f L
Behind the Iron Curtain	Heart of the News 10:20-30	The Book Hunter	Forbes Reports
Sounding Board	Kaye to the Capitol Wash L&T	Dance Orchestra	London Studio Melodies
News of World Morgan Beatty Wash		Mutual Reports the News m-f	Mutual Reports the News m-f
No network service		UN Radio Review m-f	UN Radio Review m-f
		Dance music Var m-f	Dance music Var m-f

THURSDAY

ABC	CBS	MBS	NBC
No network service m-f 8-8:30	Jackson news Metropolitan Life m-f (see mon) Y&R	No network service m-f	
Bill Stern Budweiser Beer D'Arcy: Affiliates Christiansen m-f (see mon)	No network service	Lowell Thomas Dicto Prod m-f (see mon) Campbell-Ewald	
John Vandercook CIO m-f 7-15 H J Kaufman	Hamm Scorebd Hamm Brewing 7:25-7:30 m-f 1 Campbell-Mithun	Tennessee Ernie 1911E 11 ¼hr $1000	Fulton Lewis Jr mo-co 990Wash m-f 1
Quincy News co-op	Tennessee Ernie 11 m-f ¼hr $1000		Dinner Date N m-f 1
Strange (drama) N m-f			Gabriel Heatter Amer Bomb Prod 7:55-8:05 1 ¼hr $1500
Sage (drama) N m-f			In the Mood N m-f L
News 7:55-8 1u			
Edw R Murrow Amer Oil assoc 187N m-f	Alex Drolet Int'l Harvester 680 Y&R $1500	Fulton Lewis Jr mo-co	Alex Drolet Int'l Harvester m-f (see mon)
	No network service m-f		No network service m-f
Gabriel Heatter Amer Bomb Prod 7:55-8:05 1 ¼hr $1500	News of World Miles Labs 18-5 m-f 1 Wade $3000		News of World Miles Labs m-f (see mon) Wade
In the Mood N m-f L	Dne man's family Miles Labs tu, th 1 Wade $3000		Dne man's family Miles Labs tu, th, 1 Wade
Bussgnose N m-f	Treasury Agent Schnell 30m Donohue & Coe Preston Pharm Direct	Peggie Ace Fuzzy Paisley State FCAB Toni Co 200lly Burnett $3200	
Doug Edwards Am Tob m-f 8:25-30	R J Reynolds Esty Winston Florida Blake McCann-Erickson 586N Multi-messg plan	Dregnet Lilly & Mayers Chesterfield 200lf C&W $5500	
Disk Derby N m-f 8:30-9:15 1u-f	John Steele Adventurer L		
Red Benson's Hideaway tu-f 8-9	Red Benson's Hideaway tu-f 8-9	The Whistler	
Evening News m,w,th,f 8:25-30	Evening News m,w,th,f 8:25-30	Doug Edwards Am Tob m-f 8:25-30 SSCB $550	Official Detec Mysteries Schnell D&C Pearson Pharm Direct Multi-messg plan 586N
News tu-f 8:55-9	News tu-f 8:55-9	Disk Derby N m-f 8:30-9:15 1u-f	Brady Kaye co-op N L
Fibber McGee & Molly tu-f	Fibber McGee & Molly tu-f	Esso Reporter m-f 8-8:05 Marschalk & Pratt Footnotes to Medical History 11 m-f 8:05-15 T	Esso Reporter m-f 8-8:05 Marschalk & Pratt Footnotes to Medical History 11 m-f 8:05-15 T
Brian Aherne's Spotlight Story m-f L	Brian Aherne's Spotlight Story m-f L	Brian Aherne's Spotlight Story m-f L	Heartbeat of Industry L
Travel Bureau 9:55-10	Family Theatre	State of the Nation	
Virgil Pinkley m-f L	Virgil Pinkley m-f L	Virgil Pinkley m-f L	Virgil Pinkley m-f L
Behind the Iron Curtain	Heart of the News 10:20-30	The Book Hunter	Forbes Reports
Sounding Board	Kaye to the Capitol Wash L&T	Dance Orchestra	London Studio Melodies
News of World Morgan Beatty Wash		Mutual Reports the News m-f	Mutual Reports the News m-f
No network service		UN Radio Review m-f	UN Radio Review m-f
		Dance music Var m-f	Dance music Var m-f

FRIDAY

ABC	CBS	MBS	NBC
No network service m-f 8-8:30	Jackson news Metropolitan Life m-f (see mon) Y&R	No network service m-f	
Bill Stern Budweiser Beer D'Arcy: Affiliates Christiansen m-f (see mon)	No network service	Lowell Thomas Dicto Prod m-f (see mon) Campbell-Ewald	
John Vandercook CIO m-f 7-15 H J Kaufman	Hamm Scorebd Hamm Brewing 7:25-7:30 m-f 1 Campbell-Mithun	Tennessee Ernie 1911E 11 ¼hr $1000	Fulton Lewis Jr mo-co 990Wash m-f 1
Quincy News co-op	Tennessee Ernie 11 m-f ¼hr $1000		Dinner Date N m-f 1
Strange (drama) N m-f			Gabriel Heatter Amer Bomb Prod 7:55-8:05 1 ¼hr $1500
Sage (drama) N m-f			In the Mood N m-f L
News 7:55-8 1u			
Edw R Murrow Amer Oil assoc 187N m-f	Alex Drolet Int'l Harvester 680 Y&R $1500	Fulton Lewis Jr mo-co	Alex Drolet Int'l Harvester m-f (see mon)
	No network service m-f		No network service m-f
Gabriel Heatter Amer Bomb Prod 7:55-8:05 1 ¼hr $1500	News of World Miles Labs 18-5 m-f 1 Wade $3000		News of World Miles Labs m-f (see mon) Wade
In the Mood N m-f L	Dne man's family Miles Labs tu, th 1 Wade $3000		Dne man's family Miles Labs tu, th, 1 Wade
Bussgnose N m-f	Treasury Agent Schnell 30m Donohue & Coe Preston Pharm Direct	Peggie Ace Fuzzy Paisley State FCAB Toni Co 200lly Burnett $3200	
Doug Edwards Am Tob m-f 8:25-30	R J Reynolds Esty Winston Florida Blake McCann-Erickson 586N Multi-messg plan	Dregnet Lilly & Mayers Chesterfield 200lf C&W $5500	
Disk Derby N m-f 8:30-9:15 1u-f	John Steele Adventurer L		
Red Benson's Hideaway tu-f 8-9	Red Benson's Hideaway tu-f 8-9	The Whistler	
Evening News m,w,th,f 8:25-30	Evening News m,w,th,f 8:25-30	Doug Edwards Am Tob m-f 8:25-30 SSCB $550	Official Detec Mysteries Schnell D&C Pearson Pharm Direct Multi-messg plan 586N
News tu-f 8:55-9	News tu-f 8:55-9	Disk Derby N m-f 8:30-9:15 1u-f	Brady Kaye co-op N L
Fibber McGee & Molly tu-f	Fibber McGee & Molly tu-f	Esso Reporter m-f 8-8:05 Marschalk & Pratt Footnotes to Medical History 11 m-f 8:05-15 T	Esso Reporter m-f 8-8:05 Marschalk & Pratt Footnotes to Medical History 11 m-f 8:05-15 T
Brian Aherne's Spotlight Story m-f L	Brian Aherne's Spotlight Story m-f L	Brian Aherne's Spotlight Story m-f L	Heartbeat of Industry L
Travel Bureau 9:55-10	Family Theatre	State of the Nation	
Virgil Pinkley m-f L	Virgil Pinkley m-f L	Virgil Pinkley m-f L	Virgil Pinkley m-f L
Behind the Iron Curtain	Heart of the News 10:20-30	The Book Hunter	Forbes Reports
Sounding Board	Kaye to the Capitol Wash L&T	Dance Orchestra	London Studio Melodies
News of World Morgan Beatty Wash		Mutual Reports the News m-f	Mutual Reports the News m-f
No network service		UN Radio Review m-f	UN Radio Review m-f
		Dance music Var m-f	Dance music Var m-f

SATURDAY

ABC	CBS	MBS	NBC
Pan American Union Wash L	Lou Gleft L	John T. Flynn co-op L	Monitor Sat Nat Hrly 12 min Sat see Sun
Bob Finnegan sports co-op 45N	Sports Roundup Var L	World Traveler	
Sports Afield with Bob Edge	Capitol Cloakroom Wash L	Report from Washington Wash L	
	Hamm Scorebd Hamm Brewing 6:40-45 L	Basil Howitzer Commentary L	
Overseas Assignment (news)	Allan Jackson Chesterfield 530N 7-7:05 L		
As We See It	Make Way for Youth $500	Pop the Question	
This Week in Washington	Straw Hat Concert T		
		Wonderful City	
ABC Late News 8-8:05			Monitor Sat L
Dancing party 8:05-30	21st Precinct H T	THA	
	Disk Derby T	Quakes City Cigars Phila L	Monitor Sat L
		Howell Calls T	Monitor Var L
Dancing party (cont'd)	Two for the Money P. Lorillard- and golds 200N L&N $4000	Lombardoland USA L	Grand Ole Opry H J Reynolds Winston-Salem 140-station hillbilly show 650Nashville L and of Monitor 108 sians co-op Esty $5000
	Saturday Night Country Style Var L		
	Allan Jackson Chevrolet 120N 9:15-30 L O-E $550		
Dzark Jubilee Jilted Foley & Swarrout's Canal Springfield Mo	Saturday night variety style (cont'd)	CBC Symphony Dilestra 10-11	Monitor Sat L
Orchestra	Statler Orchestra	Visor Hil Parnds Visor Tobacco 11NY BBDD	
	Strictly from Dixie	News T	
		Globe Trotter L	
	Dance Band Fox L	Almen of Natn T	
		Dance music Var L	Monitor Sat L

SUNDAY

ABC	CBS	MBS	NBC
News			
Dana orah Var L	Winestead Sunday Concerts CHC T		
		Orchestra Var 11:30-55 L	Monitor Var L
		News 11:30-12 m-f L	

MONDAY

ABC	CBS	MBS	NBC
Noam of World (Morgan Beatty) Wash L	Singing with the Stars C.Delr m-f L	Late sports roundup C.Delr m-f 11	Sleeping with the Stars C.Delr m-f L
No network service		Orchestra Var 11:30-55 L	Orchestra Var 11:30-55 L
		News 11:55-12m m-sat L	News 11:55-12m m-sat L

TUESDAY

ABC	CBS	MBS	NBC
News & analysis co-op m-f L			
Mutual Reports the News m-f L			
UN Radio Review m-f L			
Dance bands Var m-f L			
No network service			

WEDNESDAY

ABC	CBS	MBS	NBC
News & analysis co-op m-f L			
Mutual Reports the News m-f L			
UN Radio Review m-f L			
Dance bands Var m-f L			
No network service			

THURSDAY

ABC	CBS	MBS	NBC
News & analysis co-op m-f L			
Mutual Reports the News m-f L			
UN Radio Review m-f L			
Dance bands Var m-f L			
No network service			

FRIDAY

ABC	CBS	MBS	NBC
News & analysis co-op m-f L			
Mutual Reports the News m-f L			
UN Radio Review m-f L			
Dance music Var m-f L			
No network service			

SATURDAY

ABC	CBS	MBS	NBC
Noam of World (Morgan Beatty) Wash L			
No network service			

Notes and explanations to help you use this chart

Time of sell and production only. Do not include commercials or time changes. They should be the 15% agency commission to the client. All costs weekly unless otherwise noted. Costs for across-the-board programs are listed on Monday including program repeat times are Eastern Daylight.

ABBREVIATIONS: G. Chicago; Clnc. Cincinnati; D. Detr.: Detroit; H. Hollywood; Hou. Houston; Mpls. Minneapolis; N. New York; Wash. Washington; Phil. Philadelphia; L. Los Angeles; S. San Francisco; D. C.; Var. various

ABBREVIATIONS: alt. alternate; m. midnight; n. noon; pt. product(s); r. repeat; simul. simulcast; MW. midwest; N. NW. northwest; TRA. to be announced; Trans-Nat. Transcontinental Network; Trans-Nat. those carried on 160 stations, eighteen in NYC; s. simulcast

ABBREVIATIONS: m-f 10-10:30 am; simulcast M-Th 10:30-11:30 am; entire Friday broadcast only. Talent cost for simulcast, $5,005 per quarter hour; for radio only $2,500. Total cost 100-205 radio stations, originates NYC, other points

Multi-Message Plan: M-F 8-8:30 pm. Cost: $1500 per participation per sponsor per week. Minimum 3 per week. Multiple sponsorship of same part of broadcast on 2 a week. Multiple sponsorship of same part of broadcast on 3 a week. Multiple participations (more) during availabilities (one per sponsor per week).

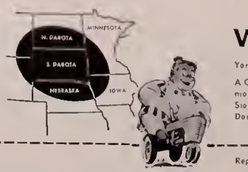
Multi-Use: One participating each weekend from 5 a.m. Saturday to Sunday noon (not neither months inclusive) costs participations in all over 100 affiliates. Rate is $1,200 per week or $4,500 per month. Sponsor may use segments for commercials, institutional, public service announcements, etc. Sponsors: Miles Labs, Chesterfield, McCann-Erickson, Inc.; Lever Bros., Sherbrooke, McCann-Erickson, Inc.; P. Lorillard Co., Lennen & Mitchell, Inc.; Kudner Agency, Inc.; Monsanto Chemical Co., Gardner Advertising Co.; Toni Co., Leo Burnett Co., Inc.; Procter & Gamble Co., Compton Advertising, Inc.; Ford Motor Co., Kenyon & Eckhardt, Inc.; Bristol-Myers Co., Young & Rubicam, Inc.; Gillette Co., Maxon, Inc.; Pharmaceuticals, Inc., Biow Co., Inc.; Sterling Drug, Inc., Dancer-Fitzgerald-Sample, Inc.; Wrigley Co., Arthur Meyerhoff Associates, Inc.; Colgate-Palmolive Co., Ted Bates



It's a FIXED race

in the land where TV means "taint-visible"

NO doubt about it, radio's a sure thing in Big Aggie land. 660,950 families are staunch radio fans in the rich, 5-state Great Upper Missouri Valley. TV stands for "taint-visible" in Big Aggie Land; and no one newspaper can stride this wide land day by day like radio. And far in the lead by several lengths is WNAX-570. So whatever media you consider in other markets, there's only one low-cost, high-return way to get your share of the $2.8 billion buying income in Big Aggie Land - and that is WNAX-570.



WNAX-570

Yankton, South Dakota

A Cowles station. Under the same management as KVTV, Channel 9, Sioux City. Iowa's second largest market. Don D. Sullivon, Advertising Director

CBS Radio

Represented by the Katz Agency

SUNDAY

	ABC	CBS	MBS	NBC
10 am	Message of Israel		Radio Bible class Radio Bible	
10:15		Church of the Air	Boynton $350	
10:30	Faith of our fathers		Voice of prophecy Voice of Prophecy $1100	
10:45			Western $1500	
11	Martin's In Review	Salt Lake City Tabernacle Salt L. City	Frank & Ernest Bible Students $725	Monitor Continuous pro- gramming service consisting of a mix- ture of entertain- ment and infor- mation — music, news, weather, sports, comic, interviews, variety, etc. 7am to 1am; $1,000 per 1/2 hr; 20 announcements $3000 per hr; 6 one-min. announcements $1000 per hr.
11:15			Glenson $750	
11:30	The Christian in Action	Invitation to learning Northwestern U 11 15 12 L&T	How Chr Science Heals First Church of Christ Scientist $750	
11:45			How Chr Science Heals First Church of Christ Scientist $1500	
12		Robert Trout Chevrolet Dlrs 12:00-12:05 L C-E $550	US Marine Band Wash L	New World Television prog 12 min with 3 min out of 15 min for sale of Monitor
12:15		The Leading Question 12:05-30 Wash T		
12:30	No network service		Bill Cunningham co-op Wash L	The eternal light sponsored by Monitor
12:45		Foreign Affairs Washington Week Wash L	Marry Mailman N T	
1	Herald of truth Church of Christ	Woolworth Hour 1 P.M. Wednesday 2:00N 1-2 Lynn Baker $17,000	Basil Heatter N T	
1:15	Martin $1500		How Chr Science Heals First Church of Christ Scientist	Monitor (cont'd)
1:30	Pilgrimage	Woolworth Hour (cont'd)	Young & Prevendie Lutheran hour Lutheran Lay Men's League 12:30-1 Gathem $700	
1:45				
2	Dr. Oral Roberts Healing Waters 12:30	Robert Trout Chevrolet 2 P.M. Wednesday 2:00N 1-2 C-E $550	Game of Day Warmup 5 min preceding Game of Day Amer Sch Home Study	The Catholic hour Vat L org of Monitor
2:15	White $1000	Cathy Godfrey Show N T	State Pharmacal all days Dilan & Bronner	
2:30	Wings of Healing Jr Thomas Wyatt 12:30	World Music Festivals 2:30-3:30 Vat L&T	Game of the Day Gillette Safety Razor Co Mayor Mason ½ game	Monitor Vat L&T
2:45	Century $1000		rest co-op	
3	Pan American Union Wash L	World Music Festivals (cont'd)	Game of the Day (cont'd) Gillette Safety Razor Co McVar Mason ½ game rest co-op	Monitor Vat L&T
3:15	Hour of decision Billy Graham 3:30Var L&T	Robert Trout Chevrolet Dlrs 3:30-3:45 C-E $550		
3:30	w Bennett $2000			
3:45				
4	Old-fashioned re- vival hour Gospel Heralds 4:00 L	Rhythm on the Road Mercury 1H 15m 4:30Var L&T	Game of the Day Var L Camel Scoreboard R J Reynolds Var sun-f L&T Nick Carter Harrison Prods 30-4m Sydney Garfield N T $1850	Monitor Vat L&T
4:15				
4:30				
4:45	H H Alber $1500			
5	Glossier (in assoc with Amer. Red Cross) L	Robert Trout Chevrolet Dlrs 5:00-5:15 C-E $550	Nat'l Biscuit Co 30N L&E $3000	Monitor Var L&T
5:15		On a Sunday Afternoon Wash L&T	The Masquerader	
5:30	Church in the Home Fred Jordan			
5:45		Robert Trout Chevrolet Dlrs C-E 5N 5:55 E L		
6				

MONDAY

	ABC	CBS	MBS	NBC
10 am	My True story Sterling Drug (sponsor mails, en- velope, or license) 260N m-f L 10:10-25 O-F-S $4200	Godfrey 10-11:30 Pet Milk: Garden Mist of Omaha B&J Co 11 dlt das 10:10-11 Campana Sales W-F-H alt das Stanley Mfg: R&R 10:15-30 alt das	Cecil Brown news co-op N m-f L	
10:15	Whisper streets Carnation 295N m-f L EW $4500			
10:30	When girl marries 11 m-f T	Bauer & Black Burnett m, w, f 10:30-45 Bristol Myers DCSS m,w,alt f 10:45-11	Carl Warren's Guest Time m-f T S. Singiser news Kraft Pds m-f 10:30-35 NL&B	
10:45			Johnny Olsen Show m-f L	
11	Mutual Morning m-f 11-11:15 co-op	Godfrey (cont'd) Toni Co m-f 11-11:15 co-op Weiss & Geller Pittsburgh Mills m-th 11:15-30 Leo Burnett	Companion m-f L Paging the New m-f L	Strike it rich Colgate-hale col- cate dental cream, periodontic, fab. 1000N m-f T r1:30-2 pm Esty $3500 Phrase that pays CPH: sjas, vell 2N m-f L Esty m-f $2300
11:15	H Engle news Kraft Pds m-f 11:15-30 L&N	Make up yr Mind Continental Bkg m-f (see mon) Bates Howard Miller Show Wm Wrigley Jr Host m-f L R&R	Albert L Warner Ch m-f L	
11:30	Queen for a day F Lortillard: sold gelds m-f 11:30-45 L&N		Thy Neighbor's Voice Ch m-f L	Fibber McGee & Molly Miles Labs 15N m-f T Wade
11:45	Down at Holmesy's m-f L	Capitol sommont Kraft Pds, m-f 11:45-12 L&N	Valentine m-f L Luncheon with Frank Farrell m-f L 12:15-30 No network service m-f	
12	Wendy Warren Bishop, Spector P&G, Compton Corn Prd: Miller 260N L $3250 Backstage Wife Gen Fds YAR 260N m,w,f L Helen Trent Am Home Prds, JFM Foul m,w,f L Burnett $2800 Our gal Sunday Gen Fds YAR Whitesil: smw,tf 260N L Murray			No network service m-f
12:15				
12:30				
12:45				
1	Road of life P&G: ivory soap (see mon) Compton $3250 Ma Perkins P&G: oxydol 260N m-f L D-F-S $3250 Young Dr Malone Gen Fds YAR 260N m,w,f L Compton $3000 Guiding light P&G: dus, ivy fl 130N m-f L Compton $3000	C Foster news Co-op Boat m-f L Mutual Music Box m-f L Bruce Elliot Show m-f L	Cedric Foster news co-op Boat m-f L Mutual Music Box m-f L Bruce Elliot Show m-f L	No network service m-f Paulins Frederick Reporting m-f L No network service m-f
1:15				
1:30				
1:45				
2	2nd Mrs Burton Gen Fds YAR HH&Ms $3000 Perry Mason P&G: tide 163N m-f L B&B Nora Drake: Bristol-Myers, OCSS: sl: d& W&G $3000 Brighter day Gen Fds, m,w,f L Y&R $2850	Warmup 15 min preceding Game of Day Amer Sch Home Study State Pharmacal all days Dilan & Bronner Game of the Day Jackson Browning ½ game m-sat Var L Fitzgerald rest co-op	No network service m-f Martin Block Show m-f 2:30-4 L&T	
2:15				
2:30				
2:45				
3	House party Lever: surf m,w,th (see mon) 260N 2-2:15 T BBDO Pillsbury flour 9a 3:30-30 T L6 in th $6000 Fred Robbins' Disk Derby 260N m-f L Hazel Bishop Spector 5-min seg	Ben Grauer Rhodes Pharm N m-f 3-05 L Pringle-Dotthelf Wonderful City NY L Spotlight Story NY L Just Plain Bill Miles Labs m-f (see mon) Wade		
3:15				
3:30	Martin Block (cont'd) m-f L&T			
3:45				
4	Manhattan Matinee m-f L Treasury Bandstand L&T	Game of Day (cont'd) Jackson Browning and co-op	Game of Day (cont'd) Jackson Browning and co-op	
4:15				
4:30				
4:45	News 4:55-5 m-f L			
5	Musical Express m-f T Bobby Hammack & His What Four H m-f T Gloria Parker m-f L Vincent Lopez m-f L	Sgt Preston Quaker Oats Wheaties, Baker N Tilden Mutt & Jeff Multi-Message Bobby Benson 5:30-45 L	Woman in House Miles Labs m-f (see mon) Wade Lorenzo Jones Colgate m-f (see mon) Esty Lone Ranger Gen Mills 260N m-f L Amer Bakeries Tucker Wayne Daniel Boone 5:55-6	
5:15				
5:30				
5:45				
6				

TUESDAY

	ABC	CBS	MBS	NBC
10 am	My true story Seeman Bros to 10:10-25 Welstraub Whisp's streets Carnation 295N m-f L EW $4500 When girl marries 11 m-f T	Godfrey (cont'd) Pet Milk: Garden Mistee BBDD to 10:15 alt das Campana Sales W-F-H alt das Stanley Mfg: R&R 10:15-30 alt das Gen Motors: Frigidaire div FC&B Kellogg to, 10:45-11 Burnett	Cecil Brown news co-op N m-f L Faith In Our Time T F Singiser news Kraft Pds m-f 10:30-35 NL&B Johnny Olsen Show m-f L	McBride Q-Tip Sales Gumbpour 10-10:05 m,w,f Campana Sales W-F-H alt das Stanley Mfg: R&R 10:15-30 alt das Dorn Proc Miller Bristol-Myers DCSS m,w,alt f 10:30-45 Bristol-Myers DCSS m-th alt f 10:45-11
10:15				
10:30				
10:45				
11	Mutual Morning m-f 11-11:15 co-op Strike it rich Colgate-hale col- cate dental cream, periodontic, fab. 1000N m-f T r1:30-2 pm Esty $3500 Phrase that pays CPH: sjas, vell 2N m-f L Esty m-f $2300	Godfrey (cont'd) Toni Co m-f 11-11:15 co-op Weiss & Geller Pittsburgh Mills m-th 11:15-30 Leo Burnett Make up yr Mind Continental Bkg m-f (see mon) Bates Howard Miller Show Wm Wrigley Jr Host m-f L R&R	Companion m-f L Paging the New m-f L Albert L Warner Ch m-f L Thy Neighbor's Voice Ch m-f L	Strike it rich Colgate m-f (see mon) Esty Phrase that pays Colgate m-f (see mon) Esty Fibber McGee & Molly Miles Labs 15N m-f T Wade
11:15				
11:30				
11:45				
12	Wendy Warren Bishop, Spector P&G, Compton Corn Prd: Miller 260N L $3250 Backstage Wife Gen Fds YAR 260N m,w,f L Helen Trent Am Home Prds, JFM Foul m,w,f L Burnett $2800 Our gal Sunday Gen Fds YAR Whitesil: smw,tf 260N L Murray	Down at Holmesy's m-f L Capitol sommont Kraft Pds, m-f 12:15-30 L&B Down at Holmesy's m-f L No network service m-f	Valentine m-f L Luncheon with Frank Farrell m-f L 12:15-30 No network service m-f	No network service m-f
12:15				
12:30				
12:45				
1	Road of life P&G: ivory soap (see mon) Compton Ma Perkins P&G: oxydol 260N m-f L D-F-S Young Dr Malone Gen Fds YAR 260N m,w,f L Compton Guiding light P&G: dus, ivy fl 130N m-f L Compton	C Foster news Co-op Boat m-f L Mutual Music Box m-f L Bruce Elliot Show m-f L	No network service m-f Paulins Frederick Reporting m-f L No network service m-f	D Foster news co-op Boat m-f L Mutual Music Box m-f L Bruce Elliot Show m-f L
1:15				
1:30				
1:45				
2	2nd Mrs Burton Gen Fds YAR HH&Ms Perry Mason P&G: tide m-f (see mon) B&B Nora Drake Bristol-Myers, OCSS sl: d& Toni Co, W&D Brighter day Gen Fds, m,w,f L P&G: cheer (see mon) Y&R	Warmup 15 min preceding Game of Day Amer Sch Home Study State Pharmacal all days Dilan & Bronner Game of the Day Jackson Browning ½ game m-sat Var L Fitzgerald rest co-op	No network service m-f Martin Block Show m-f 2:30-4 L&T	Sec Mrs Burton Gen Fds YAR Armour HH&Ms Perry Mason P&G: tide m-f (see mon) B&B Nora Drake Toni Co, W&D m-f (see mon) Weiss & Geller Brighter day P&G: cheer (see mon) Y&R
2:15				
2:30				
2:45				
3	House party Kellogg Co 90dB Lucky Strike LB share $5000 Pillsbury Mills m-th 2:15-30 sig LB Fred Robbins' Disk Derby 260N m-f L Hazel Bishop Spector 5-min seg	Ben Grauer N 3-3:05 L Wonderful City NY L Spotlight Story NY L Just Plain Bill Miles Labs m-f (see mon) Wade	Martin Block (cont'd) m-f L&T	House party Lever: surf m,w,th (see mon) 260N 2-2:15 T BBDO Pillsbury Mills m-th 2:15-30 sig (see mon) Burnett Fred Robbins' Disk Derby 260N m-f L Hazel Bishop Spector 5-min seg
3:15				
3:30				
3:45				
4	Game of Day (concluded) Camel Scoreboard R J Reynolds Var sun-f L&T Kraft News WT m-f 4:30-35 Tex Fletcher's Wagon Train m-f L	Rt to happiness A&O: dretl, tldef m-f (see mon) D-F-S Stella Dallas Sterling Drug pm,w,f (see mon) D-F-S Widder Brown Sterling Drug pm,w,f 174N tu,th Burnett $2800 Pepper Young P&G: emsay, dust m-f (see mon) B&B	Manhattan Matinee m-f L Treasury Bandstand L&T	No network service m-f
4:15				
4:30				
4:45	News 4:55-5 m-f L			
5	Musical Express m-f T Bobby Hammack & His What Four H m-f T Gloria Parker m-f L Vincent Lopez m-f L	Quaker Oats Beer m-f T W.B&T Multi-Message Bobby Benson 5:30-45 L Amer's Business 5:45-50 L Sam Sports Time Gen. Tire & Rub 5:50-55 L D'Arcy Cecil Brown news Kraft m-f 5:56-6	Woman in House Miles Labs m-f (see mon) Wade Lorenzo Jones Colgate m-f (see mon) Esty Lone Ranger Gen Mills 260N m-f L D-F-S Amer Bakeries TUN m-f L Tucker Wayne Daniel Boone 5:55-6	No network service m-f
5:15				
5:30				
5:45				
6				

WEDNESDAY

	ABC	CBS	MBS	NBC
10 am	My true story Sterling Drug 10-10:25 (see mon) Whisp's streets Carnation 295N m-f L Erwin Wasey When girl marries 11 m-f T	Godfrey 10-11:30 Pet Milk: Garden Mist of Omaha B&J Co Pet Milk: Garden Mistee BBDD to 10:15 alt das Campana Sales W-F-H alt das Stanley Mfg: R&R 10:15-30 alt das Gen Motors: Frigidaire div FC&B Kellogg Co to 10:45-11 Leo Burnett	Cecil Brown news co-op N m-f L Carl Warren's Guest Time m-f T S. Singiser news Kraft Pds m-f 10:30-35 NL&B Johnny Olsen Show m-f L	Mary Margaret McBride 10-10:05 Dan Ets Y&R N. V. Peale Dorchin Prods 200N m-f L Grey 10:05-15 One Man's Family 11 m-f L Second Chance m-f Partlen Ken Banghart News 10:55-11
10:15				
10:30				
10:45				
11	Mutual Morning m-f 11-11:15 co-op W Engle news Kraft Pds m-f 11:15-30 NL&B Queen for a day F Lortillard: sold golds m-f (see mon) 4pm su 11:45-12 L&N	Godfrey (cont'd) Lever: pepsodent m,w, alt f McCann-Erickson Pittsburg Mills m-th 11:15-30 Leo Burnett Make up yr Mind Continental Bkg m-f (see mon) Bates Howard Miller Show Wm Wrigley Jr Host m-f L R&R	Companion m-f L Paging the New m-f L Albert L Warner Ch m-f L Thy Neighbor's Voice Ch m-f L	Strike it rich Colgate m-f (see mon) Esty Phrase that pays Colgate m-f (see mon) Esty Fibber McGee & Molly Miles Labs 15N m-f T Wade
11:15				
11:30				
11:45				
12	Wendy Warren Bishop, Spector P&G, Compton Corn Prd: Miller 260N L $3250 Backstage Wife Gen Fds YAR 260N m,w,f L Helen Trent Am Home Prds, JFM Foul m,w,f L Burnett $2800 Our gal Sunday Gen Fds YAR Whitesil: smw,tf 260N L Murray	Down at Holmesy's m-f L Capitol sommont Kraft Pds, m-f 12:15-30 L&B Down at Holmesy's m-f L No network service m-f	Valentine m-f L Luncheon with Frank Farrell m-f L 12:15-30 No network service m-f	Down at Holmesy's m-f L Capitol sommont Kraft Pds, m-f 12:15-30 L&B Gwen at Holmesy's m-f L No network service m-f
12:15				
12:30				
12:45				
1	Road of life P&G: ivory soap (see mon) Compton Ma Perkins P&G: oxydol 260N m-f L D-F-S Young Dr Malone Gen Fds YAR 260N m,w,f L Compton Guiding light P&G: dus, ivy fl 130N m-f L Compton	C Foster news co-op Boat m-f L Mutual Music Box m-f L Bruce Elliot Show m-f L	No network service m-f Paulins Frederick Reporting m-f L No network service m-f	D Foster news co-op Boat m-f L Mutual Music Box m-f L Bruce Elliot Show m-f L
1:15				
1:30				
1:45				
2	2nd Mrs Burton Gen Fds YAR HH&Ms Perry Mason P&G: tide m-f (see mon) B&B Nora Drake Toni Co m-f (see mon) Weiss & Geller Brighter day Gen Fds, m,w,f L P&G: cheer (see mon) Y&R	Warmup 15 min preceding Game of Day Amer Sch Home Study State Pharmacal all days Dilan & Bronner Game of the Day Jackson Browning ½ game m-sat Var L Fitzgerald rest co-op	No network service m-f Martin Block Show m-f 2:30-4 L&T	Ben Grauer Rhodes Pharm N m-f 3-05 L Pringle-Dotthelf Wonderful City NY L Spotlight Story NY L Just Plain Bill Miles Labs m-f (see mon) Wade
2:15				
2:30				
2:45				
3	House party Lever: surf m,w,th (see mon) 260N 2-2:15 T BBDO Pillsbury Mills m-th 2:15-30 sig (see mon) Burnett Fred Robbins' Disk Derby 260N m-f L Hazel Bishop Spector 5-min seg	Ben Grauer N 3-3:05 L Wonderful City NY L Spotlight Story NY L Just Plain Bill Miles Labs m-f (see mon) Wade	Martin Block (cont'd) m-f L&T	
3:15				
3:30				
3:45				
4	Game of Day (concluded) Camel Scoreboard R J Reynolds Var sun-f L&T Kraft News WT m-f 4:30-35 Tex Fletcher's Wagon Train m-f L	Rt to happiness A&O: dretl, tldef m-f (see mon) D-F-S Stella Dallas Sterling Drug pm,w,f (see mon) D-F-S Widder Brown Sterling Drug pm,w,f 174N tu,th Burnett $2800 Pepper Young P&G: emsay, dust m-f (see mon) B&B	Manhattan Matinee m-f L Treasury Bandstand L&T	No network service m-f
4:15				
4:30				
4:45	News 4:55-5 m-f L			
5	Musical Express m-f T Bobby Hammack & His What Four H m-f T Gloria Parker m-f L Vincent Lopez m-f L	Sgt Preston Quaker Oats Wheaties, Baker N Tilden Mutt & Jeff Multi-Message Bobby Benson 5:30-45 L Amer's Business 5:45-50 L Sam Sports Time Gen. Tire & Rub 5:50-55 L D'Arcy Cecil Brown news Kraft m-f 5:56-6	Woman in House Miles Labs m-f (see mon) Wade Lorenzo Jones Colgate m-f (see mon) Esty Lone Ranger Gen Mills 260N m-f L D-F-S Amer Bakeries Tucker Wayne Daniel Boone 5:55-6	No network service m-f
5:15				
5:30				
5:45				
6				

THURSDAY

	ABC	CBS	MBS	NBC
10 am	My true story Seeman Bros to 10:10-25 Welstraub Whisp's streets Carnation 295N m-f L Erwin Wasey When girl marries 11 m-f T	Godfrey 10-11:30 Pet Milk: Garden Mist of Omaha B&J Co Pet Milk: Garden Mistee BBDD to 10:15 alt das Campana Sales W-F-H alt das Stanley Mfg: R&R 10:15-30 alt das Gen Motors: Frigidaire div FC&B Kellogg Co to 10:45-11 Leo Burnett	Cecil Brown news co-op N m-f L Carl Warren's Guest Time m-f T S. Singiser news Kraft Pds m-f 10:30-35 NL&B Johnny Olsen Show m-f L	Mary Margaret McBride 10-10:05 Dan Ets Y&R N. V. Peale Dorchin Prods 200N m-f L Grey 10:05-15 One Man's Family 11 m-f L Second Chance m-f Partlen Ken Banghart News 10:55-11
10:15				
10:30				
10:45				
11	Mutual Morning m-f 11-11:15 co-op W Engle news Kraft Pds m-f 11:15-30 NL&B Queen for a day F Lortillard: sold golds m-f (see mon) 4pm su 11:45-12 L&N	Godfrey (cont'd) Lever: pepsodent m,w, alt f McCann-Erickson Pittsburg Mills m-th 11:15-30 Leo Burnett Make up yr Mind Continental Bkg m-f (see mon) Bates Howard Miller Show Wm Wrigley Jr Host m-f L R&R	Companion m-f L Paging the New m-f L Albert L Warner Ch m-f L Thy Neighbor's Voice Ch m-f L	Strike it rich Colgate m-f (see mon) Esty Phrase that pays Colgate m-f (see mon) Esty Fibber McGee & Molly Miles Labs 15N m-f T Wade
11:15				
11:30				
11:45				
12	Wendy Warren Bishop, Spector P&G, Compton Corn Prd: Miller 260N L $3250 Backstage Wife Gen Fds YAR 260N m,w,f L Helen Trent Am Home Prds, JFM Foul m,w,f L Burnett $2800 Our gal Sunday Gen Fds YAR Whitesil: smw,tf 260N L Murray	Down at Holmesy's m-f L Capitol sommont Kraft Pds, m-f 12:15-30 L&B Gwen at Holmesy's m-f L No network service m-f	Valentine m-f L Luncheon with Frank Farrell m-f L 12:15-30 No network service m-f	No network service m-f
12:15				
12:30				
12:45				
1	Road of life P&G: ivory soap (see mon) Compton Ma Perkins P&G: oxydol 260N m-f L D-F-S Young Dr Malone Gen Fds YAR 260N m,w,f L Compton Guiding light P&G: dus, ivy fl 130N m-f L Compton	C Foster news co-op Boat m-f L Mutual Music Box m-f L Bruce Elliot Show m-f L	No network service m-f Paulins Frederick Reporting m-f L No network service m-f	D Foster news co-op Boat m-f L Mutual Music Box m-f L Bruce Elliot Show m-f L
1:15				
1:30				
1:45				
2	2nd Mrs Burton Gen Fds YAR HH&Ms Perry Mason P&G: tide m-f (see mon) B&B Nora Drake Toni Co m-f (see mon) Weiss & Geller Brighter day P&G: cheer (see mon) Y&R	Warmup 15 min preceding Game of Day Amer Sch Home Study State Pharmacal all days Dilan & Bronner Game of the Day Jackson Browning ½ game m-sat Var L Fitzgerald rest co-op	No network service m-f Martin Block Show m-f 2:30-4 L&T	Ben Grauer Rhodes Pharm N m-f 3-05 L Pringle-Dotthelf Wonderful City NY L Spotlight Story NY L Just Plain Bill Miles Labs m-f (see mon) Wade
2:15				
2:30				
2:45				
3	House party Kellogg Co 90dB Lucky Strike LB share $5000 Pillsbury Mills m-th 2:15-30 sig LB Fred Robbins' Disk Derby 260N m-f L Hazel Bishop Spector 5-min seg	Ben Grauer N 3-3:05 L Wonderful City NY L Spotlight Story NY L Just Plain Bill Miles Labs m-f (see mon) Wade	Martin Block (cont'd) m-f L&T	House party Lever: surf m,w,th (see mon) 260N 2-2:15 T BBDO Pillsbury Mills m-th 2:15-30 sig (see mon) Burnett Fred Robbins' Disk Derby 260N m-f L Hazel Bishop Spector 5-min seg
3:15				
3:30				
3:45				
4	Game of Day (concluded) Camel Scoreboard R J Reynolds Var sun-f L&T Kraft News WT m-f 4:30-35 Tex Fletcher's Wagon Train m-f L	Rt to happiness A&O: dretl, tldef m-f (see mon) D-F-S Stella Dallas Sterling Drug pm,w,f (see mon) D-F-S Widder Brown Sterling Drug pm,w,f 174N tu,th Burnett $2800 Pepper Young P&G: emsay, dust m-f (see mon) B&B	Manhattan Matinee m-f L Treasury Bandstand L&T	No network service m-f
4:15				
4:30				
4:45	News 4:55-5 m-f L			
5	Musical Express m-f T Bobby Hammack & His What Four H m-f T Gloria Parker m-f L Vincent Lopez m-f L	Sgt Preston Quaker Oats Wheaties, Baker N Tilden Mutt & Jeff Multi-Message Bobby Benson 5:30-45 L Amer's Business 5:45-50 L Sam Sports Time Gen. Tire & Rub 5:50-55 L D'Arcy Cecil Brown news Kraft m-f 5:56-6	Woman in House Miles Labs m-f (see mon) Wade Lorenzo Jones Colgate m-f (see mon) Esty Lone Ranger Gen Mills 260N m-f L D-F-S Amer Bakeries Tucker Wayne Daniel Boone 5:55-6	No network service m-f
5:15				
5:30				
5:45				
6				

FRIDAY

	ABC	CBS	MBS	NBC
10 am	My true story Sterling Drug 10-10:25 (see mon) Whisp's streets Carnation 295N m-f L Erwin Wasey When girl marries 11 m-f T	Godfrey 10-11:30 Pet Milk: Garden Mist of Omaha B&J Co Pet Milk: Garden Mistee BBDD to 10:15 alt das Campana Sales W-F-H alt das Stanley Mfg: R&R 10:15-30 alt das Gen Motors: Frigidaire div FC&B Kellogg Co to 10:45-11 Leo Burnett	Cecil Brown news co-op N m-f L Carl Warren's Guest Time m-f T S. Singiser news Kraft Pds m-f 10:30-35 NL&B Johnny Olsen Show m-f L	Mary Margaret McBride 10-10:05 Dan Ets Y&R N. V. Peale Dorchin Prods 200N m-f L Grey 10:05-15 One Man's Family 11 m-f L Second Chance m-f Partlen Ken Banghart News 10:55-11
10:15				
10:30				
10:45				
11	Mutual Morning m-f 11-11:15 co-op W Engle news Kraft Pds m-f 11:15-30 NL&B Queen for a day F Lortillard: sold golds m-f (see mon) 4pm su 11:45-12 L&N	Godfrey (cont'd) Lever: pepsodent m,w, alt f McCann-Erickson Pittsburg Mills m-th 11:15-30 Leo Burnett Make up yr Mind Continental Bkg m-f (see mon) Bates Howard Miller Show Wm Wrigley Jr Host m-f L R&R	Companion m-f L Paging the New m-f L Albert L Warner Ch m-f L Thy Neighbor's Voice Ch m-f L	Strike it rich Colgate m-f (see mon) Esty Phrase that pays Colgate m-f (see mon) Esty Fibber McGee & Molly Miles Labs 15N m-f T Wade
11:15				
11:30				
11:45				
12	Wendy Warren Bishop, Spector P&G, Compton Corn Prd: Miller 260N L $3250 Backstage Wife Gen Fds YAR 260N m,w,f L Helen Trent Am Home Prds, JFM Foul m,w,f L Burnett $2800 Our gal Sunday Gen Fds YAR Whitesil: smw,tf 260N L Murray	Down at Holmesy's m-f L Capitol sommont Kraft Pds, m-f 12:15-30 L&B Down at Holmesy's m-f L No network service m-f	Valentine m-f L Luncheon with Frank Farrell m-f L 12:15-30 No network service m-f	No network service m-f
12:15				
12:30				
12:45				
1	Road of life P&G: ivory soap (see mon) Compton Ma Perkins P&G: oxydol 260N m-f L D-F-S Young Dr Malone Gen Fds YAR 260N m,w,f L Compton Guiding light P&G: dus, ivy fl 130N m-f L Compton	C Foster news co-op Boat m-f L Mutual Music Box m-f L Bruce Elliot Show m-f L	No network service m-f Paulins Frederick Reporting m-f L No network service m-f	D Foster news co-op Boat m-f L Mutual Music Box m-f L Bruce Elliot Show m-f L
1:15				
1:30				
1:45				
2	2nd Mrs Burton Gen Fds YAR HH&Ms Perry Mason P&G: tide m-f (see mon) B&B Nora Drake Toni Co m-f (see mon) Weiss & Geller Brighter day P&G: cheer (see mon) Y&R	Warmup 15 min preceding Game of Day Amer Sch Home Study State Pharmacal all days Dilan & Bronner Game of the Day Jackson Browning ½ game m-sat Var L Fitzgerald rest co-op	No network service m-f Martin Block Show m-f 2:30-4 L&T	Ben Grauer Rhodes Pharm N m-f 3-05 L Pringle-Dotthelf Wonderful City NY L Spotlight Story NY L Just Plain Bill Miles Labs m-f (see mon) Wade
2:15				
2:30				
2:45				
3	House party Lever: surf m,w,th (see mon) 260N 2-2:15 T BBDO Pillsbury Mills m-th 2:15-30 sig (see mon) Burnett Fred Robbins' Disk Derby 260N m-f L Hazel Bishop Spector 5-min seg	Ben Grauer N 3-3:05 L Wonderful City NY L Spotlight Story NY L Just Plain Bill Miles Labs m-f (see mon) Wade	Martin Block (cont'd) m-f L&T	Hawaiian Pineapple 10:30-45 alt f Fred Robbins' Disk Derby 260N m-f L Hazel Bishop Spector 5-min seg
3:15				
3:30				
3:45				
4	Game of Day (concluded) Camel Scoreboard R J Reynolds Var sun-f L&T Kraft News WT m-f 4:30-35 Tex Fletcher's Wagon Train m-f L	Rt to happiness A&O: dretl, tldef m-f (see mon) D-F-S Stella Dallas Sterling Drug pm,w,f (see mon) D-F-S Widder Brown Stanling Drug pm,w,f D-F-S Pepper Young P&G: emsay, dust m-f (see mon) B&B	Manhattan Matinee m-f L Treasury Bandstand L&T	No network service m-f
4:15				
4:30				
4:45	News 4:55-5 m-f L			
5	Musical Express m-f T Bobby Hammack & His What Four H m-f T Gloria Parker m-f L Vincent Lopez m-f L	Sgt Preston Quaker Oats W.B&T Multi-Message Bobby Benson 5:30-45 L Amer's Business 5:45-50 L Sam Sports Time Gen Tire & Rub N m-f 5:50-55 L D'Arcy Cecil Brown news Kraft m-f 5:56-6	Woman in House Miles Labs m-f (see mon) Wade Lorenzo Jones Colgate m-f (see mon) Esty Lone Ranger Gen Mills 260N m-f L D-F-S Amer Bakeries Tucker Wayne Daniel Boone 5:55-6	No network service m-f
5:15				
5:30				
5:45				
6				

SATURDAY

	ABC	CBS	MBS	NBC
10 am	No school today Public Prods Co Beverly gnut cur Wesley Peeler, Olotetich Brown Breakfast Club Review Bandbirds Bros Ch T ogolegate	Allan Jackson Chevrolet Dlrs 10SN 10-10:05 L C-E $550 Gaien Drake Dental Pat. 10-10:30 Ch T Amer. Tree Bur L&T	No network service m-f	
10:15				
10:30				
10:45				
11	Half Pint Panel T	Robt Q Lewis Miller Prod 10SN 11-11:15 L Wallace-Brandon Milner Prods 10SN L Ch T	Phonograms Time Phillips Dru 11-30-55 Ch T	The Lucky Pierre Show T
11:15				
11:30	All-league clubhouse T			Young Living with Claudia Hale
11:45				
12	How to Fix It 12:05-10 L Dl Ranch Boys Forestol, T	Allan Jackson Chevrolet Dlrs 10SN 12-12:05 L C-E $550 Romance L T	I Ask You	National Safety Council 11-11:15 L Wallace-Brandon Milner Prods 10SN L Ch T
12:15				
12:30	American farmer Wash L&T	Gunsmoke Diggett & Myers 20SN L&W	Adventures of Ozzie and Harriet	Hurley
12:45				
1	Navy hour Wash L	Olly Hospital 2SN L $2500 Allen Jackson Chevrolet 1-25-30 20SN C-E $550	Fifth Army Band T	Knotts
1:15				
1:30	Shake the Maroons T	Stan Dougherty Presents T	Ruby Mercer Show 10SN 1:30-2:25 L	
1:45				
2	Festival (with Milton Cross) 2-4 L&T	String Serenade T	Ruby Mercer Show (cont'd) Mutual Reports 2:30-2:55 L Warmup Game of Day Amer Sch Home Study State Pharmacal all days Dilan & Bronner Game of the Day Jackson Browning ½ game m-sat Var L Fitzgerald rest co-op	Mutt'r Co
2:15		New Orleans Jazz T		
2:30				
2:45				
3		Treasury Bandstand 2:56-3	Ben Grauer Rhodes Pharm N m-f 3-05 L Pringle-Dotthelf Wonderful City NY L Sp

It shouldn't come as a shock

After all, KNX has been the leading station in Los Angeles for umpteen years. And this month, as in so many, many months before, it's happened all over again... KNX leads every other Los Angeles station in a very decided manner:
45% more audience than the second network station.
68% more than the leading independent.
Ahead of all competitors, morning, afternoon and evening, every day in the week.

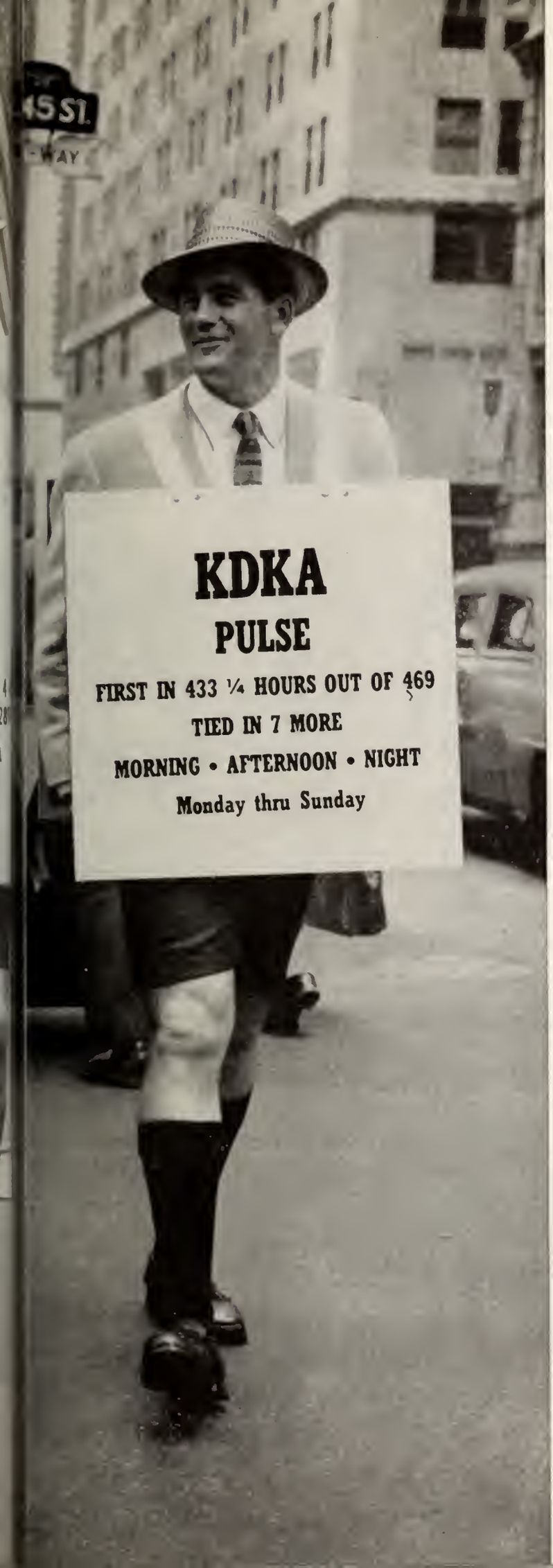
KNX reaches an average of 45% of the Los Angeles Metropolitan radio homes each day. 84% of the homes in just one week. No other Los Angeles station reaches so many people, so often or so effectively.

Get up, and stay up, with **KNX RADIO**
Los Angeles, 50,000 watts. CBS owned. Represented by CBS Radio Sales.



Sources: *The Pulse for Los Angeles, May-June, 1955*
Cumulative Pulse Audience


KDKA
GUIDE POST
66% OF ALL FAMILIES,
ALLEGHENY COUNTY
74% OF RADIO FAMILIES
More than 12% over next station
KDKA
NIELSEN
FIRST IN 8 COUNTY
WITH 34% SHARE
FIRST IN 4 CO
WITH 28% L
FIRST IN TOTAL AREA
WITH 23.5% SHARE



KDKA AHEAD EVERYWHERE!

That's the short story these dapper lads are telling the world. And what a best-seller it is! Because KDKA makes your advertising dollars count in *every* county.

Take a look at all three and see. Whatever rating service you use—KDKA comes out on top in these latest surveys. In Allegheny County, in 4 counties, 8 counties, 15 counties, or in the entire area!

No wonder advertisers commanding the biggest audiences demand KDKA-Radio! Take advantage of these rave ratings. For availabilities, call John Stilli, Sales Manager, GRant 1-4200. Or call Eldon Campbell, WBC National Sales Manager, MUrray Hill 7-0808, New York.

KDKA—Pittsburgh

WBC

WESTINGHOUSE BROADCASTING COMPANY, INC.

RADIO	TELEVISION
BOSTON—WBZ+WBZA	BOSTON—WBZ-TV
PHILADELPHIA—KYW	PHILADELPHIA—WPTZ
PITTSBURGH—KDKA	PITTSBURGH—KDKA-TV
FORT WAYNE—WOWO	SAN FRANCISCO—KPIX
PORTLAND—KEX	

KPIX REPRESENTED BY THE KATZ AGENCY INC
ALL OTHER WBC STATIONS REPRESENTED BY FREE & PETERS INC.

No selling campaign is complete without the WBC stations

FLEXIBLE NET RADIO

(Continued from page 37)

network buy must be "acceptable" to CBS, which means that it is a matter of negotiation. Obviously, there is a limit to flexibility.

An advertiser who buys under the Selective Facilities Plan must make the program available to the entire network. The network may sell the show in areas where the buyer does not sponsor it to non-competitive products. There is no recompense to the original advertiser, of course. Since the sponsor under the Selective Facilities Plan pays the entire program cost, too small a network means the program cost-per-1,000 homes reached might be uneconomical.

Network flexibility is quite pronounced at ABC and MBS. There is no formal selective facilities plan, such as at CBS, but certain limited network buys could work out the same way. That is, if an advertiser buys a limited network during network option time the show would go to the entire network because of the web's responsibilities vis-a-vis its affiliates. Usually the client will be asked to pay the full cost of the show. It is hard to generalize about this, however, because when the webs make deals for business, no one can actually say just where the network is cutting corners. The important thing is that there are no groups of must-buy stations at ABC and MBS.

ABC has been pushing its regional networks. Advertisers can buy, for example, just the 17 stations in New York State or California, the 26 stations in New England, the 16 stations of the Minnesota-Iowa region or the 18 stations of the Montana-Idaho-Wyoming-Colorado region. Even in the case of small regional networks, there are no 100% must-buy requirements.

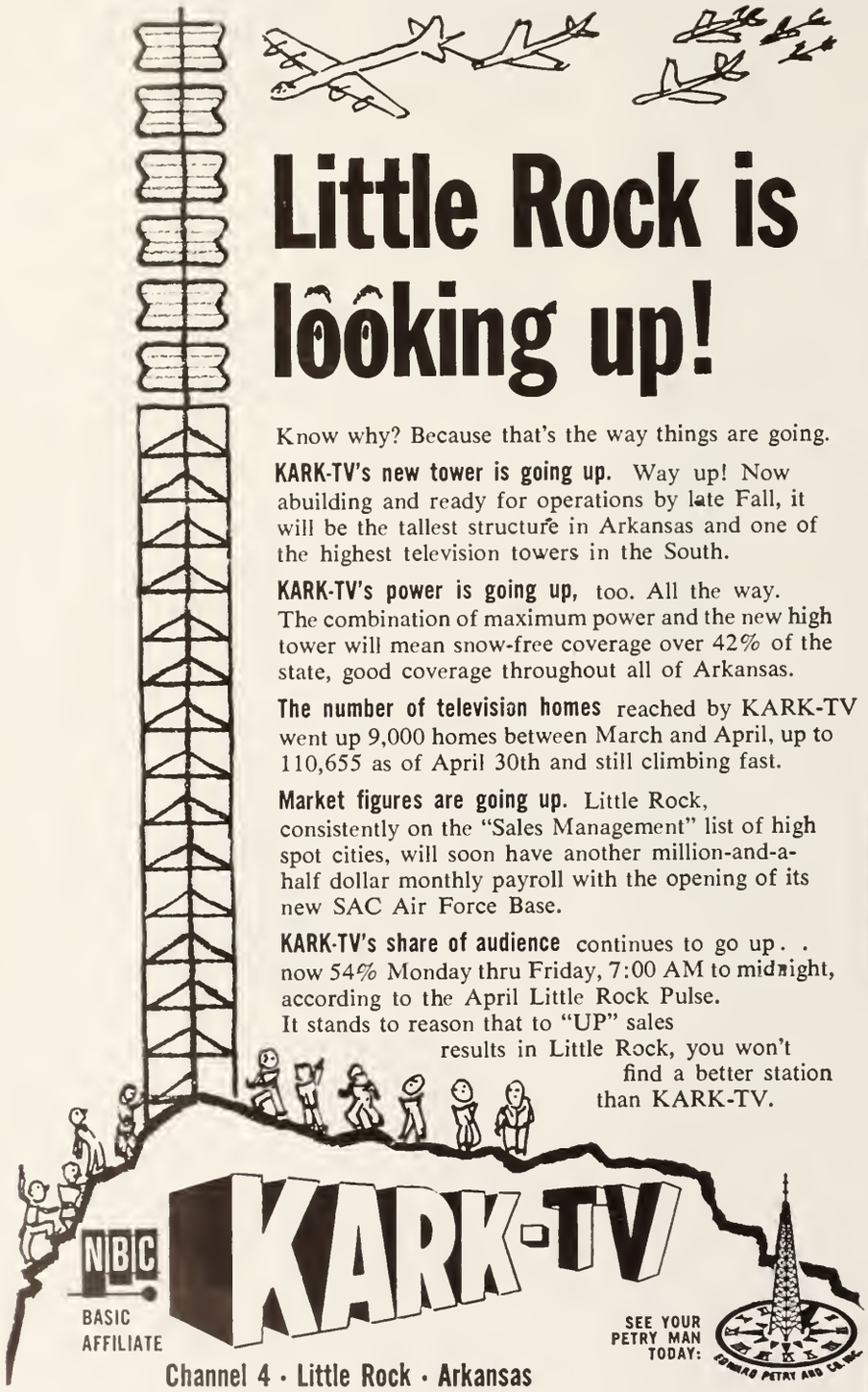
Two of Mutual's regional networks are well-known. They are the Yankee in New England and Don Lee on the West Coast. They are true regionals in the sense that they are self-contained and originate their own programing. This setup goes beyond the regional lineups of the national networks, but Mutual offers the latter too. *Coke Time*, with Eddie Fisher, for example, is on 176 stations compared to the full MBS web of 523 stations at night.

At NBC Radio there are no must-buy station groups but there is a minimum dollar requirement. This is 75% of the total gross dollar billing for the time period. NBC's more stringent requirements are due to affiliation agreements and it is likely that this barrier to lineup flexibility will be removed in time.

The 75% formula only applies to network option time, however. NBC will tailor-make a network in station option time of almost any lineup within reason. This is true of the other networks, too.

Within each network lineup policy there are variations. A lot depends on the time of day. There are also certain participation programs with package prices in which the advertiser must buy the lineup as constituted. In many cases these lineups contain a full or near-full network.

Segmented programing: Probably even more important than short networks to the advertiser is the way webs have broken up programing for sale. As pointed out previously in the case of CBS, advertisers can buy even segments of 15-minute shows. General



On the Air NOW! FULL POWER

KRNT-TV

CBS Channel 8, Des Moines


JACKIE GLEASON


LUCILLE BALL


HERB SHRINER


ROBERT CUMMINGS


JACK BENNY


ARTHUR GODFREY


ANN SOTHERN


GARRY MOORE


ED SULLIVAN


EDW. R. MURROW


ROBERT Q. LEWIS

● It's big news for Iowa viewers and big news for you if you sell in Iowa . . . KRNT-TV is now on the air with all the big, popular CBS television shows that have led Central Iowa ratings for years...PLUS the favorite local personalities with established audiences and proved power to move merchandise!

● Your Iowa campaign starts with Des Moines and KRNT-TV, so call Katz now and discuss availabilities on the showmanship station in Des Moines, KRNT-TV . . . affiliated with highly-Hooperated KRNT Radio and the nation's largest legitimate theater, KRNT Theater.

KRNT AM TV Channel 8 in Iowa

KATZ HAS ALL THE FACTS — FULL POWER 316,000 WATTS

Foods bought 7½ minutes while Corn Products bought five.

The big trend is toward offering minute announcements for sale and the way this works out is that the advertiser in effect buys five-minutes (or a little more) of programing.

At NBC, for example, its participating shows (once sold under the NBC 3 Plan banner) are offered this way. *Second Chance* and *Wonderful City*, both 25-minute strips, contain five announcements for sale. *Fibber McGee and Molly* and *Heart of the News*, both 15-minute strips, contain three. There is no law, of course, that you can't buy the entire 15 or 25 minutes and NBC would be happy if you did, but the scatter-buying trend emphasizes a different kind of buying.

Mutual has long had minutes for sale in its Multi-Message Plan, a strip of five different mystery shows at night. The flexibility in its use is evident from the schedule of announcements bought for the week of 1 August: Quaker Oats, three; Pearson Pharmacal, five; R. J. Reynolds, seven; McFadden Publications, one; Curtiss Candy, one, and Iberian Airlines, one. Minutes are also available on *Sgt. Preston of the Yukon*, *Nick Carter* and *Keepin' Company*.

Because participations don't always give full program identification to the sponsor and because news shows lend themselves to short programs, the five-minute sale trend has led to a rash of five-minute news shows on the networks. Thus, in buying only five minutes of time a client can have his own show and, very often, a well-known newscaster.

ABC offers weekend and nighttime news saturation packages either on the hour or half-hour. Texas Co. now has the 22-newscast weekend package. The nighttime package (during the week) is now available in a new flexible form. ABC has set aside 28 five-minute periods for this package. Advertisers can buy it in groups of 10, 15, 20 or 25. Total commissionable price is $750 per broadcast for a package of 10 and $700 per broadcast for packages of 15 or more. The sponsor has his choice of newscasters. Five-minute shows needn't be just news, however. ABC had Bess Myerson on for Tintex in a five-minute woman's strip recently. And General Mills has used five-minute *Betty Crocker* shows scattered throughout the day.

Despite the fact that five-minute shows don't fit into the conventional half-hour pattern of radio, they have been multiplying like rabbits. Networks have shown great willingness to cut five-minutes out of existing shows to put in one of the five-minute variety—as CBS did with Hamm Brewing's sports roundup strips. An interesting method of clearing the Bess Myerson show was used by ABC — a method that will probably become common in time.

Tintex bought Myerson on a Southern network only. To make sure all the markets wanted by the client would be cleared, ABC told its affiliates they could record the show and play it back at a later time. The show originated live at 12:25 p.m. from New York and Tintex accepted playbacks as late as 5:00 p.m.

This technique is now the heart of Mutual's run-of-schedule plan, which went into effect 1 July and represents the first run-of-schedule deal ever offered by a network. The plan is based on one-minute commercials in five-minute shows. The advertiser can order one or more shows, which stations could carry live or play back at a

Obviously OUTSTANDING

MORE LOCAL AND NATIONAL ADVERTISERS THAN ALL OTHER PEORIA RADIO STATIONS COMBINED

FIRST in the Heart of Illinois — CBS RADIO NETWORK

WMBD

PEORIA — 5000 WATTS



FREE & PETERS, Inc., Exclusive National Representatives



"You blinked just again, Jake. Lemme try a couple rounds now."

"BEFORE-TV" RATINGS
when you buy
K-NUZ
Radio Ranch, in Houston

MORNING
"Laura Lee's Ranch"
9:45 to 10:00 A.M.
3.3 IN HOME
.7 OUT OF HOME
4.0 Total Pulse*

AFTERNOON
"Bill's Bandwagon"
4:30 to 4:45 P.M.
4.0 IN HOME
.8 OUT OF HOME
4.8 Total Pulse*

NIGHT
"Houston Hoedown"
8:45 to 9:00 P.M.
2.8 IN HOME
.6 OUT OF HOME
3.4 Total Pulse*

GET THE WHOLE PICTURE.... COUNT ALL THE LISTENERS!

K-NUZ is No. 1
in OUT OF HOME PULSE
12 noon to 6 P.M. — Mon. thru Fri.
Tied for No. 2 mornings

* PULSE RATINGS
OUT OF HOME—Jan. '55
IN HOME — Jan.-Feb. '55
First in Houston
K-NUZ
NAT'L REPS.—FORJOE AND CO.
IN HOUSTON, CALL DAVE MORRIS
JAckson 3-2581

different time. Each show, however, would fall within the certain specified time periods. They are 8:00 a.m. to 1:00 p.m., 1:00 p.m. to 6:00 p.m. and 6:00 p.m. to 11:00 p.m. In other words a client orders shows for the morning, afternoon or evening.

One revolutionary aspect of the plan is that the station can just carry the commercial, if it can't fit in the show, inserting it in one of its local shows. Due to the run-of-schedule aspect of this plan, there is a special low price scale. Announcements start at $97.5 each—day or night—and, with maximum frequency discounts, go as low as $62.5.

Billboard on radio: While the sale of minutes has been a strong factor in network sales, the networks realize that not every sponsor needs a minute to tell his story. Starting this summer, shorter periods have been offered, going as low as six-seconds—which are called "billboards."

NBC's *Monitor* is a prime example of announcement-size flexibility. In addition to minutes, advertisers can buy 30 seconds and six seconds for their messages. Mutual goes even further, offering on *Keepin' Company* (the first of the MBS "companionate radio" programs) a variety of sizes. They are one minute, 45 seconds, 30 seconds, 20 seconds and six seconds. In addition, Mutual offers for sale six-second system cues opposite all shows except those in the Multi-Message Plan.

A reverse kind of flexibility is also offered by Mutual in some of its participation shows. In both *Sgt. Preston* and *Nick Carter* an advertiser can save money by buying minute participations without opening and closing billboards. In the Multi-Message Plan shows, however, minutes and billboards are sold as a group.

Partial flexibility in announcement size, of course, is possible when the advertiser buys a program. He can break up his announcements into plugs of varied length. But this is also possible in some of the smaller, segmented buys. For example, General Foods gets 90 seconds of commercial in its 7½-minute buys and can break this up into two announcements of different sizes if it chooses. Sponsors of the new ABC nighttime news package get 75 seconds of commercial, which can also be broken up.

Short-term buys: Despite the virtues of steady, consistent advertising, strategy often calls for heavy bursts of ads during a short period of time. There are almost as many different reasons for such strategy as there are products. Seasonal and holiday advertising are among the more obvious reasons. Special promotions, contests, introduction of new products or models are others.

Radio networks not only permit such buying nowadays, they actually encourage it. Rate cards have changed from an annual dollar volume to a weekly dollar volume basis to give the saturation advertiser the same discount break as an all-year 'round client. Mutual's new rate card for participation and run-of-schedule buys not only gives discounts for annual frequency but additional discounts for weekly frequency. An advertiser who buys 20 announcements in two weeks gets them cheaper than a client who buys the same number over a two-month span.

The idea of an advertiser buying network radio for one week was unthinkable in the old days. Now auto advertisers do that very thing in their saturation campaigns announcing new models. They have either bought a batch of half-hour sustaining shows or else a hefty piece of the participation availabilities.

A disadvantage of the short-term buy (unless it is really massive) is that if another client wants the same periods for a longer term he has first choice.

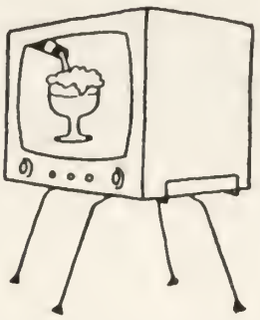
While it is possible for an advertiser to buy just one announcement on network radio, it wouldn't make much sense, since the audience would be relatively small and lack of discounts would make the buy relatively expensive. Network radio's strength is in accumulating a large audience over a period of time at low cost.

Cut-ins: In some respects commercial cut-ins represent the ultimate in flexibility on network. They have been available on all the networks for years and, unlike the other flexibilities listed above, are not a result of the large blocks of available time or the efforts of the webs to keep their billings from sagging too low.

There are two types of cut-ins, regional and local. In the former case, it is merely a matter of putting on a different commercial at one station switching point so that an entire group of regional stations carries the inserted commercial and the rest of the

"SEE-PAY" TELEVISION!





2,770,528 People,

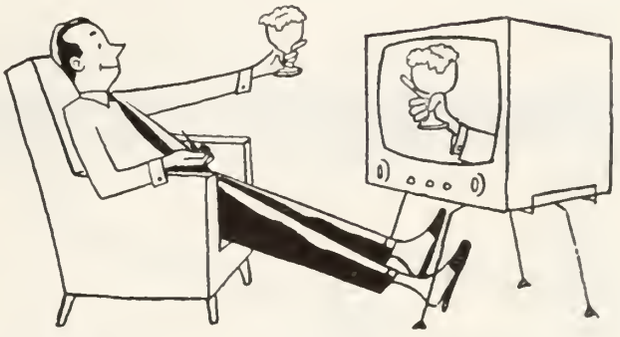


434,912 TV Sets

(As of May 1, '55)

in Kentucky and Indiana,

VIA



WAVE-TV CHANNEL 3 LOUISVILLE

Reaching As Many Families in Its Kentucky and Indiana Area As:

- *26 Daily Newspapers Combined!*
- *115 Weekly Newspapers Combined!*
- *12 Leading General Magazines Combined!*
- *16 Leading Farm Magazines Combined!*
- *14 Leading Women's Magazines Combined!*
- *All Home and Fashion Magazines Combined!*

Affiliated with NBC, ABC, DUMONT

NBC SPOT SALES

Exclusive National Representatives

network the originating commercial.

The other type is the local cut-in, where each station has the job of cutting out the originating commercial and running the inserted commercial either live or transcribed.

Neither ABC, MBS nor their affiliates charge for the actual job of cutting in commercials, either regionally or locally. CBS and NBC do. A regional cut-in on the latter networks is inexpensive, since only one or possibly a few more stations would be involved. For local cut-ins, the cost can add up. For example, a cut-in on every NBC station at night (which would be most unlikely) would cost about $2,000. It at night and about half that days.

Because of AFTRA contracts, the advertiser must pay an additional charge to talent who do commercials. However, only a handful of cities are covered by AFTRA contracts—29 to be exact. An advertiser could do a cut-in on every station and pay no more than about $200 in AFTRA fees if one announcer is used. This money is out-of-pocket costs for talent as neither stations nor networks seek to make money on such costs for cut-in commercials. ★★★

DAYLIGHT SAVING TIME

(*Continued from page* 43)

ing J. Walter Thompson with *The Ford Star Jubilee* which is to go on every fourth Saturday starting 24 September over CBS TV. At SPONSOR's presstime agency executives doubted that kines could be the answer to the clearance problem because certain property rights and SAG regulations would make kines economically impossible. Such property and union regulations are often factors, particularly with the hour or hour-and-a-half dramatic shows that are the current trend.

It's obvious that spot tv schedules, particularly nighttime ones, are affected by the changes in the local station's program schedules. A client might have bought a 9:00 p.m. I.D. next to *I Love Lucy*, and come October, find himself either on at 8:00 p.m. next to *I Love Lucy*, or at 9:00 p.m. with an adjacency he doesn't like.

"Actually, the spot tv DST problem isn't as bad as the problem of clearing for network shows," says Mrs. Emma Whitney, Y&R assistant buyer for Sanka. "We automatically separate and revise station lists according to whether they're on DST or not. Our original estimates show what time zone a station's in. And the networks help by sending out lists with the time observed in each of the cities where they have outlets."

Timebuyers are then faced with two choices: (1) to move with the adjacencies, or (2) to stay at the same clock hour and get new adjacencies.

In moving with the adjacencies, the timebuyer may move into a less highly rated time slot. Of course, if the announcement is moved into another class, the client gets an adjusted rate. The buyer may prefer to stay at the same clock hour with new adjacencies, however, a competitive situation might make that impossible.

The timebuyers usually follow a standard procedure on such changes. First, they're informed by the station rep of the revised station schedules. Some stations automatically move the announcements and I.D.'s with the programs. If this change is satisfactory, the buyer has a new schedule and new estimates made up, and notifies the client of the change. If the change is unsatisfactory, the buyer is back in the position of bargaining for a better schedule.

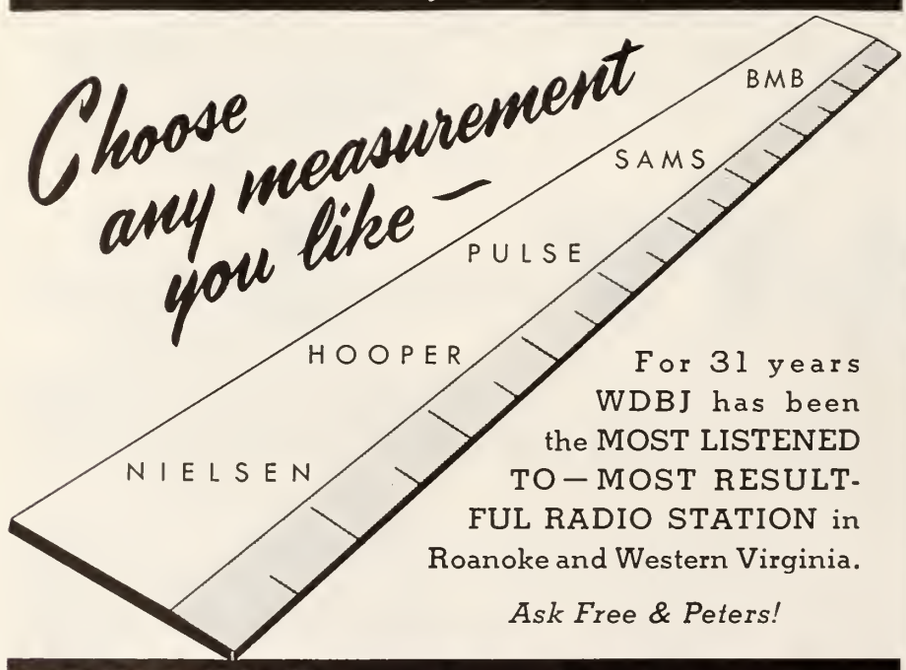
Many timebuyers feel that the double rescheduling the stations will have to do this October will upset viewing habits and may lower ratings. They add that the toughest clearance problem will be in Central and Mountain Time zone one- and two-station markets.

The same problem that's plaguing the tv people today faced the radio networks and radio timebuyers years ago. The solution in radio has been the spilt network, with tape making it possible during the past decade to play network shows at the New York clock hour on any station that wanted to carry them.

The same solution may eventually apply to tv, when video tape becomes a commercial actuality. RCA and Bing Crosby Enterprises, both of which are developing videotape, claim that there'll be no more bugs by spring. Tape will have several advantages over kines: (1) Color reproduction is already more advanced than in color kines. (2) Videotape can be recorded and played back virtually immediately, therefore there's no time problem involved in retelecasting a live show. It doesn't even take the three hours of processing the "quick" kine requires.

(*Please turn to page* 98)

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION



For 31 years WDBJ has been the MOST LISTENED TO—MOST RESULTFUL RADIO STATION in Roanoke and Western Virginia.

Ask Free & Peters!

WDBJ
Established 1924 • CBS Since 1929
AM • 5000 WATTS • 960 KC
FM • 41,000 WATTS • 94.9 MC
ROANOKE, VA.
Owned and Operated by the TIMES-WORLD CORPORATION
FREE & PETERS, INC., *National Representatives*



INTRODUCING the biggest bonanza of entertainment ever to hit TV

"MOVIELAND"

vailable for the first time anywhere!

A sensational new group of first-run feature movies from 5 major Hollywood studios!

LOOK T THIS LIST OF P-DRAW STARS!

Bette Davis
Martha Raye
Joseph Cotten
Abbott & Costello
Barry Sullivan
Nancy Kelly
Mel Ferrer
June Havoc
Sterling Hayden
Jean Parker
Richard Arlen

Ellen Drew
Lew Ayres
Olsen & Johnson
Allan Jones
Wendy Barrie
Jack Haley
Broderick Crawford
Barbara Britton
William Gargan
Andy Devine
Rudy Vallee

Paul Kelly
Rhonda Fleming
Leo Carillo
Binnie Barnes
Chester Morris
John Ireland
Sheldon Leonard
Jane Withers
Ozzie Nelson
Mary Beth Hughes
Virginia Bruce

Bela Lugosi
Richard Denning
Dick Foran
Osa Massen
Roscoe Karns
William Eythe
Robert Lowrey
Phyllis Brooks
Rory Calhoun
Teresa Wright
James Gleason
and so many, many more!

ALL, WIRE or WRITE any of these AAP offices NOW!

EW YORK
rtists Productions, Inc.,
5 Madison Ave.
ray Hill 6-2323

LOS ANGELES
Associated Artists Productions, Inc.,
1908 South Vermont Ave
Republic 2-3016

DALLAS
Associated Artists Productions, Inc.,
310 South Harwood Street
Randolph 7736

CHICAGO
Associated Artists Productions, Inc.,
203 North Wabash
Dearborn 2-4040

ATLANTA
Associated Artists Productions, Inc.,
Barbizon Towers, 35 Lombardy Way N.E.
Elgin 3028

AAP
ASSOCIATED ARTISTS PRODUCTIONS

DAYTIME GOES

EXCITEMENT FILLS THE AIR—the same kind of excitement that NBC brought to nighttime TV with its trail-blazing Color Spectaculars.

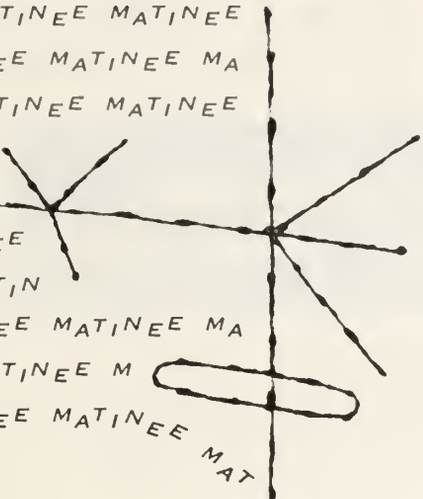
Now NBC is going to town on *daytime* television. Beginning October 3rd, a new daily hour-long series, MATINEE, will make a dazzling daytime theatre out of the American home.

MATINEE is a program of such sweep and breadth that it will give daytime TV a whole new importance for both viewers and advertisers. Every weekday afternoon from 3:00 to 4:00, viewers will see *a live full-hour nighttime-quality dramatic show* in both RCA compatible color and black-and-white. 260 different live dramas a year will range through the whole spectrum of comedy and serious plays, adaptations of classics, repeats of outstanding plays successfully done on major nighttime series. Five different production units, under the supervision of Executive Producer Albert McCleery, will be working full-time at NBC's vast new color studios on the West Coast to prepare an hour of truly s tacular theatre, every weekday throughout the year.

There's new daytime excitement all the way down the on NBC Television. From 10:00 a.m. to noon beginn August 22, homemakers will enjoy a solid 2-hour block service programming. HOME will be extended 15 min to include a new feature, "People at Home," in which Arl Francis interviews or tells the story of interesting peo DING DONG SCHOOL'S Dr. Frances Horwich is now being s in an additional quarter-hour segment, 10:30-10:45 a.m. which she talks informally and informatively with moth about "You and Your Child".

WAY OF THE WORLD has already moved to the 4:00-4:15 p position to add greater audience strength to the aftern lineup. This fall, PINKY LEE, 5:00-5:30 p.m., will switch t new circus format, with live animal acts, trapeze artists a acrobats—all designed to increase his strong hold on

SPECTACULAR!



gers. And HOWDY DOODY, 5:30-6:00 p.m., will intro- a ost of new audience-winning features, presented for r time in color as well as black-and-white.

lvrtisers are already responding to the atmosphere of ir excitement on NBC. Procter & Gamble has bought urter-hour periods a week for 52 weeks. Dromedary, Annen Co., Standard Brands, R. J. Reynolds, Sawyer's FT. French Co., and United States Time Corp. have also n made important new buys on NBC daytime. Fore- te advertisers are signing up *now* for NBC's spectacular d-time look. How about you?

ing things are happening on

NBC TELEVISION *a service of* RCA

all times are New York Time



DAYLIGHT SAVING TIME

(*Continued from page 94*)

Radio and television is, of course, not the only industry affected by the DST muddle. Every form of transportation and communications finds itself caught up in a whirlpool of red tape and paperwork resulting from rescheduling. The Stock Exchange, too, has expressed a marked lack of enthusiasm for New York's extension of DST. During that month, the Exchange expects to lose one hour of trading in some of the richest trading areas in the country, such as Texas and Arizona, for example.

With the considerable opposition that DST faces, it seems logical to ask how it was ever introduced in the first place.

It actually started when Benjamin Franklin went to Paris for a conference, noticed a waste of candlelight and thriftily suggested pushing the time back an hour during the summer. The idea never got off the ground. In the 19th century, William Willett devoted his entire life and fortune to promoting the same thought, died penniless without having achieved it. During World War I, however, the Germans adopted Daylight Saving Time to conserve power. The Allies followed along shortly thereafter.

But it wasn't until World War II that the entire U.S. went on DST.

The difficulty started after the war. Uniformity crumbled, and only those states that had observed DST before World War II continued it thereafter. Then in 1954 the New England states decided that the month of October is really still very bright and felt it would be a good idea to extend DST. New York, because of its importance to the nation, became a pivotal point. The radio-tv networks fought the extension bitterly, as did theater interests. However, the extension was approved by the City Council, passed on to Albany, and this year, for the first time, DST runs through October in New York by state legislation.

★ ★ ★ ★ ★ ★ ★ ★

"... the syndicated program field has become severely competitive. The huge quantity of high-quality filmed programs with topflight stars presents a wide variety of choice series for national advertisers to draw from. And both the advertiser and the audience benefits. The program perfection made possible by advance filming, and the booking flexibility permitting stations to be hand-picked at most advantageous local times are prompting the record spot season now shaping up for the fall and winter."

JOSEPH WEED
President
Weed Tr
New York

★ ★ ★ ★ ★ ★ ★ ★

At the same time, the opposition to the national lack of uniformity on DST has become organized, and on 1 June the National Time Research Institute was formed by F. H. McGraw and Company's Robert F. Kane.

"The pendulum seems to be swinging toward Daylight Saving Time again," Kane told SPONSOR. "Our idea is to have it swing in a synchronized fashion throughout the country."

Kane's planning a study on all the aspects and implications of DST, eventually a printing and distribution of pamphlets to inform those who're opposed to Daylight Saving altogether upon its merits. The crux of the problem, he feels, is the lack of agreement and combined action. Kane hopes that this project will get the support of those industries currently plagued by the needless time disparities. ★ ★ ★

WFBC-TV Swamps Competition in Carolina 4-County* Pulse Survey

PULSE SURVEY OF TELEVISION AUDIENCE INDEX
SHARE OF TELEVISION AUDIENCE APRIL 1955

Time	TV Sets In Use	WFBC-TV	Station B	Station C	Station D	Station E	Other Stations
SUNDAY							
6:00 A.M.-12:00 Noon	21.3%	100%	0%	0%	0%	0%	0%
12 Noon-6:00 P.M.	33.4%	81%	12%	1%	1%	1%	4%
6 P.M.-11:45 P.M.	43.1%	65%	18%	6%	3%	3%	4%
MON. THRU FRI.							
7:00 A.M.-12:00 Noon	14.3%	65%	32%	0%	0%	0%	3%
12:00 Noon-6:00 P.M.	22.9%	63%	27%	6%	0%	1%	3%
6:00 P.M.-Midnight	40.7%	61%	14%	11%	5%	4%	5%
SATURDAY							
10:00 A.M.-12:00 Noon	28.2%	62%	37%	0%	0%	0%	1%
12:00 Noon-6:00 P.M.	29.3%	43%	41%	4%	1%	6%	5%
6:00 P.M.-Midnight	48.1%	52%	27%	11%	3%	3%	4%

*The four counties are Greenville, Anderson, and Spartanburg, S. C. and Buncombe (Asheville), N. C. . . . counties with Population of 559,300; Incomes of $726,284,000; and Retail Sales of $481,774,000.

For further information about this PULSE SURVEY and about the *total* WFBC-TV Market, contact the Station or WEED, our National Representative. Ask us also for details of the latest ARB Study.



"The Giant of Southern Skies"

NBC NETWORK

WFBC-TV

Channel 4 Greenville, S. C.

Represented Nationally by
WEED TELEVISION CORP.

RUBINSTEIN

(*Continued from page 35*)

been the only form of advertising of this product. Stores are said to notice strong consumer reaction, with demand healthy enough in some cases to clean out stocks.

To Madame Rubinstein such evidence of the medium's power is a convincing argument for the budget emphasis it receives, although she is still more at home in the print media with which she has had such long acquaintance. For years she was known to keep close tabs on print ads, to go over them carefully, even to re-write.

With tv, however, the world's most successful businesswoman follows a different policy. Aware that the medium is a complex marriage of the technical and artistic and that it can be dangerous to fool with, she contents herself with reviewing the storyboard and reserving comments for major policy points.

This attitude makes for a smooth tv operation, illustrating once again the advantages to be gained by respecting the specialized abilities of the agency. Madame Rubinstein, of course, approves all films before release.

Like so many other worldly entrepreneurs, Madame Rubinstein loses her sophistication when brought into a tv studio. Intrigued by the colorful world of show business, she allowed herself to act in one of her commercials—and had a great time doing so.

To some it is a surprise to find Helena Rubinstein in tv at all. Hers is a "quality" line, and her swank Fifth Avenue salon appeals to the mink-and-diamond class rather than to the average housewife. But the shrewd Madame Rubinstein has found in tv an invaluable means of combining the reputation of her salon-slanted products with mass reach.

Her secret is adroit product selection for tv exploitation. Only a few of the company's 147 products are suitable for promotion through mass media, the company has found, and only four are found now in tv. Each is a sales leader in its company group: Color-Tone Shampoo, Water-Proof Mascara, Deep Cleansers, Silk-Tone liquid foundation cream.

Each possessed a characteristic that made it unique in its field upon its tv introduction, according to the company. This gave it a powerful edge in promotion. For example, the shampoo is said to add color to the hair, thus the theme "Wash your hair with color." The deep cleanser is said to have been the first liquid preparation in its field, although it now has direct competition. The foundation cream was the first to be designed for dry skin, is the claim, while the mascara stays on even during swimming.

Important is the price. Each of the items above, while not in the cheap class, is not in the expensive class either, but priced in the "moderate" group which can get mass usage. The shampoo sells for $1.25, the deep cleanser for $1.50, the mascara for $1.10, the foundation cream for $1.25.

Madame Rubinstein's missionary efforts to beautify the women of America are reflected in the wide ranging spot schedules. Timebuyer Matt Kane tries to reach all types of women, will slot announcements in every period. The mature housewife worried about an aging skin may see a Deep Cleanser commercial during a morning or afternoon. The dating working girl is apt to catch a shampoo or mascara pitch during intermission of a late-night movie.

Frequency is important. Kane's long-range aim is to line up as many first-rate periods as crowded tv schedules will permit, within the budget limitations. Typical recent schedules found Chicago with four Class "A" and 10 Class "C" periods, a similar set-up in Los Angeles, while San Francisco carried three Class "A" and five Class "C" periods.

Budgets are the main determinants of frequency. Individual market dollar figures are set on the basis of actual and expected sales as well as the potential total cosmetics sales of the area.

Because the Rubinstein reputation for quality is considered the most vital piece of ad equipment, the commercials must not be permitted to lower the tone of the line in any way. The premise is that the viewer will connect that quality feeling with the product advertised if the commercial's character is what her prior knowledge of the company leads her to expect.

An agency spokesman distinguishes the Rubinstein commercials from competitors' as "being more elegant than the others."

Happily free from client-prescribed rules or rigid formulas, the agency team works with a sense of indepen-

33% MORE

QUARTER HOUR FIRSTS

Than all other Stations Combined

STATION	QUARTER-HOUR FIRSTS
WKBN-Radio	129
Station B	68
Station C	27
Station D	2
Station E	0
Station F	0
Ties	8

WKBN-RADIO SHARES

Morning	38.2
Afternoon	36.6
Evening	40.0

Source: C. E. Hooper, Inc., Nov. 1954 thru March, 1955.

The only station completely serving the YOUNGSTOWN MARKET!

WKBN
CBS-RADIO
YOUNGSTOWN, OHIO
5000 Watts • 570 KC
Represented Nationally
by Paul H. Raymer Co.

dence that it finds refreshing. Says an agency man: "I enjoy working on the Helena Rubinstein account because of the opportunity to do imaginative, inventive things."

There is not even the standard copy platform relationship. Client-agency meetings on product points are informal, usually limited to a Rubinstein lecture to account exec Dean on what the product in question will do for a woman. From this woman-to-woman kind of talk, Mrs. Dean will come away with a few key ideas, which will become the copy basis of the next commercial.

Up to now, tv copy has been turned out mainly by Mrs. Dean and Howard Connell, under the supervision of copyhead Jud Irish.

Mrs. Dean is of the opinion that the effectiveness of the Rubinstein copy approach derives from its clear-headed recognition that a woman is primarily interested in an answer to the question: "What will it do for me?"

"It used to be," she says, "that cosmetics copy would be vague as can be, sometimes making outlandish claims. Today it has become more concrete. Rubinstein advertising adopts a straightforward, unmuddied approach. It shows the woman how to solve specific ploblems."

To Howard Connell it is a pleasant assignment to work on Rubinstein commercials, for "there is a wide intrinsic interest in the subject of beauty; men are also interested in seeing pretty girls. Beauty needs no excuse."

Advertising must tap the inner drives and desires of human being and promise some kind of fulfillment, he maintains. And what is a more profound drive in a woman, he asks, than the wish to be beautiful?

"A woman is more interested in being beautiful, more desirable and attractive to men than in being able to serve the right cup of coffee," declares Connell. "Every woman wants love."

★ ★ ★ ★ ★ ★ ★ ★

". . . In less than a decade, television has become one of the major energizers of our expanding economy. Nothing else can exert such dynamic drive to keep our economic flywheel turning at the pace to preserve today's prosperity."

OLIVER TREYZ
President
TvB
New York

★ ★ ★ ★ ★ ★ ★ ★

Thus the universal symbol of the beautiful girl, who has become a Rubinstein trade-mark. In her the viewer sees what she might become if she follows the ad's advice.

Considerable time and effort are expended to find the right girls. There are many kinds of beauty, some cold, some warm; it is a matter of great moment that the girl who fits most exactly the commercial's tone and feeling be selected. Each applicant is given a screen test, filmed in 16-mm. at the agency.

As much attention is paid to the gowns the models wear, for as tv advertisers well know, the ability of the viewer to pick up costume details is sometimes astounding. The setting receives the same care, as do the actions of the girls.

Important, too, is the male component. All this beauty and grace are admired and dwelled upon by a rich-voiced announcer. To the agency, announcer Jay Jackson seems to fit into the mood of the whole.

The commercial in the end seems to achieve its effect through suggestiveness rather than a succession of blatant copy points, through a mood rather than specific concepts, through a sense of the expensive and elegant rather than dull facts.

To Connell any effort to find a universal commercial pattern is doomed at the start. "No matter how perfect your copy story," he points out, "the final effect is profoundly affected by *who* delivers it. Take even a simple, straight demonstration of a product—change the pitchman and you change the appeal and the final effect."

But not all Rubinstein products lend themselves to the rich glamor approach. They are divided into two classifications: (1) makeup lines, (2) treatment lines. The "treatment" lines almost inevitably tend toward a similar before-and-after approach. In these cases, the pitches have to be more explanatory and factual.

How long can these unusual, and expensive commercials run? No one actually knows, of course, but the agency feeling is that there is no reason they cannot run indefinitely if they are right.

In all of them the art director plays a key role. Upon his sense of design much of the final effect depends. Art Director Bob Davis follows the production right through. According to manager of the tv department Frank Brandt, the agency is training its art directors to be all-around men. "In the big agency where I came from," says Brandt, "the art director was boxed in, isolated from production. Here we try to make him a vital part of production. Bob Davis is the equivalent of an agency production man

top markets
top stations
+++ plus
SKYLINE
GROUP
DISCOUNTS



SKYLINE GROUP, RADIO-TV
Covering the Uranium
Triangle—*Colorado, Utah, New Mexico*

J. I. MEYERSON, 3432 RCA BLDG., N. Y.
THE KATZ AGENCY • BRANHAM CO.



"Never mind what KRIZ Phoenix says about the weather—my corn says it might be a tornado!"

It's Easy When You Know How!



MEREDITH
Radio and Television
STATIONS

KANSAS CITY:	**KCMO Radio & KCMO-TV**	The Katz Agency
SYRACUSE:	**WHEN Radio & WHEN-TV**	The Katz Agency
PHOENIX:	**KPHO Radio & KPHO-TV**	The Katz Agency
OMAHA:	**WOW Radio & WOW-TV**	John Blair & Co. and Blair-TV

Affiliated With Better Homes and Gardens and Successful Farming Magazines

now, who works directly with the outside producer as assistant to Howard Connell."

In the agency's film-editing room Brandt's point was made clear as Davis handled a movieola with the assurance of a film editor.

Company position: The character and scope of the commercials are deemed by the company to be in keeping with the largest quality cosmetics house in the business. From a $9,000,000 gross six years ago, SPONSOR estimates Helena Rubinstein's sales have leaped to a present approximate level of $20,000,000. The company considers itself the biggest *complete* line house in the field.

Among "quality" competitors are Elizabeth Arden, Jacqueline Cochran, Alexander De Marcoff, Dorothy Grey, Yardley. "Mass" competitors include Ponds, Woodbury, recently Hazel Bishop.

The Rubinstein firm finds itself today in what may be a transition stage. Distribution in the field has moved from the department store to the drug store, in some instances to the variety store and super market. The great mass sales lie there, it appears. Hazel Bishop is an outstanding example of a firm which has gone in heavily for mass distribution, with remarkable success (see Why I'm through with big shows 2 May 1955, page 31). Rubinstein has department store and drug store distribution, but shies away from variety stores and supermarkets.

Competitive pressures may bring about a marketing change, for mass distribution appears the only way to continue to grow today.

There is still room to grow. The factory recently built in East Hills, Long Island, is said to be the largest ever built by a woman. The modern, clean-lined building is a symbol of the stature achieved by Helena Rubinstein in the commercial world. "Madame" rules a cosmetics empire whose domain includes Switzerland, Germany, Italy, Canada, Australia, France, Mexico, Brazil. Her salons are meccas for beauty-seeking women the world over.

Madame Rubinstein, after 53 years as a businesswoman—she operated her first establishment in Melhourne, Australia, in 1902, having originally gone there from her native Poland at the age of 18—is still actively concerned with the search for ways to make women beautiful. She spends about half her time flying about the world seeking new products, meeting with dermatologists and other researchers working in her various branches.

In New York, together with her husband, Prince Artchil Gourielle, whom she married in 1937, she lives in her Park Avenue apartment which is famed for its art collection. She owns the building she lives in, incidentally.

It's been a long time since the climb began in Australia. It led to London successes beginning in 1908, when she came to England with her first husband, whom she had married that year. Paris welcomed her salon in 1912. And in 1915 she opened a "Maison de Beaute" at 15 East 49th St. in New York. ★ ★ ★

★ ★ ★ ★ ★ ★ ★ ★

"I think everybody in the television and radio professions has a right to think of himself as a man bearing a great responsibility as a crusader and help to do this job of edueation, of ourselves and others about us, and to bring home here an understanding of what goes on in the rest of the world."
PRESIDENT EISENHOWER
NARTB Convention Address

★ ★ ★ ★ ★ ★ ★ ★

HOLLYWOOD TRAILERS

(*Continued from page* 33)

What admen say: When is a "trailer" not a trailer? The answer, as many tv admen see it, is "when it is highly entertaining."

With the Warner, 20th and M-G-M shows not due to start until the middle of next month, there's no way to judge the entertainment value of their program material or the film clips, interviews and backstage stuff that will be used to whoop it up for new features. Time will tell the story.

But a high mark in both promotional and entertainment value has already been set by movie maker Walt Disney. In one season, his *Disneyland* show bounced up the rating ladder to land consistently in the "Top Ten" and to become ABC TV's top show. Millions of youngsters race around U.S. homes in Davy Crockett T-shirts, coonskin caps and other youthful paraphernalia developed as merchandising offshoots. The sponsors are delighted with the show, which draws one of the highest viewers-per-set (nearly four persons) of any show on tv.

But Disney sells Disney, too. Whole sequences were devoted to the tricky, underwater job of filming "Twenty Thousand Leagues." Portions of "Lady and the Tramp" and other new Disney films are screened. Every kind of plug imaginable has been used to boost the new Disneyland amusement park.

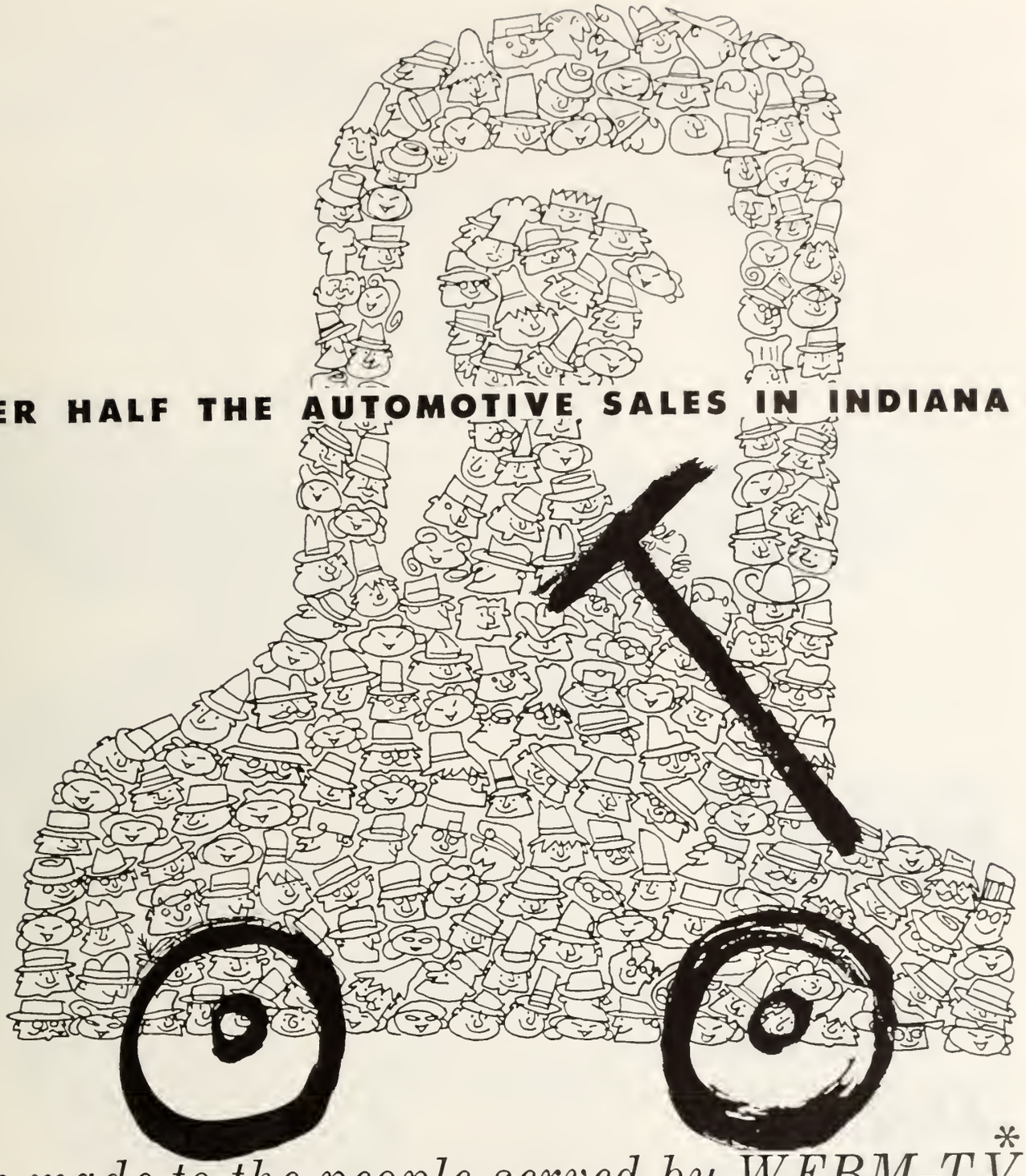
That these "trailers" are also highly entertaining is a tribute to Disney and to his promotion men. As one ABC TV official in New York network headquarters likes to paraphrase Churchill: "Never have so many people made so little objection to so much selling."

The secret, if any, is very simple: Don't use old-style Hollywood "tease" methods; make it worth looking at for itself.

No admen who saw the half-hour "trailer" for "Twenty Thousand







OVER HALF THE AUTOMOTIVE SALES IN INDIANA

*are made to the people served by WFBM-TV**

***NO OTHER INDIANA TV STATION DELIVERS SO MUCH**

Automotive sales state-wide: $894,041,000
Automotive sales WFBM-TV-wide: $500,663,000

WFBM-TV INDIANAPOLIS
Represented Nationally by the Katz Agency
Affiliated with WFBM-Radio; WOOD AM & TV, Grand Rapids; WFDF, Flint; WTCN, WTCN-TV, Minneapolis, St. Paul

Leagues," in which Disney cameras prowled through the cool green waters off Catalina to show the incredibly complex job of filming a below-depths feature, will be inclined to argue that Disney hasn't found the formula.

Whether the other film companies are finding it now, or will find it after their shows go on the air, is another matter. Here, it's mostly a matter of guesswork and faith, coupled with good advertising judgment.

Colgate Variety Hour, for instance, is currently following Ed Sullivan's lead in "saluting" new feature pictures through talent tieups. One of the most recent and widely publicized was a sort of news-in-depth documentary built around the filming of Jack Webb's "Pete Kelly's Blues," a Warner release.

With the same careful treatment he uses to show police methods on *Dragnet*, producer-director-star Webb took the tv audience through a sometimes-fascinating, sometimes-dullish exploration of how the movie grew from idea to finished print.

Was the show overly commercial?

A top-ranking radio-tv executive of Colgate told SPONSOR:

"You've got to be objective about a show like this. We don't want, and I'm sure our audience doesn't want, a full-program trailer for films. We looked over the proposal for the Pete Kelly show carefully before we OK'd it for the program.

"It's all a question of entertainment. If a movie studio approaches us with a valid, entertaining way to build a show around a new movie, why not? It will draw a good audience, and that's what we want when it's time to do our own commercials on the air. We felt it was a good show."

Not everyone agreed with the Colgate adman. Snapped Jack Gould, radio-tv editor of the *New York Times*, in his column the morning after the Colgate show:

"The television screen, once a medium of entertainment, again was used for 60 minutes last night to advertise a forthcoming motion picture. Featured in the advertisement was a television star who hopes to extend his popularity to the theatre screen. Lest he jeopardize the boxoffice value of the film, he carefully avoided on tv disclosing what the story of his picture was all about. It is time for both television and Hollywood to call a halt."

How do other admen feel about the situation, particularly those involved with the studio-produced film shows that have "trailer" portions?

On 13 September, *Warner Brothers Presents* will be launched in the Tuesday, 7:30-8:30 p.m. spot on ABC TV. Sponsor lineup: Liggett & Myers (through Cunningham & Walsh); General Electric (through Maxon and Y&R); and Monsanto Chemical (through NL&B, Chicago).

Said Norman Gort, who heads up radio-tv production for L&M at the C&W agency:

"Warner Brothers will have a portion of the show for 'backstage' scenes that probably equals the total commercial time on the program. But, we have every confidence that Warner will do it in the best of taste, and that it will have no adverse effect on our commercial impact.

"We bought the program as we would buy any other show—it looked like definite production value and audience potential for the money. We've seen the production preparations for the show at the Warner lot. Believe me, it's really fantastic."

Other admen who have bought filmdom's packaged shows this fall are equally enthusiastic, and not at all subscribers to the theory that the program producers may get more value than the show's sponsors.

A General Electric adman, who declined to be quoted directly, stated bluntly:

"I don't like the idea that Hollywood has played us for a sucker. This is nonsense. GE will be in two programs this fall produced by major studios—*Warner Brothers Presents* and the new hour-long show from 20th Century-Fox on CBS TV. On both, we've had every assurance from the producers and the networks that everything on the program will have dramatic values.

"If there's to be a scene from a musical, for instance, it will be a complete song or dance routine. If it's from a drama, it will be a complete scene with plenty of story value in itself. Or, it may be film specially shot to show the unusual location in which a feature was made. And so on.

"The rest of the shows, we feel, will be among the top dramatic fare on tv."

Networks, perhaps, have most to lose if the Hollywood marriage doesn't work out successfully. If the shows are a hit, they have added one more bulwark against pay-as-you-look television, and will enlarge their already-large tv audiences. If the shows flop, the networks will be running the risk of losing program control in many cases to Hollywood studios, and of losing their audiences to other shows—or to the movies.

The network attitude of cautious optimism was summed up for SPONSOR neatly by Dick Pinkham, NBC TV programing v.p. Said Pinkham:

"The 'picture plug' could become a dangerous trend, if it's not done in moderation. It started with Ed Sullivan's 1952 'salutes,' rolled on with Disney, and is hitting its stride this fall.

"You have to face the fact that any

FIRST
IN
PUEBLO
COLORADO
KKTV

CHANNEL 11
FIRST IN
COLORADO
SPRINGS, TOO

Covering Colorado Springs and Pueblo
for CBS, ABC, and DuMont
television networks
NATIONAL SALES OFFICE
KKTV, PUEBLO, COLORADO

Represented by GEO. P. HOLLINGBERY

PULSE Proves
WILK
Wilkes-Barre
Penna.
the front-running radio station
reaching more than a Quarter Million radio homes.
Call Avery-Knodel, Inc.

Channel 2 Means Business

in the land of Milk and Honey



....serving more than 500 healthy cities and towns in Wisconsin and Upper Michigan.

CHANNEL 2 CBS 100,000 GREEN BAY

HAYDN R. EVANS Gen. Mgr.
Rep. WEED TELEVISION

Yep-Bigger'n Baltimore!

deal tv makes with Hollywood is still *quid pro quo*. We're just not going to get the really top stuff—top talent, top stories, top film scenes—unless we give Hollywood a chance in return to exploit its pictures. After all, they've got to keep the exhibitors happy, too.

"Handling the Hollywood tieups is a matter of good sense on the part of all concerned. The only approach possible is that whatever goes on the air in a show as part of the 'program' portion must be entertaining. If it isn't, it's selling and ought to be treated as such."

That a close watch on the Hollywood-tv marriage is needed is stressed even more strongly by other admen. A former movie executive, now a well known tv adman, warned:

"Hollywood has a reputation for riding promotional horses, sometimes deliberately, into the ground. You know the cycle—a big, flashy start; everyone in the act; the novelty value wears thin; find something new. Tv may be stranded on the honeymoon in this new 'marriage' unless tv keeps out movie 'free loaders'."

Who draws the line?: SPONSOR checked with more than half of the agencies and clients who have bought made-in-Hollywood shows this fall to see what operational methods have been worked out to ride herd on possible over-commercialism. In addition, SPONSOR checked with the Continuity Acceptance departments—the tv "censors"—of each of the major tv networks.

This, in general, is what SPONSOR learned:

1. Nobody has worked out an actual code of practices, other than that already formulated by the NARTB.

2. Everybody is "playing it by ear," since most of the situations and problems are being met for the first time.

3. Hollywood is so far being very cooperative. Network executives have had meetings in every case with the producing studios, and with producers making program tieups, and have checked and re-checked individual ideas for movie promotions.

4. There's little immediate danger that any show with a Hollywood tieup will be foolish enough to run off the same kind of "hard-sell" trailer audiences have seen used in neighborhood movie houses. Network Continuity Acceptance executives will screen the film clips used—in advance. Whether the trailers will be entertaining is another matter, admen comment.

5. Tv may even be stricter than Hollywood about what can be shown in film "trailers." The producers of "Mr. Roberts," for instance, offered Ed Sullivan a free choice of scenes from the movie. CBS trimmed down the film clips, cutting out the famous Scotch-making scene. ("We'd have gotten nasty letters from the dry states," said a CBS TV executive.)

Will it be necessary to rewrite the basic NARTB code to cover Hollywood plugs, or situations in which a program producer uses part of the show to plug his other wares?

Dick Shafto's Code Review Board (he's also president of WIS-TV, Columbia, S. C.) will meet in Washington on the 8th and 9th of September—the eve of the Hollywood program invasion this fall. Shafto feels that the movie question may come up—but not as a burning topic in any sense.

Admen agree, however, that things will be fine so long as movie trailers are strictly entertaining. If they aren't tv may be in trouble. ★ ★ ★

RIPLEY

(*Continued from page 44*)

homes. Ripley's also buys some run-of-station announcements, geared to reaching the young housewife, who, says Harry Bobley, influences her husband's choice of suits.

"Our best customers are style-conscious young men," says Harry Bobley. "And in advertising, our primary objective is to convince any men who spend up to $100 for a suit that they're out of their head if they don't buy at Ripley's."

Bobley undraped from his chair to prove a point, walked to his office closet and took his suit jacket out. It's a conservatively styled, slit-back, single-breasted jacket of ribbed, grey and white fabric.

"What do you think the label is?" asked he, adding, after a significant pause. "It's a Ripley. . . . Of course, it's imported French fabric." But the point was made.

The Ripley stores don't try to appeal to the zooty crowd. Retailing usually at between $43.95 and $49.95, Ripley suits are Ripley-tailored to give the mass consumer a feeling of style-consciousness without excessive hep.

The company spends a SPONSOR-estimated $200,000 a year for advertising. Some 70% of this annual budget goes into radio, the only mass medium Ripley Clothes uses year-'round to promote store traffic and increase sales. Except for a four- or five-week summer hiatus, Ripley stays on the air continuously, relies on radio to beat off stiff competition. The remaining 30% of the budget splits between direct-mail advertising and an irregular schedule of newspaper ads to serve as an institutional cover for the direct-sell radio effort.

Bobley characterizes Ripley's radio effort as "saturation," since the aim is to pound the Ripley name, slogan and message into the public mind.

"We prefer to hit hard on one station in a market so that a large schedule will seem all the more impressive," Bobley explains. "Again, New York is typical of our pattern. In New York we use two stations only: WNEW and

IN EVANSVILLE INDIANA
WISE BUYERS CHOOSE



SALES WITH SHOWMANSHIP
HIGH NOON RANCH
Mon. thru Fri.—11:45 to 12:15
Featuring Doug Oldham and the Dixie Six, Jeannie Lamb and Ulysses Carlini—the tops in "live local" programming.
PARTICIPATIONS AVAILABLE
Represented by
MEEKER TV, INC. — ADAM YOUNG
ST. LOUIS

CHANNEL 50
WEHT
NOW OPERATING
WEOA—CBS RADIO

$60.00 INVESTMENT
SOLD $1,500.00 in floor covering
VIA ALL-NEGRO
WSOK
NASHVILLE, TENNESSEE



TWO BILLION IN "GREEN STUFF"

Iowa farm products gross more than two billion dollars each year. Iowa factories bring in three billion more.

WOI-TV, Central Iowa's first television station, serves more than half of the entire area and population of this top agricultural state. You can't buy better coverage, and at WOI-TV coverage is supported with tested, accepted network and local programming. Your best buy, for Des Moines PLUS, is WOI Television, Channel 5, Ames.



WOI-TV

AMES-DES MOINES 5

IOWA STATE COLLEGE

ABC FOR CENTRAL IOWA

REPRESENTED BY WEED TELEVISION

WMCA, with the bulk of our effort concentrated on the former."

On WNEW, Ripley buys a daily (Monday-through-Saturday) 15-minute segment of *Make Believe Ballroom*, between 5:45 and 6:00 p.m. or 6:00 to 6:15 p.m. They're getting a young audience, and one devoted to top-rated d.j. Jerry Marshall.

"This show has done a big job for us," adds Bobley. "But it's characteristic of us that we base our buy on the program format and type audience appealed to rather than on the strength of the personality."

That the program pulls for Ripley's is a fact which the agency tests periodically with specially geared announcements. They'll choose a particular item, such as $14.95 slacks or a shirt, advertise it on that program only, and wait for in-store demand to prove the pull of the show.

Beyond the program sponsorship, Ripley also buys as many as 50 announcements per station. Current Ripley schedules on the East Coast are typical: In Philadelphia, Ripley buys some 30 announcements weekly on WPEN, WFIL and WDAS each. In Providence, R. I., it's some 30 announcements each on WPRO, WHIM. Hartford's WCCC has a schedule of more than 40 minute-announcements weekly. In Boston, Ripley buys 15 to 20 announcements weekly on WHDH. Washington, D. C., hears Ripley mentioned 40 times a week each over WWDC and WOOK.

Special-group advertising has long been a part of Ripley's over-all effort. This clothier has used Italian-language announcements on New York's WOV, German and Spanish over WWRL, New York. In Providence, Ripley's message is currently heard in Italian on WRIB.

Come fall, Ripley is likely to be on the air in every one of the 12 cities where there are Ripley outlets, from St. Louis to Boston to Hackensack.

Wherever the Ripley store, this merchandising policy is fixed: "We never have a sale." says Ripley Clothes President S. O. Newman. "Our principal is that we give top values at low prices consistently. There are no 'specials' at Ripley."

This does not mean that Ripley Clothes doesn't advertise specific items on radio. On the contrary, its hard-sell copy generally revolves around a particular line of suits, slacks or shirts. (Starting this fall, the stores will also carry shoes.)

The radio copy concentrates on one item only when the firm or the agency wants to test the value of a particular radio program or time slot. At other times, as many as three or four different items may be included in the minute pitch.

"Radio has been getting an increasing share of our budget every year," says Bobley. It's a budget that's grown along with Ripley sales, at the rate of 20% a year, from less than $100,000 in 1950 to nearly $200,000 in 1955.

Bobley considers the money spent for newspaper advertising as institutional advertising. "We generally buy full-page ads, not on regular schedules, but sporadically," he explains. "In these ads we set forth the Ripley merchandising principals, such as our philosophy of continuous low-priced top value, rather than occasional sales."

This year Ripley has added spot tv to its advertising schedule in one market. The firm buys announcements within the late feature movie on Philadelphia's WCAU-TV.

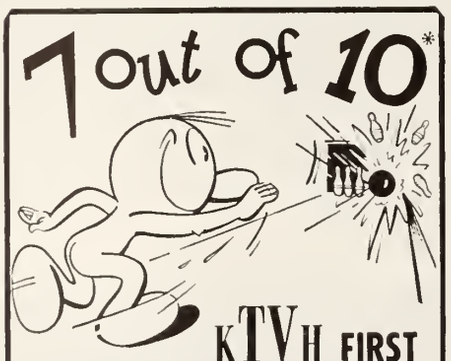
"Growth of the stores has been steady, substantial, rather than spectacular," he adds. Ripley's been adding some four outlets a year continuously. "Nor is it a hit-and-miss proposition. We don't leap into an area with the thought of pulling out fast if it doesn't pay out. Every store represents a sizable capital investment. Ripley Clothes likes to give the consumer an atmosphere of comfort in which to shop. We can't do this by sticking to pipe-racks."

The comment is, of course, keyed to Ripley's competitors in the business, some of whom stress the minimum-overhead aspect of their business. Largest of these is Robert Hall, a subsidiary of United Merchants and Manufacturers, who buy nearly 70% of the clothes they sell, justify low prices by emphasizing low overhead. A heavy radio advertiser, Robert Hall (through Frank B. Sawdon Agency) precedes openings of new outlets with a virtually barrage of radio announcements, preceded by the famed jingle "When the values go up, up, up" etc.

(This retailer expects to spend over a million dollars in a radio-tv campaign scheduled for fall in 125 markets. Robert Hall's air budget for 1955 is estimated to be 15% above 1954.)

Ripley too introduces its minute commercials with a musical jingle, but tends to vary this jingle bi-annually, staying loyal instead to its slogan. Though the musical jingle varies, it generally incorporates Ripley's slogan. To wit:

Ripley brings the prices down
There's no sale like wholesale
Ripley clothes best buy in town
There's no sale beats wholesale.



KTVH FIRST
AGAIN IN WICHITA AREA

June, 1955 ARB* shows **KTVH** taking seven out of top ten class "A" time shows. **WINDY** says, "Once again for the third straight survey **KTVH** proves dominance in Wichita and 14 other important Central Kansas communities."

To Cover Central Kansas
Better Buy **KTVH**

KTVH
HUTCHINSON

VHF
240,000
WATTS

CBS BASIC—DUMONT

CHANNEL
12

Represented Nationally by H-R Representatives, Inc.

KTVH, pioneer station in rich Central Kansas, serves more than 14 important communities besides Wichita. Main office and studios in Hutchinson; office and studio in Wichita (Hotel Lassen). Howard O. Peterson, General Manager.



"Pretty soft for me—I listen to Dr. Ross's 'Canine Comments' on KRIZ Phoenix, to solve my problems."



Take a Look at our CITY FIGGERS!

HOOPER RADIO AUDIENCE INDEX — FARGO-MOORHEAD — NOVEMBER, 1954

	Share of Audience			
Monday thru Friday	WDAY	Station B	Station C	Station D
7 a.m. — 12 noon	57.9	18.1	16.3	3.6
12 noon — 6 p.m.	58.3	16.6	18.2	1.9

THESE figures have got it . . . in the right places! Latest Hoopers for Fargo-Moorhead show that WDAY has more listeners than *all other stations put together* — three times as many as the second station!

Add that to WDAY's overwhelming rural preference (32 to 1 over the second station) and you've got the story. *Any* kind of survey —rural or city—that's ever been pulled around these parts has shown that WDAY pleases practically *all* the people *all* the time.

For more facts, talk to a Free & Peters Colonel.

WDAY

FARGO, N. D.

NBC • 5000 WATTS • 970 KILOCYCLES

FREE & PETERS, INC., *Exclusive National Representatives*

The slogan, with its implications of bargain-buying, is typical of the approach taken by mass-market men's clothes retailers since World War II. It's part of the discount-selling trend that's taken the appliance industry and most phases of hard-goods retailing by storm.

Ripley's closest competitors in kind are Howard's and Bond stores. Both chains are somewhat larger than Ripley. Both have used radio as emphatically as Ripley. Howard's, however (through Peck Advertising) has thrown its entire budget into print during the past year. Bond's (through Biow-Beirn-Toigo) continues to be a 52-week spot radio and tv advertiser. Currently, Bond's has three to five announcements weekly on tv stations in Cleveland, Houston, Memphis and Minneapolis, somewhat heavier radio schedules in nearly 20 markets throughout the country.

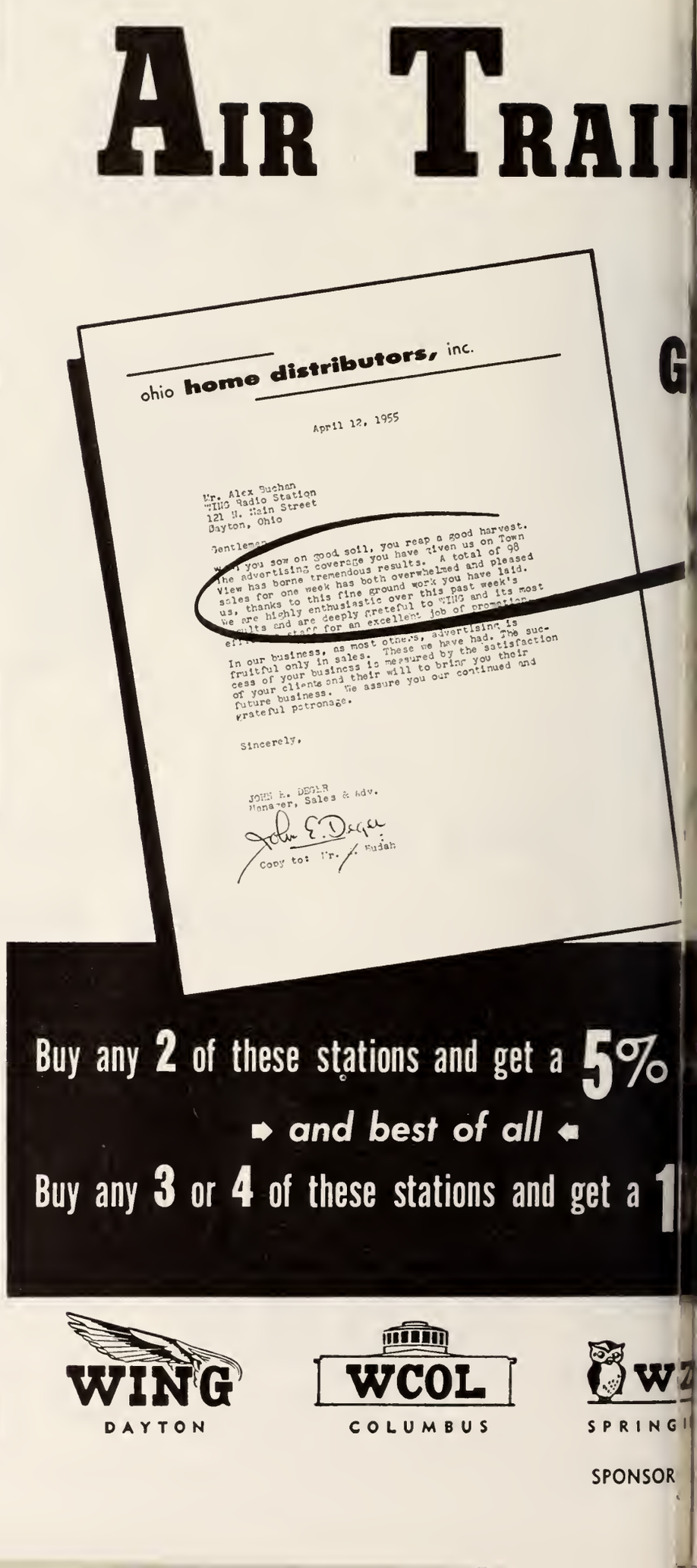
Bond's commercials too, start off with a slogan: "More men buy Bond suits than any other suits in America!" No single Bond commercial is ever repeated on the air. This means that two agency copywriters are assigned to the account, and kept busy continuously. The one point stressed at least twice in each commercial is the price.

Bond clothes too are manufactured by Bond—another fact which is emphasized in the copy. Bond's clothes are also designed for the same type of consumer as Ripley's. Bond, Ripley and virtually every retail chain in the Ripley price bracket plug easy-payment plans.

Somewhat closer to the Robert Hall league in size is Crawford Clothes, another air-conscious chain that generally picks up 5 and 15-minute newscasts on big independents in its major markets. In the $30 million a year sales category, this chain is best equipped to combat Robert Hall's massive announcement schedules.

The originator of concentrated radio efforts among the retail clothiers was Barney's, of course. With a single store in lower Manhattan, Barney's took to the air in 1934, interspersed hard-hitting commercials throughout the Hauptman trial on WNEW, and grew so rapidly that its radio budget, 20 years later, exceeded $150,000.

Prentis Clothes followed the Robert Hall pattern with a small-size budget in the mid-Forties. This chain of eight Metropolitan New York stores



ETWORK...

Results

When you sow on good soil, you reap a good harvest. The advertising coverage you have given us on Town View has borne tremendous results. A total of 98 sales for one week has both overwhelmed and pleased us . . .

$1,100,000 in SALES
for an investment of $500!

ir Trails Network Stations write, wire or phone collect:

Any Representatives Office

New York • Chicago
Angeles • San Francisco

OR

Pat Williams
WING
121 N. Main St.
Dayton, Ohio • Hemlock 3773

WCMI
ASHLAND • HUNTINGTON • IRONTON

ATN
AIR TRAILS NETWORK

adapted the "piperack" sales approach with its "Share-the-Wealth Prentis" signature.

Ripley Clothes was no johnny-come-lately in the clothier battle. Actually, Ripley took to the air in New York, in a modest fashion, close to 15 years ago, when its stores numbered fewer than five. Its radio budget has continuously kept pace with growth of sales and increase in number of outlets.

It isn't enough to say "discount selling" in order to describe the radio sales approach of the menswear chains today. Actually, part of the answer at least lies in the background of these retail operations. Ripley Clothes, for example, was founded in 1937 by the two Newman brothers. However, they were not newcomers to the cloak and suit trade even then.

Their story starts more than three decades ago when the two young men came to New York penniless from Russia. It was the time when New York's Canal Street was a men's clothing center, lined with one small shop after the other, salesmen operating half indoors and half on the street. It was the era when half the sale was accomplished at the time the sales clerk pulled a guy off the street by his sleeve.

"You were a brave man if you got out without paying a buck deposit," Harry Bobley says.

After a few years of this type of selling, the Newman brothers opened up a store of their own: Newman Bros. on the Lower East Side. It still stands today, operating under the original name.

The store achieved sufficient success for the Newman brothers to begin manufacturing their own line. "Then in the Depression," adds S. O. Newman, president of Ripley, "retailers couldn't pay their bills, so we decided to take a chance on the American public instead: We opened our two Brooklyn stores."

During that same year, 1937, Harry Bobley and his brother Edward, took on the Ripley Clothes account. Advertising began modestly in local borough newspapers, grew with the success of the stores, until Bobley finally suggested radio in 1940.

Ripley Clothes, like most manufacturing-retail chains, has been a bold merchandiser. The chain expanded from two stores to 30 largely on the theory that a consistent use of radio sells. ★ ★ ★

BRIEFLY

(Continued from page 75)

The five-minute show will star Nancy Berg and innumerable sheep. Content of the show will be Nancy Berg, combing her hair and doing other general pre-bedtime chores to the sound of peaceful music. She will offer occasional tips to insomniacs, and she will count an undisclosed number of animated sheep jumping over a fence.

The five-minute segment is being offered for sponsorship. It was originally the idea of Marilyn Rosenberg, publicity department secretary at WRCA-TV.

* * *

The Victor Diehm Stations have become the most recent Radio Advertising Bureau members. Victor Diehm, president of the four stations, and Kevin Sweeney, president of RAB, announced the affiliation late last month.

The stations are: WVDA, Boston, Mass.; WIDE, Biddleford, Maine; WAZL, Hazleton, Pa.; WHLM, Bloomsburg, Pa.

Said Diehm: "I've always regretted the fact that, because of the multiple ownership ruling of RAB, we were not in RAB membership during the past several years. Now all of the managers of the Diehm stations are cooperating not only unanimously, but also enthusiastically in the work of the Radio Advertising Bureau."

* * *

WMGM, New York's Jamboree Day on 30 July, held at the Palisades, N. J., featured a salute to 50 prominent men and women who worked before or behind early radio's carbon microphones. One of the outstanding women saluted was Rosaline Greene, winner of the 1926 title "Radio's Perfect Voice." She later became one of the first women daily newscasters. Other industry figures saluted on WMGM's Jamboree Day were Tommy Cowan, who inaugurated the WJZ test programs in 1921; Angelo Palange and Sam Taub, two pioneer sports announcers; H. V. Kaltenborn, first radio news analyst, who began his broadcasting career on the late Brooklyn Eagle; Ben Gross, veteran radio editor of the Daily News.

* * *

WRC, Washington, D. C.'s NBC affiliate, entered its 33rd year of broadcasting on 1 August. WRC was among the nation's first radio stations, one of the earliest to be licensed by the U.S. Government.

* * *

Philadelphia initiated Negro tv programing on 6 August, with the airing of WPFH's new live weekly 90-minute show featuring top recording stars and a teenage audience dancing to record hits. This is the second series of programs that WPFH, Channel 12, has aimed at a specific market segment. The first was the *Italian Film Theater*, in Italian with English subtitles.

* * *

Three Houston commercial tv stations are giving $10,000 each to the University of Houston to support its KUHT-TV, pioneer educational station. The stations are KGUL-TV, KPRC-TV and KTRK-TV.

Says Dr. John Schwarzwalder, manager of KUHT-TV: "So far as I know, this is the first time that commercial tv stations have directly contributed to the operational cost of an educational tv station."

* * *

In Walter Mitty fashion, many a radio listener has wanted to take over a local radio station for 24 hours. Texas listeners recently got that chance through a K-NUZ, Houston, letter contest.

Listeners had to complete the statement: "If I could manage K-NUZ, I would . . ."

Over 300 letters were received. Most men wanted more news and ball scores, especially at times when driving to and from work. Students stumped for more time for their favorite disk jockeys. Housewives wanted more sweet music, more old tunes, and less "silliness." Everybody wanted heavier emphasis on local Houston happenings in newscasts. Few complained about too many commercials.

Winner: Corporal Bill Ree of nearby Ellington Field. The one-day "manager" promptly declared an "Open House," invited everyone to visit the station, and staged a public service tie-up with Army Recruiting Service.

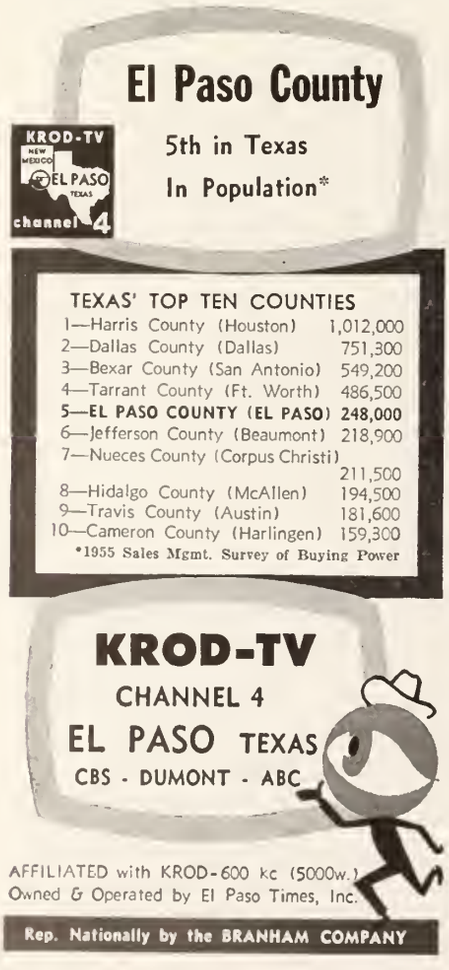
* * *

Americans who picture Thailand in terms of Broadway's "The King and I," are due for an electronic surprise. In Bangkok, the first tv station on the Asiatic mainland has begun broadcasting. Over a year ago, seven engineers were sent by the Thai government to study at the RCA Institutes and NBC TV. The RCA-equipped station will be used as a "mass-scale educational medium."

* * *

Now it's a bicycle radio. The Huffman Manufacturing Co. of Dayton, Ohio has placed on the market the Huffy-Radiobike, with a built-in portable radio that is shock- and tamper-proof. The battery is carried in the luggage rack. Huffman claims it can pull in stations up to 100 miles away. No rating service has announced any

(*Please turn to page* 116)



Watch

For An Exciting

CONTEST

Announcement In

SPONSOR's

Next Issue

First Prize—

RCA Color TV Set!

SPONSOR ASKS

(Continued from page 63)

sidered okay. If he isn't doing the job, then he gets dropped and someone else gets a crack at it.

All of which adds up to a simple conclusion upon which an affirmative answer to the question must be based. Some disk jockeys yesterday did a good sales job. Some, and they may even be the same guys, are doing a good job today. There always have been good, bad and indifferent practitioners of every trade. There always will be.

THE INTIMATE SELL

By Fred Robbins

Veteran disk jockey, currently heading two daily CBS Radio shows



The disk jockey today is a greater force than ever in his ability to sell the sponsor's product. He has become so closely an influence in family life that it is as if he were a member of the family itself. And you can't beat that kind of salesmanship—the kind where you can achieve an intimacy of whispering into a mike as if the family were right there.

A key factor in the disk jockey's greatest value today is the fact that they are achieving their highest listening ratings in history, and this is an important point in the fact that sponsors, consequently, find this the most inexpensive form of advertising. In fact, a glance at sponsor schedules will find that many "blue chips" sponsors, more and more, are going in for the disk jockey type of program to sell their wares.

Of course, it's the local disk jockey about whom we're writing, and the prestige values built up in their areas by such as Martin Block in New York, Howard Miller in Chicago and Peter Potter in Los Angeles have done much to bolster the sales values of their type of program. It seemed an anomaly that they could achieve star values with the kind of entertainment that they have projected, but it all goes back to an old show business theory that you've got a success if you've got the kind of entertainment to please the entire family. ★ ★ ★

40 E. 49TH ST.

(Continued from page 15)

FALL FACTS

The brief quote from me in your Timebuyers at Work column in the Fall Facts Basics issue brought a surprising reaction, particularly in competition with the tremendous amount of information this issue carried. A surprising number of acquaintances have mentioned those few lines to me. I'd say that indicates your big issue must be getting thorough and careful reading by radio-tv people in this area.

DON AMSDEN
Radio & Tv Dept.
Allen & Reynolds
Omaha

Superb! Congratulations on 1955 Fall Facts Basics. It demands cover-to-cover reading.

. . . and while reading SPONSOR cover-to-cover, I found an item of great interest to us at WFBL. Page 33, Timebuying Basics, an article by Stanley Arnold titled, "The Super Market Revolution." I quote:

"So I think that it should be borne in mind that a cart loaded with merchandise can do as good a job in many instances as an end table display, and that if you ask for a cart display you might open up a new avenue of mer-



WFBL uses carts for its product displays

chandising that is *not now being exploited.*"

We agree with Stanley Arnold—shopping cart displays do sell a heap of merchandise. We should like to point out, however, that WFBL for the past year *has been exploiting* the "shopping cart display."

Shopping cart displays are owned and serviced by WFBL in 34 Syracuse

THE QUAD-CITIES
Rock Island • Moline • East Moline, Ill. • Davenport, Ia.

NOW
1/4 MILLION
PEOPLE

According to Sales Management's Survey of Buying Power (May 10, 1955) the Quad-Cities now have 250,200 people with an Effective Buying Income of $5843 per family or $1794 per capita. Cover this rich 450 million dollar market with WHBF radio or TV—the Quad-Cities' favorites.



Quad-Cities' favorite
WHBF AM FM TV
TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.

IN ROCHESTER N.Y.



WVET-RADIO
Saves the Day!

Exclusive announcement over WVET-Radio of the strike settlement at a large Rochester industrial plant at 6:15 A.M. made possible *normal work attendance* that Monday morning. This "Town Crier result *proves again* that WVET-Radio is ALL-POWERFUL for getting *your client's* message across to the public just as we *saved the day* for the plant

5000 WATTS
280 KC



ABC
IN ROCHESTER, N. Y.
Represented Nationally by
THE BOLLING COMPANY

markets. Market managers have reported sales increases from 50 to 400% with displays under WFBL's "Market Magic" merchandising plan.

BOB WEIR
Promotion Manager
WFBL, Syracuse

Your "city-agency-account" list of the U. S. timebuyers in the Fall Facts issue is without a doubt one of *the* most valuable services that you have ever rendered.

Since I am leaving at the end of this week for an extended trip and vitally need Part II of your "Timebuyers" list covering the rest of New York and 16 other cities, please immediately air-mail-special me either (1) the 25 July issue of SPONSOR, or (2) the tearsheets from this issue of the list, or (3) your reprint of the entire list.

LEE P. MEHLIG
National Sales Manager
KTLN, Denver

• Part one of the "city-agency-account" list of U.S. timebuyers ran in the 11 July (Fall Facts) issue, part 2 in the 25 July issue, part 3 in 8 August issue.

Always the Best Independent Buy in the Market

the AIMS station!

Boston	WCOP	New Orleans	WTIX
Clevelond	WDOK	New York	WINS
Dollos	KLIF	Omoho	KOWH
Denver	KMYR	Portlond,Ore.	KXL
Des Moines	KCBC	San Antonio	KITE
Evonston, Ill.	WNMP	Son Froncisco	KYA
Evonsville, Ind.	WIKY	Seattle	KOL
Houston	KNUZ	Springfield,Moss.	WTXL
Indianopolis	WXLW	Stockton,Col.	KSTN
Jockson, Miss.	WJXN	Syrocuse	WOLF
Konsas City	WHB	Tulsa	KFMJ
Huntington, L.I.	WGSM	Wichito,Kon.	KWBB
Louisville	WKYW	Worcester,Mass.	WNEB
Milwoukee	WMIL		

Canada

Calgary, Alberta, Canada	CKXL
New Westminister, B.C.	CKNW

Only one in each market

Membership by invitation only

RADIO GROUP

WRONG MUSIC?

We would like to order 50 reprints of your excellent article, "Does radio play the wrong music?" as printed in the 27 June 1955 SPONSOR. We are very interested in it.

JOHN C. GAGLIANO
Sales Manager
WEMP
Milwaukee

All of us here at KPOL were very much interested in your article "Does radio play the wrong music?" in the 27 June issue of your magazine. It substantiated what we have been claiming for the past two years. As we play nothing but "Broadway Show-tunes "Big Orchestras" "Large Choral Groups" and "Musical Comedy or Operatic Music," we are most gratified to find that Ohio State study indicated that this kind of music is very popular with adult women.

Many thanks for your fine article which is right down our alley and will provide us with a little more sales ammunition.

FRED D. CUSTER
Station Manager
KPOL
Los Angeles

Most interesting and useful is your report of the Ohio State University Study appearing on page 32 of SPONSOR for 27 June 1955.

I am wondering if you could supply us with 300 reprints of this or if not could we secure your permission to duplicate it and distribute it to our member stations with, of course, credit to SPONSOR?

T. J. ALLARD
Executive Vice President
Canadian Association of Radio and Television Broadcasters, Ottawa

---

I just finished reading, "Does radio play the wrong music?", in the 27 June issue of SPONSOR. Needless to say, I find most all of the stories in SPONSOR very enlightening, but found this one exceptional.

It has become "must" reading with every air personality here at WTTM, who programs music over the air.

I shall be looking forward to more of these enlightening studies.

FRED L. BERNSTEIN
General Manager
WTTM
Cleveland

• SPONSOR's thanks to the many readers who have expressed keen interest in "Does radio play the wrong music?" (27 June, page 32), including Columnist John Crosby who devoted a column to the article recently. The article is available in reprint form. Price is 25c for quantities less than 10; 20c for 10 to 100; 15c for quantities over 100.

Reprint policy

SPONSOR is frequently asked permission to reprint articles. Permission is usually granted provided credit to SPONSOR is given and the request is made in writing.

SPONSOR will make reprints in quantity at a nominal cost. Reprint requests should be addressed to Sponsor Services, Inc. at 40 E. 49th St., New York 17, N. Y.

B&M TEST

(Continued from page 39)

advertising in one or more media.

But in the case of the Green Bay test, television was put on its mettle. Nothing but the six weekly television announcements were used.

True there was a WBAY-TV dinner for the trade before the campaign and the broker's salesmen told jobbers television was coming. But this is a trickle compared with the hoopla it's possible for a company to create when it puts all the forces of merchandising to work.

Actual sales results showed it was tv-created consumer demand alone which was the real influence on the grocery trade in stepping up its purchase of B&M products.

During the first three weeks of January this year before television cam-

An RCA Color TV Set
Must Be Won
By A **SPONSOR** Reader!
Why Not You!
Look For
Details
Next Issue!

paigning began on 24 January, the trade stocked up heavily. WBAY-TV is respected in the area for its ability to build sales and Green Bay grocerymen are not unfamiliar with results obtained for firms like Red Owl, a grocery chain which is among the station's local clients. But wholesale-level sales dropped off thereafter for a time. For the first half of February they were below the same weeks in 1954. Not until consumer demand was actually reflected back from the retail level did sales start their steady climb. This was no case of a forced feed to the distribution channels with inevitably puffed sales totals.

Burnham & Morrill has followed the test closely because it has many non-New England markets where its sales problem parallels that in Greey Bay. It attributes much of the success of the campaign to WBAY-TV. The station prepared commercials for the campaign, based on a copy platform provided by B&M. Most of the commercials were done live in front of a replica of a bean oven by a WBAY-TV personality, Capt. Hal O'Halloran. Capt. Hal's commercials were a mixture of personal endorsement and quotation from comments of area housewives.

The station sent a team out to get comments of women who tried the product and the testimonials which resulted were considered important in establishing the point that B&M beans are different, more flavorful, thus justifying higher price.

Capt. Hal sold the B&M brown bread in combination with the beans. He suggested beans and brown bread as a television supper, in every way underscored that the two went together. This is what raised the brown bread up from a rarity to a product which grocers could detect demand for.

Perhaps the most difficult test television faced came between mid-June and mid-July, the closing weeks of the campaign. During this period last year B&M allowed grocers 50c off on each dozen of the 27-oz. size of bean. This is a big saving and grocers flocked to buy the 27-oz. bean at $2.90 instead of the usual $3.40. As a consequence B&M sales were way up in this period last year. The question: Could television with no allowance do as well?

The answer: Television was 74% more effective than the price cut.

B&M sales in 1954 were 3,283 dozen

HERE'S WHERE YOU
ORDER
THOSE SALES-WINNING
SPONSOR REPRINTS!

SPONSOR SERVICES, INC., 40 E. 49 ST., New York 17, N. Y.

PLEASE SEND ME:		RATES
☐ ____ copies **TELEVISION BASICS (12 pages)**	1-24	30c each
	25-99	25c each
	100 or more	20c each
☐ ____ copies **RADIO BASICS (16 pages)**	1-24	30c each
	25-99	25c each
	100 or more	20c each
☐ ____ copies **FILM BASICS (8 pages)**	1-24	25c each
	25-99	20c each
	100 or more	15c each

☐ Payment enclosed ☐ Bill me later (Minimum order for billing privileges: $2!)

Name _____

Company _____

Address _____

City _____ Zone ____ State _____

KFAL

A BIG LOCAL MARKET
MORE THAN 65000
RADIO FAMILIES
Fulton-Mexico-
Columbia-
Jefferson City

KFAL COVERS!
30 COUNTIES—½ MV.
INFLUENCES SALES!
FROM DAWN TO DUSK
STUDIOS & OFFICES AT
FULTON, MISSOURI
Represented Nationally By
Benton Paschall Company

BMI

"Meet the Artist"

BMI's series of program continuities, entitled "Meet the Artist," emphasizes the human side of our great music performers.

"Meet the Artist" comes to you as a 15-minute—three-per-week series of scripts highlighting behind the scenes glimpses into the music business . . . the stories of America's favorite musical personalities and their song hits. The material is factual, up-to-the-minute and presented in an easy, informal style. Disc jockeys will enjoy using it—listeners will appreciate hearing it.

"Meet the Artist" fills a special need in areas where such data is not easily available . . . highly commercial.

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

WEAS WITH ITS 50,000 WATTS REACHES OVER 814,000 RADIO HOMES!

WEAS REGULARLY DRAWS MAIL FROM 5 OF THE MOST IMPORTANT SOUTHERN STATES!

WEAS HAS COMPLETE SATURATION THROUGHOUT THE NORTH GEORGIA "BROILER CENTER OF THE WORLD, AS WELL AS THE LUCRATIVE PEACH AND CATTLE RAISING AREAS.

WEAS BY JUDICIOUS USE OF COUNTRY AND GOSPEL MUSIC PROGRAMMING, HAS BECOME THE "FAMILY'S FAVORITE STATION".

WEAS
50,000 WATTS
1010 K.C. DECATUR, GA.

CALL STARS NATIONAL
Chicago — New York — Los Angeles

WLS
gives you
All 3
Market...
Coverage...
Programming

Contact us or call your John Blair man TODAY!

WLS THE PRAIRIE FARMER STATION CHICAGO 7

890 KILOCYCLES • 50,000 WATTS • ABC NETWORK

for the period referred to. In 1954 they were 5,719 or 74% better. (This covers all products. If the figures for the 27-oz. alone are taken. 1954 shows up as almost on par with 1955. But this is an unrealistic basis for evaluating results since sales of the 27-oz. were made at the expense of the 18-oz. l ean. It's the total picture which is important.)

In general sales figures reported to SPONSOR for the 26-week test tend to underestimate results from television. Several major chains, for example, are not reflected in the figures. Reason: These chains buy their B&M products outside the area in which wholesale sales were reported to SPONSOR. An effort is being made now to obtain a separate tabulation of sales for these chains which apply to the test area. But it's a complex sorting problem which may require too many clerical hours in back-checking for the chains to undertake since last year's as well as this year's records would be required.

Burnham & Morrill's Northgraves commented that the 98% increase must actually be regarded as 98-plus. "There are cases, for example," he said, "where television created sales for us by opening up new distribution but where the product had not yet reached the distributor when the test ended. That means the tabulations as reported in SPONSOR won't show this sale."

What will happen next?

During the remainder of this summer B&M will sit it out and watch the Green Bay area. Meanwhile it is studying plans for fall and winter. Decisions are reached about the beginning of September when the company's fiscal year starts.

A new agency was appointed a few weeks ago to take over the account 1 September, John C. Dowd, Boston (and its New York branch, Dowd, Redfield and Johnstone). The agency is studying the entire Burnham & Morrill advertising picture and will present its plans to the company early in September. (The previous agency was BBDO, Boston. Loss of the account is not connected in any way with the television test which was undertaken at the client's request.)

The company spends about $200,000 annually and has used a variety of media, including in-store magazines and its present 14-market spot radio campaign. The Green Bay television test was its first consistent use of tv.

Whether the Dowd agency will recommend widespread use of television now or not isn't known. The agency has stated to SPONSOR that it intends to make a carefuly study of all the factors involved and will not reveal its plans until September.

It's known, however, that Burnham & Morrill executives have been deeply impressed by what television did in the difficult Green Bay area. E. R. (Ned) Elwell, sales vice president, and W. G. Northgraves, advertising manager, have both stated to SPONSOR that television will get serious consideration in future planning.

B&M's decisions and why, will be reported in SPONSOR as soon as they are known. If the decision is crystallized in time for the next report in this series (5 September issue) it will be reported then. Otherwise in an issue thereafter. ★ ★ ★

BRIEFLY

(*Continued from page* 112)

plans to measure the tuning of Radiobike pedal pushers.

* * *

WJNC, Jacksonville, N. C., has been purchased from Lester M. Gould, principal owner, by Robert P. Mendelson. Sale price: $95,000.

Mendelson, who will move to Jacksonville to assume active management of the station, was formerly v.p. and advertising director of SPONSOR. Gould, part-owner of WLSE, Wallace, N. C., is a board member of the NARTB. The North Carolina outlet was established in 1945, was one of the first postwar radio stations.

* * *

The top CBS TV educational programs, *You Are There* and *The Search*, will be made available for private showings in schools, libraries and other groups through a distribution arrangement with Young America Films. The 16 mm. prints will be serviced in the U.S. and Canada, and in U.S. possessions. They will not be available for broadcast use.

The two shows have won many laurels for CBS TV—including a Pea-

Don't Forget To Check The Next Issue of **SPONSOR!**

See How You Can Win An RCA Color TV Set!

body Award, Page One award by Newspaper Guild, civic citations, and commendation from the Boys Club of America—and have done much to raise the sights of network educational tv.

* * *

Good music has become a major force in U.S. radio. FCC Commissioner Robert E. Lee stated, earlier this year; "The American broadcast system, along with its human faults, has been primarily responsible for the greatest cultural revolution in modern times."

As an ad medium, its strength is growing, too. Good Music Broadcasters, a firm repping more than a dozen good-music outlets, has recently mailed a folder presentation with some eye-opening figures. Samples: More people pay to attend concerts than buy tickets to baseball games. Dallas outlet KIXL's billing is 30% over the level of pre-tv days. Philadelphia WFLN has more than five times as many listeners in the $10,000-and-up income bracket as average of other outlets in city.

* * *

Multi-market spotting of syndicated tv films by major advertisers continues to spread. Among the latest large film campaigns of non-network nature:

P. Ballantine & Son, through William Esty, has signed Ziv's *Highway Patrol* for 30 markets, starting early in October, in a chain that stretches from Portland to Miami. The show replaces *Foreign Intrigue*. Ballantine also sponsors Ziv's *Eddie Cantor Comedy Theatre*, and will telecast both in several key markets.

Lay's Potato Chips, a major regional advertiser, has bought *Adventures of Long John Silver* for 22 southeastern markets through Liller, Neal & Battle. Produced by feature film maker Joe Kaufman ("Sudden Fear"), the series is syndicated by CBS TV Film Sales. All 26 episodes are in color. Starting date is early fall. Another CBS sale: *Amos 'n' Andy* for 26 weeks in 18 northeastern markets to Duffy-Mott, via Y&R.

In the southwest, Bowman Biscuit Co. of Denver has signed for a 52-week run with MCA-TV's *Dr. Hudson's Secret Journal*. The market list now stands at 17 cities in Colorado, Wyoming, New Mexico and Texas. Agency: Ball & Davidson. ★ ★ ★

THE WINNER!

and still Champ



First by far in

BATON ROUGE

In a Telepulse Survey just completed (for May, 1955), WAFB-TV, two-year uncontested TV champion in Baton Rouge, rated first for 324 of the 331 quarter hours when both TV stations were on the air. *Every one of the top 15 favorite weekly programs were on WAFB-TV.* Eight of the 10 (*all of the first six*) favorite "daily" programs were on WAFB-TV.

	Monday to Friday		
	7 AM-12 AM	12 AM-6 PM	6 PM-12 PM
WAFB-TV	**78**	**61**	**59**
Station "B"	10a	29	33a
Station "C"	12	10	8

	Saturday		Sunday	
	12:15 PM-6 PM	6 PM-12 PM	1 PM-6 PM	6 PM-12 PM
WAFB-TV	**76**	**64**	**76**	**61**
Station "B"	1a	27a	8a	33a
Station "C"	23	9	16	6

a Does not broadcast for complete period. Audience unadjusted.

WAFB-TV

CHANNEL 28

affiliated with WAFB, AM-FM

CBS—ABC—DUMONT 200,000 WATTS

Reps: Call Adam Young, Nationally or Clarke Brown in South & Southwest

Have A Sample!

America's foremost producers of filmed musical and radio jingle commercials will work for you!

For as little as

$150 net

A complete AUDITION package ready for CLIENT SUBMISSION.

You need send us only:—

1. **Purchase order for $150.** *(So we have something to work with)*
2. **Tear sheets and scripts about product.** *(So we know something about it)*
3. **Five points about product, in order of their importance.** *(So we know where to put emphasis)*
4. **Your client's philosophy about account.** *(So we get the feel of it)*
5. **Whether for television and/or radio and lengths of commercials wanted.** *(So we can tailor-make your commercial to fit your plans)*

Insure

client acceptance of your idea with a COMPLETE Audition Presentation.
This package will be *created* especially so your consumers hum, sing and talk about YOUR advertised message . . . . .
AND *BUY* YOUR PRODUCT.

WRITE OR WIRE TODAY



Bob Sande Don Estey Del Porter Larry Greene

YOU CAN BE SURE IF IT'S A Song-ads PRODUCTION

6000 SUNSET BLVD., HOLLYOOD 28, CALIFORIA . . . HOllywood 5-6181

Newsmakers in advertising



George Abrams *has resigned as v.p. in charge of advertising for Block Drug Co. to take over the same job for Revlon starting 15 August. "It's a natural transition," says he. "Revlon, like Block Drug, has become extremely tv conscious, particularly now with its* $64,000 Question *pulling such strong returns. Also, Revlon, like Block Drug, is going heavily into new product development. And that's a place where I feel that air media can be most effective." He'll be working with these agencies: Norman, Craig & Kummel, BBDO, C. J. La Roche.*



Thomas O'Neil, *president of General Teleradio, bought control of RKO from Howard Hughes for* $25 *million on 25 July. He said the purchase won't mean a quick sale of film properties to television. "While the tire company's subsidiary (General Teleradio) has no finalized plan for releasing films from the RKO library for use in television, certainly this inventory of approximately* 600 *feature films was a major element of interest in the purchase of RKO by our company. It is quite likely that these films will ultimately appear on tv."*



Walt Disney *will account for large slice of ABC TV's revenue by year's end.* Disneyland *will go back on the air with the same sponsors, same time starting* 14 *September. It accounts for* $2.5 *million to* $3 *million in billings.* Mickey Mouse, *scheduled to go on* 5:00-6:00 *p.m. throughout the country on* 3 *October, includes Armour, Campbell Soup, Bristol-Myers, Carnation, General Mills, Mars and Welch Grape Fruit Juice among sponsors. If sold out, it would bring in* $13 *to* $14 *million. Big publicity boost for show followed launching of Disney's* $17 *million amusement park via ABC TV.*



James J. Neale, *formerly media v.p. at Dancer-Fitzgerald-Sample, takes over as radio-tv director of that agency, to head up all radio and tv programing. Says he: "In radio and tv, as in all advertising, creativeness is the key to payout. To pay out most efficiently, any investment in radio and television must be creative in programing, in commercial copy, and in media planning." Jim Neale's move from media to the programing end of agency operation fits in with the continuing trend for tv programing heads at agencies to make top media decisions. Neale joined D-F-S some* 14 *years ago, when he came from NBC.*



YOU MIGHT THROW THE JAVELIN 263 FT.*—

BUT . . .

YOU NEED WKZO-TV TO BE CHAMP IN WESTERN MICHIGAN!

AMERICAN RESEARCH BUREAU
February, 1955 Report
GRAND RAPIDS—KALAMAZOO

	Number of Quarter Hours With Higher Rating	
MONDAY THRU FRIDAY	**WKZO-TV**	Station B
7 a.m.— 5 p.m.	144	56
5 p.m.—11 p.m.	83	37
SATURDAY & SUNDAY		
10 a.m.—11 p.m.	80	24

NOTE: *Survey based on sampling in the following proportions— Grand Rapids (45%), Kalamazoo (19%), Battle Creek (19%), Muskegon (17%).*

The February, 1955 American Research Bureau Report (left) shows that WKZO-TV is the favorite station in Battle Creek and Muskegon, *as well as in Kalamazoo and Grand Rapids.* By almost 3-to-1, in fact!

WKZO-TV is the Official Basic CBS Television Outlet for Western Michigan. 100,000 watts—Channel 3. Serves over half a million television homes in 29 Western Michigan and Northern Indiana counties.

Your Avery-Knodel man has all the facts.

100,000 WATTS • CHANNEL 3 • 1000′ TOWER

WKZO-TV

Kalamazoo - Grand Rapids

Avery-Knodel, Inc., Exclusive National Representatives

M-TV-FM

The Fetzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

**Bud Held set this world's record in Pasadena on August 8, 1953.*



This Is

STRATEGIC AIR COMMAND

Definitely! When you buy station KPQ, Wenatchee, Washington, you COMMAND THE AIR — STRATEGICALLY — around the rich Wenatchee Valley and the fast growing Columbia Basin farm area.

That's because we serve a captive market. No outside stations interfere because we're surrounded by 7,000 to 9,000 ft. mountains. No TV stations here, either. Buyers for advertised products can't escape your sales message on KPQ.

★ *Nearly a $300,000,000 market*
★ *Sales Performance 160% above national average*
★ *Per Capita Income 16% above national average*

In Our 26th Year!

KPQ

5000 WATTS
560 K.C.
WENATCHEE
WASHINGTON

REGIONAL REPRESENTATIVES
Moore and Lund, Seattle, Wash.

NATIONAL REPRESENTATIVES
Forjoe and Co., Incorporated

(One of the BIG 6 Forjoe represented stations of Washington State)

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DICKENS JEROME WRIGHT
(President)
WPAT, Inc.

LIKE MOST "Newsworthy" BROADCASTING EXECUTIVES MR. WRIGHT'S LATEST BUSINESS PORTRAIT IS BY...

Jean Raeburn

Photographers to the Business Executive
565 Fifth Avenue, New York 17—PL 3-186

Would you be interested in a NEW IDEA in Advertising . . .

Mr. MERRILL?
•
Mr. LYNCH?
•
Mr. PIERCE?
•
Mr. FENNER?
•
Mr. BEANE?

Among the advertisers in the United States today you have long placed high on the list of those with Courage, Vision, and Initiative. You have put investment as a form of security into the hands of the average American man, and you have explained it to him in language he can understand. Your booth in Grand Central and your How To Invest Show in New York have both been examples of positive forward thinking in the field of advertising. For this reason we are writing you this open letter.

We too pride ourselves on having vision and foresight. Possibly you are familiar with some of the articles that have appeared about us in such magazines as Newsweek and Life. Or maybe you have heard of the only undergraduate owned and operated TV station in America which we started. Or possibly you have heard of us through the Ivy Network started at Yale in 1948. It is this very foresight and vision that enables us to offer another first in broadcasting...a new kind of radio football network never before dreamed about.

Imagine, if you will, an audience composed entirely of men with five figure incomes, men who average well over $50,000 in life savings, men who are all alumni of Yale, Harvard, and Princeton. These are the men who will be listening in their own alumni clubs in Chicago, Los Angeles, Seattle, Dallas, Miami, or wherever they may be, to radio broadcasts of the Yale-Harvard and Yale-Princeton football games this fall. At the request of these men the Yale Broadcasting Company has completed arrangements to pipe our broadcasts of these games into their club lounges in sixty cities. Here is a captive audience of 50,000 men...many of them already your customers, the rest good prospects, yours for the asking.

We'd like to tell you more about this new idea in radio, and our representative is in New York now waiting to talk to you. His name is Dick Goldman, and he can be reached at SChuyler 4-8500, extension 907. When may he call on you?

Sincerely yours.

P.S. Even if your name isn't Merrill, Lynch, Pierce, Fenner, or Beane, we'll be glad to hear from you.

WYBC

THE YALE BROADCASTING COMPANY, INC.
A MEMBER OF THE IVY NETWORK
NEW HAVEN, CONNECTICUT

CAN THE FARMER USE YOUR PRODUCT?



DON TUTTLE



ENOCH SQUIRES



CHARLES J. STEVENSON

Here Are

3 Big Ways

You Can Reach Farmers in New York and New England

FARM PAPER OF THE AIR 12:15—1:00 p.m.

Monday through Saturday.
With the latest market and agricultural news, and crop reports, edited by Don Tuttle.

WGY TRAVELER 12:15—12:30 p.m.

Monday through Friday.
Now a part of the FARM PAPER, the WGY Traveler, Enoch Squires tells of the history and legends of WGYland.

CHANTICLEER 6:15—7:00 a.m.

Monday through Saturday.
Charles John Stevenson brings music and human interest stories flavored with rural wit to the WGY farm audience.

WGY A GENERAL ELECTRIC STATION, SCHENECTADY, NEW YORK
SERVING 878,130 RADIO FAMILIES
Represented Nationally by Henry I. Christal Company

REPORT TO SPONSORS for 8 August 1955

(Continued from page 2)

"Monitor" gets high cumes

Awaited first Nielsen report on "Monitor" showed unusually rapid accumulation of different homes. While average minute rating came to 1, purchase of 3 minutes increases this to 2.7 as a result of audience turnover. Web expects "Monitor" rating to rise as more stations join hookup. Top "Monitor" segment (5:00-5:30 p.m. Sunday) reached 917,000 homes, which is about 2 rating. This comes to cost-per-1,000 of 73¢ for minute announcements, while cost-per-1,000 average for weekend was double that.

–SR–

$1 billion for tv this year

Rocketing postwar growth of tv is reflected in estimation by latest issue of "Television Factbook" that total tab for airtime, program production and talent costs for 1955 will be over $1 billion mark. Ten years ago, figure was practically zero.

–SR–

Local tv news is popular

Local tv news shows are watched regularly by 63% of all tv homes, who view them average of 2.7 times per week. Figures, result of special Nielsen tab, are contained in first of 5 TvB presentations about "Pinpoint Concept of Tv." TvB broke down data by time of day, disclosed following about morning news shows (figures are based on 83 stations in 63 markets): client who buys 2 programs a week, makes 4.26 million "sales calls" on average at cost-per-1,000 sales calls of $3.72. Five-a-week buy provides 9.07 million sales calls at cost-per 1,000 of $4.10. Costs are based on 13-week schedules. Second presentation—on local kid shows—was due for release at presstime.

–SR–

Radio outlook for 1965 seen by RAB

America's kitchens will become "number one radio listening post" by 1965, predicts Kevin Sweeney, president of RAB. Other forecasts from Sweeney's crystal ball: Local-level radio advertising volume will be riding at $700 million annually. Number of U.S. radio stations will have grown to slightly more than 3,000. Radios in autos (70 million) will produce as many hours of listening daily in 1965 as living room does currently. Stations will be owned, for most part, in groups by some 800 large firms.

–SR–

Soaper tried on Electronicam

Answer to question of whether Du Mont Electronicam will solve problem of putting daytime drama on film is being sought by Stark-Layton, packagers of "Modern Romances" for Colgate on NBC TV. Big stumbling block in past has been added cost of film (See "Tv dilemma: how to put soap opera on film," SPONSOR, 18 April 1955). Stark-Layton has scheduled a week's shooting of "Modern Romances" as test of Electronicam's economy. Aim is to bring in show on film at price almost as low as live, now $10,500 per weekly strip. If week of film is shot at $15,000, that means 52-week average of $11,250 per week as result of 13 summer re-runs.

–SR–

MBS seeks short-term buys

Extent to which radio networks have changed rate cards to attract short-term saturation advertising is shown in new Mutual rate card. For example, advertiser who buys 20 announcements in 2 weeks on MBS gets cheaper rate than client who spreads 20 over 2 months.



Don't go 'way, Tom

Dynamic Tom O'Neil, a chip off the old block, is not one to miss an opportunity.

The deal he engineered for purchase of Howard Hughes' RKO Radio Pictures with the help of $20,000,000 from Chase Manhattan and $5,000,000 from General Tire, headed by canny, hard-driving father Bill O'Neil, is a remarkable tale in itself. It started with a desire to lay hands for television purposes on the several hundred old films in the RKO archives: it ended with the cash purchase of one of Hollywood's biggest and most famous movie studios.

Tom O'Neil has been looking for a way to bust into television on a scale that will rival the major tv networks. The RKO purchase gives his General Teleradio firm a feature film library second to none at this time. His stations in New York, Boston, Memphis, and Los Angeles profit accordingly. But the RKO motion picture business, producing and distribution both, are all-absorbing—and we have an uncomfortable feeling that Tom may not be devoting much time to television and radio for some months to come.

We hope this doesn't happen, for the air industry needs men like Tom O'Neil.

* * *

Publicidad Badillo turns the tables

Late in July something new was added to the New York ad agency picture—Publicidad Badillo, Inc., largest such firm in Puerto Rico, established the first Latin American agency branch in this country.

The event undoubtedly was an eye opener to McCann-Erickson, J. Walter Thompson and others who for years have maintained offices in many Latin American cities but have never experienced a reversal of this procedure. It also points up an increasing awareness of advertising opportunities by firms outside the U.S.

Both Samuel Badillo, president of the firm, and Harwood Hull, Jr., executive vice president, are known throughout the Caribbean Area as alert, aggressive advertising experts. Both know the United States well.

Probably the biggest factor in the establishing of the New York office is the tremendous influx of Puerto Ricans to this city. Of 800,000 Spanish speaking people in New York about half are Puerto Ricans. Publicidad Badillo's New York office will specialize in this market, as well as similar markets.

Reminder 1: hurry that set count

When it comes to deciding what markets to use for television, many advertisers would like to base their choice on the number of sets in the market. Old considerations of metropolitan area population and sales may be less important for the television advertiser than the matter of his tv potential.

But where is the advertiser to turn to for this vital set count and coverage guidance? The most-measured medium in history cannot give him the answer to the most basic question of all. True, there are guesses galore. But they vary with the guesser, have no universal acceptance, are subject to time-devouring evaluation.

It's essential that NARTB complete with the least possible delay its long-contemplated industry-supported television set and coverage study. As reported in the 11 July Fall Facts Basics issue, 89% of television stations replying to a SPONSOR questoinnaire consider such a study "urgent" or "important." Some 37% said they were willing to pay for such a study; 32% felt they might be willing to pay—and this before any buildup for the study.

We're sure, therefore, that the NARTB can win support for its study. And for the sake of advertisers who consider set and coverage information as heading their most-wanted list of facts, time must not be lost.

We're so het up about this subject that you can expect SPONSOR to keep reminding the industry about it issue after issue until there's definite action. (See article next issue, 22 August.)

Applause

Tv test in a goldfish bowl

The most unusual media test in advertising history would not have been possible without the courage of the Burnham & Morrill Co. of Portland, Me., and WBAY-TV, Green Bay, Wis. These two organizations, deciding that the cause of media understanding was more important than considerations of secrecy and caution, agreed to cooperate with SPONSOR in making public the results of B&M's 26-week test over WBAY-TV.

Both had a lot to lose. What if the test showed television a flop? WBAY-TV was literally putting its reputation as an advertising medium on the chopping block. But General Manager Haydn Evans had confidence in his station's influence.

What if the test proved that even the force of television couldn't wake up B&M sales in one of its most difficult markets? B&M had a lot of stature at stake among the grocery trade in all of its markets.

SPONSOR had pursued the opportunity to present a result-by-result report of a media test almost from the day it began publication. But it was not until Haydn Evans sought out and sold B&M that the idea came to fruition early this year. (Articles on the B&M tv test appeared in SPONSOR starting 7 February and running through this issue when final results are reported. See page 38.)

Charles S. Morrill, president of B&M; E. R. Elwell, sales vice president; and W. G. Northgraves, advertising manager, deserve the thanks of other advertisers for their precedent-setting cooperation. This is the stuff of which progress is made. For it's only by sifting the facts, so often kept secret when they are really worthwhile, that advertisers can achieve the full and scientific understanding of media to which SPONSOR has always dedicated itself.

a rich market...



and the combination that opens it BEST!

You can open a safe (eventually) with a combination of hand tools—cold chisel, sledge hammer, blow torch, and steel drill. But you don't. Not when you have THE combination!

That's how it is with the Central South—a rich $2,713,371,000 market—more powerful in consumer spending power than the cities of Baltimore, Buffalo, Minneapolis, Cincinnati, or Houston.

At first glance the Central South is an apparently tough market for the time buyer to reach and sell. It's an extended market composed largely of small towns.

If you attempt to cover it with a combination of another Nashville radio station plus small town stations or with a combination of a Nashville newspaper and small town papers, the cost is three to fifteen times as high as WSM rates. And TV viewers in this market represent less than half the buying power of the Central South.

There is only one combination that opens this rich market at a cost within the bounds of the sensible advertising budget. That's WSM's unique combination of power, talent, and specially tailored programming.

May we prove this to you?



We would like to put into your hands a new brochure about the Central South entitled "The Mystery Market." It shows the relative costs of advertising in this market for all major media. We believe it contains facts and figures not found in the files of even the most experienced time buyers. May we send you a copy?

WSM
RADIO
BOB COOPER Sales Manager



NASHVILLE • CLEAR CHANNEL • 50,000 WATTS • 650 KC

the SWING is to ABC and KMBC-T

Kansas City's Most Powerful TV Station



Now, with new and wonderful program flexibility available on Channel 9 in Kansas City, you can buy just about any commercial handling you desire for fall and winter schedules —within programs, or between programs, designed to appeal specifically and effectively to exactly the audiences you wish to reach.

On September 28, 1955, KMBC-TV joins the Swing to ABC, the nation's most dynamic and fastest-growing television network . . . and introduces, daytime, a schedule of station-produced shows that will set Kansas City audiences afire!

You can sponsor these shows...buy filmed minute-participations...schedule live commercials, demonstrations, sampling or audience - participation testimonials . . . utilize station-breaks or IDs. Use whatever format, frequency and scheduling you require to make your Kansas City campaign just exactly what you want it to be!

KMBC-TV, in joining the Swing to ABC, will program the most imaginative daytime television ever brought to Kansas City:

KALEIDOSCOPE*—A two-hour early-morning show.
MORNING MOVIE—Feature-length, integrated with regional and local news, weather and service reports.
WHIZZO THE CLOWN*—A wonderful children's hour which will include the famous "Little Rascals."
NOON*—Studio Party for the ladies.
MY LITTLE MARGIE—Daily, Monday through Friday.
HAPPY HOME—With Bea Johnson, McCall award winner.
AFTERNOON THEATRE—Fine half-hour dramas on film.
MOVIE MATINEE—Full-length feature film.
BAND STAND—Teen-age dancing show; pop records.

To these add the *new* ABC evening schedule with Mickey Mouse Club, Warner Brothers Presents, MGM Parade, Wyatt Earp, Bishop Sheen, Wednesday Night Fights and Disneyland (not to mention the older ABC favorites)—and mister! KMBC-TV *has* it! Your Free & Peters Colonel can tell you how to *get with it!*

© 1955—KMBC Broadcasting Co. *KALEIDOSCOPE, WHIZZO THE CLOWN and NOON—Reg. by KMBC

KMBC-TV
Kansas City's Most Powerful TV Station

DON DAVIS, *First Vice President*
JOHN SCHILLING, *Vice President and General Manager*
GEORGE HIGGINS, *Vice President and Sales Manager*
MORI GREINER, *Director of Television*

FREE & PETERS, INC.
Exclusive National Representatives

And in Radio, it's the KMBC-KFRM Team
in the Heart of America
KMBC *of* Kansas City
KFRM *for* the State of Kansas

MR JOSEPH DERBY
NBC
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

magazine radio and tv advertisers use

SPONSOR

22 AUGUST 1955

50¢ per copy • $8 per year

NEW RESEARCH MUDDLE COMING
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How long before your jingle jangles?
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Animal soap opera pinpoints pet owners for cat food makers
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Chunky goes national on 100% tv diet
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Low-cost auto survey conducted by boy scouts
page 50

CANADIAN RADIO AND TV: 1955
page 51



nanimity
s City

r how you count the audience . . . the No. 1 station is

WHB

10,000 WATTS, 710 KC

EDERSHIP LINE-UP:
PACE—HOOPER
are of audience, 7 a.m.-6 p.m., une-July, 1955
PACE—PULSE
are of audience, 6 a.m.-6 p.m., March-April, 1955

Buying radio in Kansas City is practically child's play today, because Hooper and Pulse are unanimous in their rating of WHB as the station with the biggest audience. (All-day averages as high as 45.1% . This is what Mid-Continent programming, ideas and excitement have achieved for WHB! The same programming, ideas and excitement can achieve leadership for you. Talk to the man from Blair or WHB General Manager George W. Armstrong.

MID-CONTINENT BROADCASTING COMPANY
President: Todd Storz

WTIX, New Orleans
Represented by
Adam J. Young, Jr.

KOWH, Omaha
Represented by
H-R Reps., Inc.

WHB, Kansas City
Represented by
John Blair & Co.

Now in operation!

WXEX-TV

CHANNEL 8

with the basic

NBC-TV NETWORK

serving

RICHMOND

PETERSBURG and CENTRAL VIRGINIA

The rich market of Richmond, Petersburg, and Central Virginia gets a great new TV station! WXEX-TV has

MAXIMUM POWER - 316 KW

MAXIMUM TOWER HEIGHT-

1049 ft. above sea level

943 ft. above average terrain — 100 ft. higher than any station in the Richmond market.

CHOICE AVAILABILITIES NOW-

but they're going fast! See your Forjoe man!

REPORT TO SPONSORS

22 AUGUST 1955

NBC mulling night "Monitor"

NBC plans for "Monitor" are even broader than press reports indicate. With well over $2 million in gross billings already recorded, NBC Radio is mulling over 15 hours or more of nighttime weekday "Monitor." Already reported are NBC plans for daytime weekday. Thus, total weekly hours proposed for "Monitor" came to over 90. Weekday "Monitor" still awaits affiliates' okay. Big operators are understood to be opposed to any "Monitor" extension.

–SR–

New "coverage muddle" coming?

Tv research runs to extremes. For nearly 3 seasons, admen have struggled with lack of up-to-date information on set counts, tv coverage and circulation. Last major checkup was NCS in spring 1952. Now, 4 studies are in offing—ARB, NCS, Statistical Tabulating, NARTB's "Cawl Project." Admen anticipate confusion if plans go through—and if figures don't agree (story page 39).

–SR–

Payment on all tv re-runs now

Some, but not all, network tv film shows will go up in price as result of settlement between Screen Actors Guild and film producers of recent strike last Tuesday. Details of final settlement were still being hammered out as SPONSOR went to press, but it was clear that day when producer of network film show made his annual profit on summer re-run, when talent wasn't paid, is over. First rerun may cost some 35% of price paid talent on initial showing. Producer in such fix will have to hike costs to allow profit.

–SR–

DTN sport shows to continue

While Du Mont tv network was put on shelf by revamping of Du Mont Labs capital structure and operations, profitable elements of web operation will continue. These include Monday night boxing, weekend pro football shows. Continuance of these is reason why there was no specific mention of ending DTN as an organization. However, new Du Mont Broadcasting Corp. (if stockholders approve revamping) will concentrate on local station operation.

–SR–

Metro's movie plug deal

Tv staff for new "M-G-M Parade" series, budgeted at weekly tab of $45,000, is not from feature production teams at Metro lot. Group is headed by studio's radio-tv publicity chief, and staffers are all on loan from studio's trailer department. Use of network tv shows to hoopla Hollywood was blasted this month by film maker Fred Ziv who termed tv output of majors as "cheap by-product."

–SR–

Spot tv $ figures on way

Look for announcement soon that spot television dollar spending by companies will be made public, either on quarterly or annual basis. (For background see "Let's bring spot spending out in the open," SPONSOR, 25 July 1955, page 25.)

SPONSOR, Volume 9, No. 17, 22 August 1955. Published biweekly by SPONSOR Publications, Inc. Executive, Editorial, Advertising, Circulation Offices, 40 E. 49th St., New York 17. Printed at 3110 Elm Ave., Baltimore, Md. $8 a year in U.S., $9 elsewhere. Entered as second class matter 29 Jan. 1949 at Baltimore postoffice under Act of 3 Mar. 1879.

REPORT TO SPONSORS for 22 August 1955

Color plans for CBS TV revealed

Two big show series will be in color on CBS TV this fall. Season will start with bang on 24 September with 90-minute "spectacular," NBC-style, starring Judy Garland and sponsored by Ford. On 6 October, automaker Chrysler returns with color "Shower of Stars."

–SR–

Tv-to-radio is a reverse switch

Reversing trend of earliest tv days, growing number of video shows are now on radio as well. Latest is Revlon's highly successful "$64,000 Question," a tv starter due to air on CBS Radio as a simulcast in September. Others in which tape of tv sound track is now aired on senior medium: "Two For the Money" and "Face the Nation" on CBS; Pabst Wednesday fights and "Life Is Worth Living" on ABC; "Meet The Press" and "Youth Wants To Know" on NBC. ABC TV's "Rin Tin Tin" now has radio version on Mutual. Surviving originally-radio simulcasts: Two Godfrey shows, "Voice of Firestone."

–SR–

"Home" is hit with homemakers

NBC TV participation daytimer, "Home," is already near top as chief "source of homemaking information and ideas in urban U.S." New network study shows "Home" is out-ranked narrowly only by "Better Homes & Gardens." Magazine is 33 years old, and "Home" was less than one year old at time of study.

–SR–

Storer reappoints Katz Agency

Reappointment of Katz Agency as national rep for 6 tv and 6 radio stations of Storer Broadcasting Co. on 5-year contract is indication of Storer's belief in importance of national representative system in face of considerable speculation. Of all group ownership firms, Storer, with fully staffed offices in key cities, under direction of New York v.p. Tom Harker, is best equipped to develop own national sales setup if so minded. Remaining Storer stations are repped by Blair and NBC Spot Sales.

–SR–

How long to run a jingle?

How long can a jingle run? Endlessly, if it's right to begin with, SPONSOR found in survey of jingle craftsmen, admen and accounts using them. Experts advise testing jingles on groups within agency and company to avoid purely personal bias. Kenyon & Eckhardt goes to lengths of having several creative teams—and outside writers—whipping up as many as 30 jingles, then enlisting research outfit to help winnow group down to final selection. (See "How long before a radio jingle jangles?" page 42 of this issue).

–SR–

More teeth for Tv Code?

Admen say "no" to question posed in current SPONSOR panel feature (see page 82) "Does the Tv Code need more teeth in it?" Edwin R. Rooney Jr., producer-director, Ruthrauff & Ryan; William P. Warwick, radio-tv director, Warwick & Legler; and Don Blauhut, radio-tv director, Edward Kletter Assoc., concur that code is fine as is. Dissenting voice is that of Jay Nelson Tuck, "N.Y. Post" radio-tv columnist, who claims code has no teeth, is violated "frequently and flagrantly."

(Sponsor Reports continues page 131)

Largest Rating Increase
of any station in Philadelphia*

More Local Advertisers
than any station in Philadelphia**

Largest Out-Of-Home Listening
of any station in Philadelphia*

WPEN

*Pulse March-April, 1954
March-April, 1955
**Source B.A.R. Inc.
Represented Nationally by Gill-Perna

the magazine radio and tv advertisers use

SPONSOR

Volume 9 Number
22 August 1955

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Too many tv "set count" surveys?

If present plans go according to schedule, there will be five different surveys launched to determine national set count, four on station coverage **39**

How long before your jingle jangles?

Some sponsors have felt that jingles are overused as advertising tools. SPONSOR presents views of admen long experienced with jingles and proof of their effectiveness. Rules are laid out for the best results from jingles **42**

Are sponsors dropping the axe too fast?

Admen think not, say that after just a few telecasts it's possible to tell whether your show is a hit or a flop. High cost of tv makes it necessary to decide fast **44**

Animal soaper pinpoints Puss 'n Boots prospects

How can you use a mass media like network radio to reach a small segment of the population.? This W. Coast cat food manufacturer used limited-appeal serial **46**

Chunky goes national on 100% tv diet

From bankruptcy to $5 million in sales in five years is the story of Chunky Chocolate's experience with tv. Kid shows with integrated commercials did it **48**

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Though the Canadian econony is on the way up again, not all sales are increasing at the same rate. Advertisers can do better with their sales in certain markets **52**

2. Canadian radio: daytime is hot

There is a trend towards more buying of spot saturation announcement packages. Programing is being revamped as tv starts to loom on the horizon **54**

3. Canadian tv: 50% saturation by end of 1955

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4. Canadian radio facts

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5. Canadian television facts

Listings of all Canadian tv stations together with a price guide provide advertisers with an over-all picture of tv potential. Reps for each station are given **60**

COMING

What the 26-week tv test meant to B&M

SPONSOR analyzes the recently completed 26-week tv market test as it appears to the company, broker, new ad agency, station and test area super markets **5 Sept.**

You can get "tear sheets" in radio

Kansas City agency, R. J. Potts-Calkins & Holden, monitors spot radio campaigns by tape, insures sponsors of correct time, delivery, sharpens radio stations **5 Sept.**

DEPARTMENTS

TIMEBUYERS
AGENCY AD LIBS
40 E. 49TH
NEW & RENEW
MR. SPONSOR, James Hayes Cobb
SPONSOR BACKSTAGE
RADIO RESULTS
ROUND-UP
FILM NOTES
P.S.
SPONSOR ASKS
AGENCY PROFILE, Walter Craig
TV COMPARAGRAPH
NEW TV STATIONS
NEWSMAKERS
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MORE HOURS NEGRO PROGRAMMING THAN ANY STATION WEST OF THE ROCKIES

94% NEGRO PROGRAMMING









RD HIGHEST PER CAPITA INCOME NEGRO MKT. IN U.S.

OVER $1,000,000 A DAY SALES POTENTIAL

KSAN

STUDIO & OFFICES—1355 MARKET ST.

SAN FRANCISCO

MERCHANDISING TOO!

1. Movie Trailers in Theatres
2. Taxi-Cab signs
3. Direct Mail to Retail Trade
4. Point of Purchase promotion
5. Direct contact with trade by personalities

ALL AT NO EXTRA COST!

Richard Bott
Station Manager

Represented Nationally by
Stars National Inc.

WCBS
They
concentrat
on you!
WCBS



You get a whale of a lot of concentration when you put this charmed WCBS circle to work for you. Their area of concentration carries them far beyond studio confines... to local supermarkets, to client sales meetings, to high school dances and parent-teacher meetings. And everywhere they go, they're constantly making new friends, building bigger audiences.

All of which really pays off: WCBS Radio consistently places more programs on the list of Top Ten local daytime participating shows than *all the other New York network stations combined.*

They're a dedicated group of performers... realistically dedicated to selling the products *you* advertise. Try concentrating your advertising with these nationally-known local personalities . . . and let them concentrate their selling efforts on you. Call CBS Radio Spot Sales or Henry Untermeyer at

WCBS RADIO *New York*

Number One Station in the Number One Market

Anybody here you don't know?

Reading clockwise from Martha Wright, they are: Jack Sterling Bob Haymes Lanny Ross John Henry Faulk Bill Handle Bill Leonard Herman Hickman Galen Drake

NEW **KBIF**

NOW FRESNO'S #1 RADIO STATION

One year ago, Conlan's annual Fresno survey showed KBIF the #6 station. Summer 1955... Conlan proves

NEW **KBIF... most popular of all seven stations.** Today KBIF holds one-fourth of the morning audienee...one-fifth of the afternoon and evening tune-in...22.1% average sunrise-to-sunset. The next three stations cluster at 16%; the other three, lower.

Fresno Radio reveals a NEW LOOK with NEW KBIF:

NEW **PROGRAMMING** centered on The Big Four Disc Jockeys—Dave Maxwell, Bill Barnard, Bob Ulrich, Jim Bailey—with "Music You Like, and Just Enough News, All Day Long."

NEW **STUDIOS** moved to lobby floor of Hotel Californian, center of Fresno business and social life.

NEW **TOWER**...400-foot center-loaded, output upped 20%, with transmitter moved to Fresno site of top conduetivity.

NEW **COVERAGE** of over a million people in eight rich San Joaquin Valley Counties.

NEW **PROMOTION** in outdoor speetaeulars, newspapers, theatres, on-the-air.

Check your KBIF or Robert Meeker contact for the full story on the NEW KBIF.

FRESNO'S GREATEST INDEPENDENT

900 kilocycles
1000 watts

KBIF

JOHN POOLE BROADCASTING COMPANY
General Offices Californian Hotel
Fresno, Calif. • *Telephone:* Fresno 6-0791

Timebuyers at work



Dorothy Hanley, *MacManus, John & Adams, New York, is on the phone all day these days with Daylight Saving problems. "Obviously, you can't expect uniform time all over the country," she concedes, "but it would help if areas went on and off DST at the same time. With the irregular pattern initiated this year, timebuyers can't get a picture of the program schedules various stations will carry in October and November. There's extra reshuffling and extra clerical work involved in realigning times and adjacencies." And, she adds, it raises havoc with clients who want to inform local dealers of their schedules for the sake of merchandising tie-ins. "The shuffling around of network shows puts spot schedules way out of line. And many network clients haven't decided yet whether to stay live or to go on kine."*



Jeane Jaffe, *Lennen & Newell, New York, feels that weekend radio has become a new medium over the past few months. "Even before NBC Radio began broadcasting* Monitor," *Jeane explains, "new concepts of weekend radio programing were changing the program structure of many stations. It isn't only that there's more news coverage, a greater emphasis on service programing and music on weekends, but the nature of the newscasts has changed radically, to take advantage of radio's ability to be on the spot when local news events occur. In buying radio today, we're looking at it as the new and changing medium it is."*



Thomas J. Tilson, *Ted Bates, New York, believes that daytime radio is among the "best ways of reaching the housewife." The results of a radio campaign, says he, depend largely upon the buyer's ability to key the schedule to the client's specific needs. "I firmly believe that I'll reach more people with a greater frequency over a period of four weeks, if I buy a strip of high-rated announcements, rather than scattering the same number of announcements throughout the day," says he. "Suppose, for example, that I can buy five announcements across-the-board at noon at a 5.0 rating. Well, I'll reach more different people with that schedule over a period of four weeks, a higher cumulative audience, than I could by taking scattered lower-rated announcements."*

a cautious lady...

telephoned the other day to say she saw people doing things on WCCO-TV all the time. This she liked, especially since they all looked and talked straight at her. But what had her worried was this: Could the people on WCCO-TV look through something and see *her* doing things at home?

No ma'am, we told her, go right ahead and relax. Take off your shoes, and watch WCCO-TV, confident of your privacy.

If we *could* look through something into her living room, we'd be peering into a heck of a lot of homes.

Because we look more Twin City and Northwest viewers straight in the eye than any other TV station in this market— by an average of 28,000 more people every minute, day and night. Month after month after month.

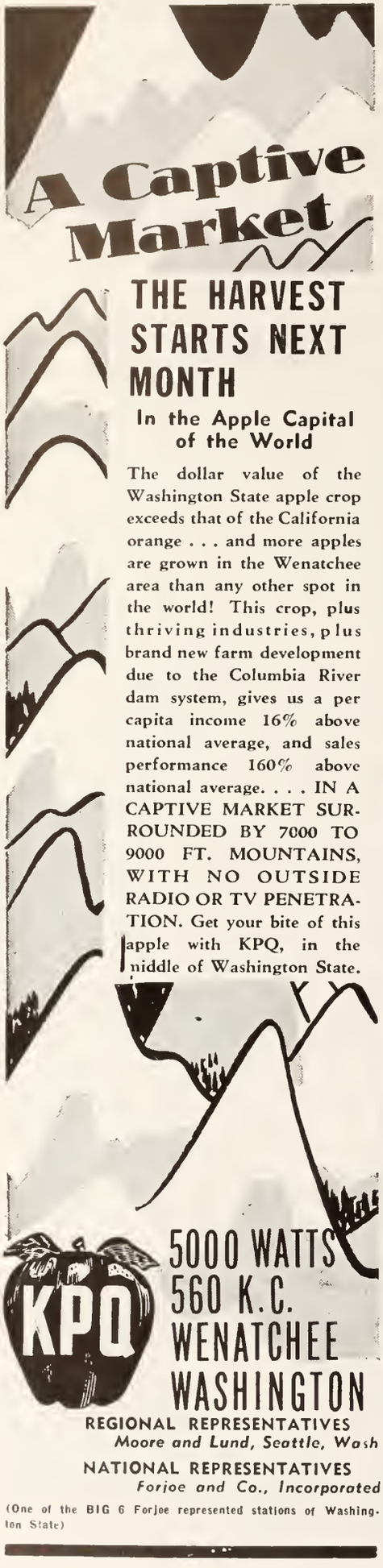
You can look at these figures yourself. Just ask Free and Peters for the undraped rating story in the Twin Cities.

WCCO - TV

The other member of the family
Minneapolis—St. Paul

CBS





AGENCY AD LIBS



by Bob Foreman

Off-beat shows can be $2 million gamble

The smart money boys have already figured out the odds on going for *The $64,000 Question* just as they can tell you, to the decimal point, what your chances are of winning in the Irish Sweepstakes. I would be grateful indeed if they would put their talents to the gamble faced by a network television advertiser of coming up with a show that (a) rates satisfactorily, (b) sells the product sufficiently, (c) insures some degree of longevity. The figures might be quite frightening, for even those as un-mathematical as I know what a long shot any new show is.

The columnists and other thought-provokers in our midst are constantly twitting advertisers and their agencies for reluctance to try something off-beat, and, by the same token, their predilection for carbon copies (attempted, at least) of what already is paying off in the medium.

It is all very nice that daring concepts be proposed by these critics and the other left fielders who risk neither their own money nor the losing of an account. But their opinions will hardly become a motivating force.

This treatise today, however, is not intended as a defense of the stereotyped nor a brickbat for the free-thinkers. It is merely an effort to point out what a long-odds deal *any* buy is today in the medium of network television and why it is fairly safe to expect such "new" shows as the *$65,000 Question* and *I Led Four Lives* to be the order of the day.

What happens when you take a "different" tack? Let's suppose you put your dough on a little crewcut comic who has kicked around night clubs for a number of years and shown singular lack of success here and there. Perhaps he *does* turn out to be a George Gobel. But for the one real George the number that are less than this—whether the cause is poor writing, a weak time-spot, lack of station clearances, or well-entrenched competition—is a deterrent to the most courageous of admen.

Remember that this gamble taken in behalf of some company will probably entail a firm commitment of two million dollars (on alternate weeks—well over three million for 52 weeks) and no one is so unpleasant to live with as an advertiser locked in to a long-term show who then discovers that his opus is less than great. As the months wear on, the agency-advertiser relationship is bound to be come touchy un-

(*Please turn to page* 80)

On the air . . .

SEPTEMBER 3

CHANNEL 3



The ONLY low channel, the ONLY MAXIMUM POWER station serving E. TEXAS — N. LOUISIANA — S. ARKANSAS.
VIDEO . . . 100,000 watts
AUDIO . . . 69,800 watts
TOWER . . . 1,403 feet above sea level

It's a BILLION DOLLAR MARKET!*
. . . 1,351,700 Population*
. . . 151,941 TV Sets†

*SM †RETMA

KTBS·TV

CHANNEL 3

E. NEWTON WRAY
President and General Manager

NBC

Nationally Represented by Edward Petry & Company

SHREVEPORT, LA.

PRO



MONITOR, NBC's new radio pattern, showed such tremendous potential that advertisers inv over $1,500,000 before its premiere.

Now, after 6 weeks of broadcasting, the MONITOR story can be told in hard facts.

MONITOR programming attracts a big cumulative audience . . . fast! With 15 participations sp over a weekend, an advertiser reaches 3,670,000 different homes . . . reaches them at the of 367 unduplicated homes per dollar.*

MONITOR gives its sponsors more homes per dollar than any weekend sponsor on the se network. If weekend radio advertisers sponsoring conventional-type programs on the next e work were to invest comparable sums in MONITOR, here's what they would get:

more homes for your money



VEN!

SPONSOR	LENGTH	Current Show on 2nd Network COST	DIFF. HOMES REACHED	Same Money Invested in MONITOR DIFF. HOMES REACHED	GAIN
A	60 Min.	$22,800	917,000	4,130,000	350%
B	30 Min.	11,300	1,055,000	3,670,000	248%
C	15 Min.	7,600	1,192,000	3,120,000	165%

This is without counting MONITOR's huge bonus audience listening to car radios and portables. A special Advertest survey of car-riders during the last July weekend showed that more listeners were tuned to NBC than to all other networks combined.

Reach greater audiences with your advertising dollar by switching to radio's future pattern. MONITOR is virtually sold out for the coming Labor Day weekend, but other choice weekend time is still available. Call your NBC Representative today.

*Nielsen Special Report, covering 2 weeks ending June 25.

MONITOR

Exciting things are happening on the NBC RADIO NETWORK

a service of RCA

now tied together!

to better serve YOU



380 Madisan Ave.
New York 17, N. Y.
Oxford 7-3120

35 E. Wocker Drive
Chicago 1, Illinois
RAndolph 6-6431

Harold Lindley, Vice Pres.
6253 Hollywood Boulevard
Hollywood 28, California.
Hollywood 2-6453

James Alspough, Mgr.
155 Montgomery Street
San Francisco, California
YUKon 2-5701

Clarke R. Brown, Mgr.
452 Rio Grande National Bldg.
Dallas, Texas
Randolph 5149

Bill McRae, Mgr.
101 Marietta Street Building
Atlanta, Georgia
Cypress 7797

Jack Lee, Mgr.
520 Lovett Boulevard
Room No. 1D
Houstan, Texas
Justin 1601

49th and MADISON

SPONSOR *invites letters to the editor. Address* 40 *E.* 49 *St., New York* 17.

ENTERTAINMENT SELL

After long days of sweating out receipt of my copy of the 25 July issue containing the Noble-Dury television commercial story (interspersed with calls from New York friends, all of whom had read the story and were quite impressed), my only comment is—it was worth it.

Miles David and Al Jaffe have done an outstanding job—and the layout is one of the best I have seen. The story has that SPONSOR "feel" about it, and certainly no higher praise could be devised. Thanks so much for continuing to publish a magazine that is a credit to the advertising business.

BILL GRAHAM
Vice President
Noble-Dury & Assoc.
Nashville

The article in the 25 July SPONSOR, "Can commercials entertain and sell?", is the best I've seen on the subject. I'd like to send this to several national advertisers who use tv among other media. I'm enclosing $1.00 for either reprints of the article or a couple of the magazines.

We have something that may be of interest to your agency readers. I have applied for a patent on a new method of showing sound films, both for tv and film producer or agency use. It eliminates the costly and time-consuming answer print stage in film production, an aid to cutting producer costs. It is also a low-cost method for agencies to make rough story boards on film, with synchronized sound. If any agency is interested, I'll be glad to provide further details.

JAMES C. GALLAGHER
Gallagher Films
Green Bay, Wis.

STORY BEHIND THE PICTURE

I enjoyed the picture of Frank Silvernail, "the happy timebuyer," in your 27 June timebuyer story. But there's a story behind this picture, and here's what you missed.

After a full staff meeting a few

Pacific Coast Advertisers

REACH MORE



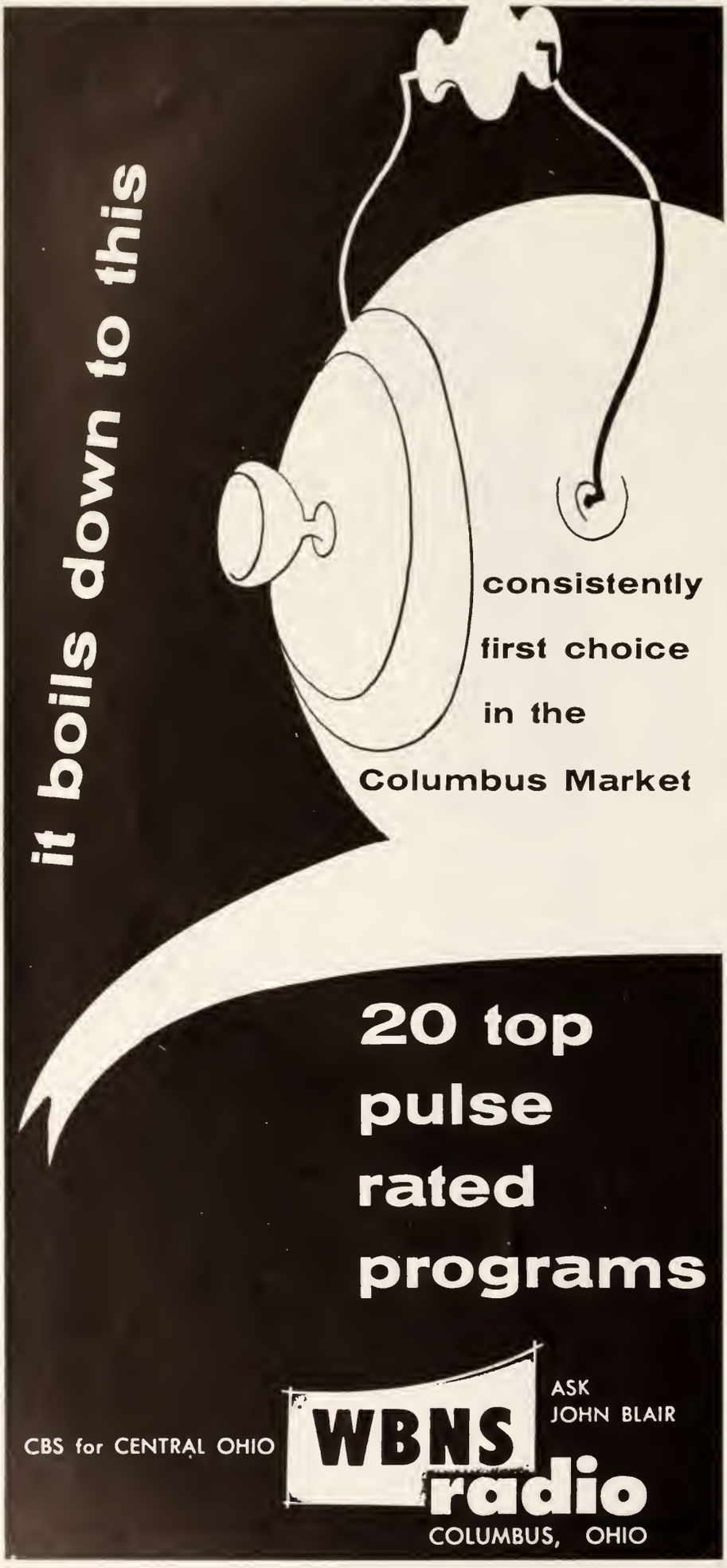
people with the Columbia Pacific Radio Network than with any other Coast network.

For the very good reason that CPRN delivers the largest audiences by far...
32% more radio families than the second regional network.

For availabilities, please call CPRN or CBS Radio Spot Sales

COLUMBIA PACIFIC
The West's Most Powerful
RADIO NETWORK

Sources on request.



months ago, I felt I had not gotten across to the staff the importance of their relationships with our selling staff and with timebuyers. So, on my next trip to New York, I took along my Rolleiflex and systematically made pictures of the network people and timebuyers with whom we have regular contact. The idea was that I would have all of these pictures printed and displayed so that all members of our staff could see whom they were writing and talking to. It would not be quite as helpful as a personal visit, but then Kansas is quite a way from New York.

Of course, Frank Silvernail was a "must" on my list. I phoned and said I would like to see him for a couple of minutes. He was busy but said he would see me, as I knew he would. He hasn't refused to see me in about 20 years, but I knew the moment I walked



Frank Silvernail in picture by Howard Peterson

in his office that he was in no mood for lengthy business. He was very busy, so I said, "Hello, Frank." climbed up on the chair and took the picture used by SPONSOR. Frank said, "What's it for?", and I answered, "To frighten my staff into being accurate so they do not cause timebuyers any trouble."

That's how the picture was taken and our staff got a tremendous bang out of it. All of the photographs were displayed with a brief caption of who they were and what they did. The whole idea was resultful in that it changed names into familiar faces, with much improved business relationships.

HOWARD O. PETERSON
General Manager
KTVH
Hutchinson, Kansas

● Above picture of Frank Silvernail ran with article "Tips on timebuying from 6 veteran buyers," SPONSOR 27 June 1955. It carried this tongue-in-cheek caption: "1. So you missed the spot. 2. I know markets are people. 3. I'm happy about the results. 4. I do not pose for Alka Seltzer pictures. 5. I think reps are fine."

(*Please turn to page* 115)

Let's Face The Facts!



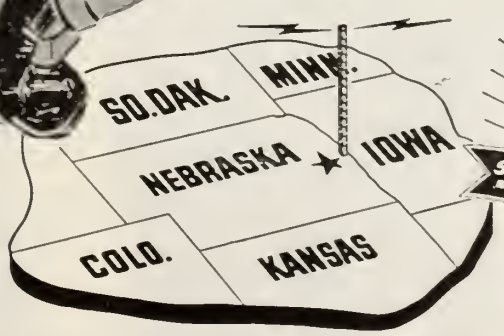
Chicks have been the Hill Hatchery's business for years! And for years KFAB has made Hill Hatchery's CHICKS their business! As Hill Hatchery's President, Roscoe Hill, points out, "Hill Hatchery was pioneering in the hatchery business at the time KFAB was pioneering in the radio business." Together they grew up and prospered . . . together they learned the power of low cost selling on KFAB.

FACING THE FACTS this month with ROSCOE HILL of HILL HATCHERY, Lincoln, Nebraska, is something we are mighty proud to do. As a radio pioneer, KFAB has worked with many pioneering firms — building extra sales, extra profits through effective advertising. If you are interested in building sales, maintaining sales, you'll find the sure way to do it, at low cost, is to use KFAB.

Face the Facts on your sales chart now. Then face the facts concerning results that KFAB can deliver for you. A Free & Peters man will be glad to give you all the facts you need. Or, get "face the facts" data from General Manager Harry Burke.

Gross Farm Income in KFAB area well over a BILLION and ONE HALF dollars.





THE MIDWEST-EMPIRE STATION

50,000 WATTS

KFAB

OMAHA NBC RADIO

Big Mike is the physical trademark of KFAB — Nebraska's most listened-to-station

..."the perfect family entertainment

(The New York Times, August 16, 19

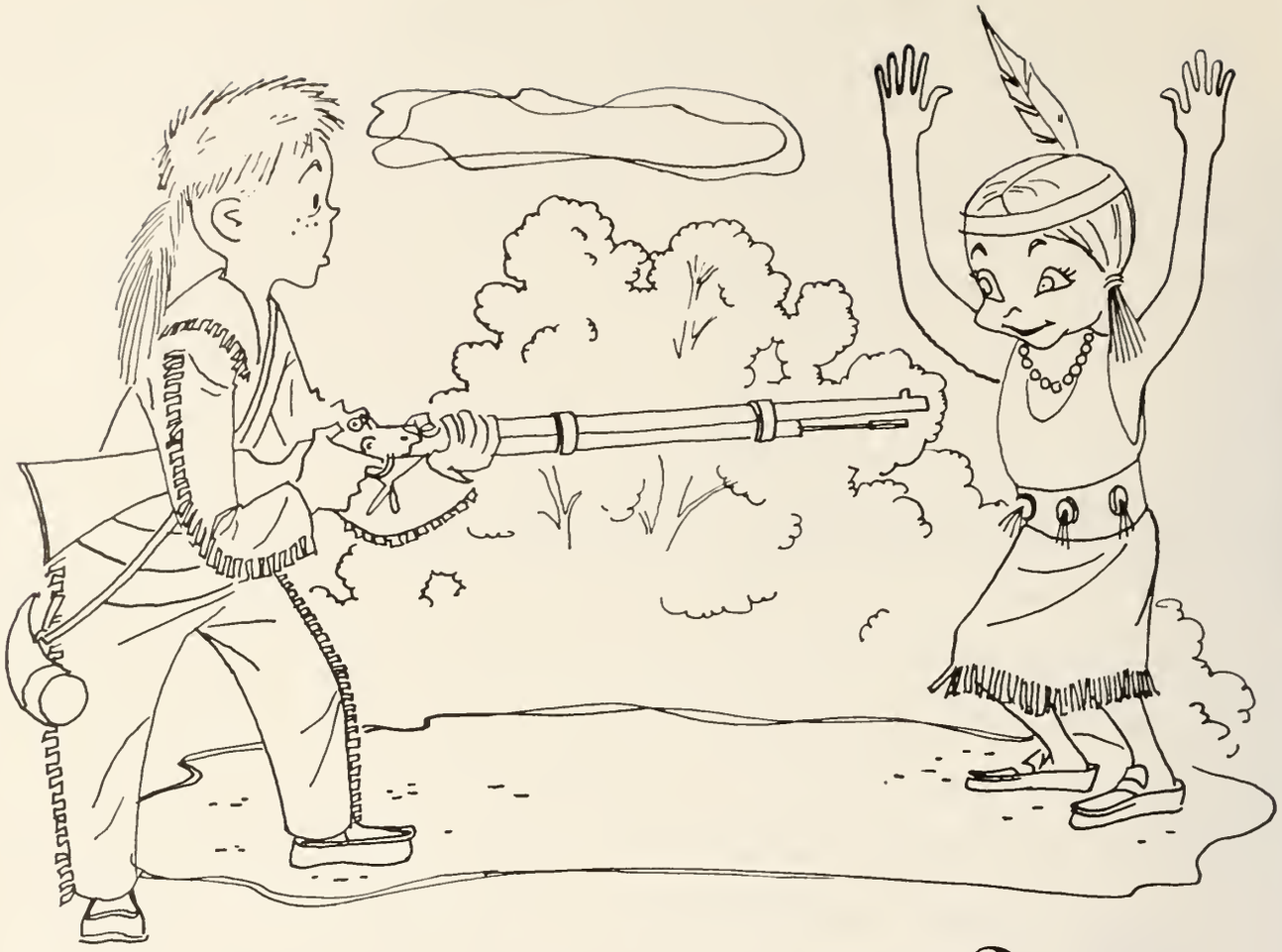


The New York Times said it eight years ago, and it is just as true today in syndicated television as it was then of the motion picture version. On stage, in print, on the screen or on television... *Life with Father* is "perfect family entertainment." And now, for the first time, it's available to all stations for local or regional sponsorship, on a syndicated basis... through CBS Television Film Sales. Probably the best-known dramatic property of modern times, *Father* needs no pearly-worded description. A few capsule statistics tell its story. It was the longest-running play in Broadway history, grossing close to $10,000,000 in 3,224 performances. The movie grossed another $6,250,000. The book sold more than 2,000,000 copies. And *Life with Father* on the CBS Television Network played to an average of more than 8,000,000 people per broadcast during the past season!*
Starring Leon Ames and Lurene Tuttle, *Life with Father* is a prestige-packed syndicated film series suitable for almost any time period and any sponsor... in fact, the perfect vehicle for selling the families in your sales areas.
Get details from...

CBS Television Film Sales, Inc.

New York
Chicago
Los Angeles
Detroit
San Francisco
Boston
St. Louis
Dallas
Atlanta
In Canada:
S. W. Caldwell, Ltd., Toronto

*ARB viewers per set applied to NTI homes, October 1954—June 1955.



lookin' fer kivverage?...

look to wfmy-tv!

Davy Crockett's big business in the Prosperous Piedmont section of North Carolina and Virginia. Include WFMY-TV in your schedule and your product will be big business here, too.

With nearly six years TV selling experience—plus CBS (basic) network programming—WFMY-TV "puts over" your sales story fast to some 2 million people in the Prosperous Piedmont.

Telecasting with full 100,000 watts power to this 46 county industrial area of the South, WFMY-TV completely covers this entire $2.3 billion market.

To get Crockett-like sales in the Prosperous Piedmont, call your H-R-P man today.

wfmy-tv

Channel 2

GREENSBORO, N. C.

Represented by

Harrington, Righter & Parsons, Inc.

New York — Chicago — San Francisco

CBS TELEVISION NETWORK

Now In Our Sixth Year



New and renew

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Hazel Bishop, NY	Raymond Spector, NY	CBS 144	Brighter Day; M, W, F 2:45-3:00 pm; (half); 1 Aug; 52 wks
Hazel Bishop, NY	Raymond Spector, NY	CBS 144	Second Mrs. Burton; M, W, F 2:15-2:30 pm; (half); 1 Aug; 52 wks
Brown & Williamson, Louisville	Ted Bates, NY	CBS 205	Disc Derby; T 8:30-9:15, Sat 8:30-9; 5 min segs; 30 Aug; 11 wks
Dromedary Co, div of Nabisco, NY	Ted Bates, NY	CBS 205	Amos 'n Andy Music Hall; 6 min seg W 9:30-9:55 pm; 17 Aug; 18 wks
Dromedary Co, div of Nabisco, NY, for cake, muffin, gingerbread, frosting mixes	Ted Bates, NY	ABC 345	When a Girl Marries; opening commls T, Th 10:45-11 am; 2 Aug; 52 wks
General Foods, White Plains, for Swans Down Cake Mix	Y&R, NY	CBS 48	Young Dr. Malone; M, W, F 1:30-1:45 pm; 25 July; 8 wks
General Foods, White Plains, for Swans Down Cake Mix	Y&R, NY	CBS 48	Second Mrs. Burton; M, W, F 2-2:15 pm; 25 July; 8 wks
General Foods, White Plains, for Swans Down Cake Mix	Y&R, NY	CBS 48	Perry Mason; T, Th 2:15-2:30 pm; 25 July; 8 wks
General Foods, White Plains, for Swans Down Cake Mix	Y&R, NY	CBS 48	Brighter Day; M W, F 2:45-3 pm; 25 July; 8 wks
General Foods, White Plains, for Swans Down Cake Mix	Y&R, NY	CBS 48	Our Gal Sunday; M, W 12:45-1 pm; 25 July; 8 wks
General Foods, White Plains, for Swans Down Cake Mix	Y&R, NY	CBS 189	Romance of Helen Trent; M, W 12:30-12:45 pm; 25 July; 8 wks
General Foods, White Plains, for Swans Down Cake Mix	Y&R, NY	CBS 48	Backstage Wife; M, W, F 12:15-12:30 pm; 25 July; 8 wks
Hartz Mountain Prods, NY	Geo. H. Hartman, Chi	CBS 204	Arthur Godfrey Time; Th, F alt wks 10:10:15 am; 22 Sept; 26 wks
Lewis Howe Co, St. Louis	R&R, Chi	CBS 204	Arthur Godfrey Time; alt T, W, every 4th F 10-10:15 am; 31 Aug; 52 wks
Park & Tilford, NY, for Tintex	Storm & Klein, NY	ABC 345	When a Girl Marries; opening commls M, W, F 10:45-11 am; 5 Sept; 52 wks
Quaker Oats, Chi	JWT, Chi	MBS 400	Keepin' Company; partic M-F 11-11:25 am; 5 Sept; 52 wks
Quaker Oats, Chi	JWT, Chi	MBS 400	Here's Hollywood; partic T, Th 12:05-12:10 pm; 5 Sept; 52 wks

2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Amer Home Prods, NY	SSC&B, NY	MBS 497	Gabriel Heatter; M, W, F 7:30-7:45 pm; 12 Sept; 52 wks
Bristol-Myers, NY	Y&R, NY	CBS 204	Arthur Godfrey Time; M, W, alt F; 10:15-10:30 am; 24 Oct; 52 wks
Kellogg, Battle Creek, Mich	Leo Burnett, Chi	CBS 200	Houseparty; T, Th 3:15-3:30 pm; 30 Aug; 52 wks
Pet Milk, St Louis	Gardner, St Louis	CBS 204	Arthur Godfrey Time; M-F alt days 10-10:15 am; 30 Aug; 52 wks

3. Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
James E. Allen	WLW, Cin, publ & prom director	Same, director of special projects
jon E. Arden	Food Fair, Miami, sls prom director	WTVJ, Miami, tv mdsg director
Raloh Backlund	CBS R, oublic affairs dir	Same, exec prodcr in chg radio public affairs programs
Clifford J. Barbarka	John Blair, Chi, acct exec	Same, sls mgr, Chi office
Howard G. Barnes	CBS R, NY, net program dept	Same, vp in chg net programs
Charles A. Black	WSAI, Cin, stn mgr	Same, vp in chg stn rels
Roger Bower	NBC NY, radio director	WROW, Albany, orogram director
William J. Caroenter	WHYN-TV, Soringfield, Mass	NBC Film, NY, sls rep
Emery (Bud) Chase	KSON, San Diego, asst stn mgr	Same, stn mgr
Donn M. Chown	WJR, Detr, asst prog mgr	Same, mgr of programs
Ralston H. Coffin	RCA Victor, NY, dir of adv	RCA, NY, vp adv & prom
George Crothers	CBS R, NY	Same, dir of educ & rel bcsts
Gene Cuny		KRLD-TV, Dallas, comml mgr
William M. Davidson	WTAM, WNBK, Clev, asst gen mgr & sls director	WRCA (TV), NY, asst gen mgr
Frederick H. Elliott, Jr.	WTRX, Troy, NY, sls stf	WELM, Elmira, NY, local & regl sls mgr


Frank Riordan (3)


Donn M Chown (3)


Bob Manby (3)


Harold L. Hackett (3)


C. L. Richards (3)


Howard S. Meighan (3)

● *In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps, network, power); Agency Appointments*



Harry Stone (3)



William Grayson (3)



Howard G. Barnes (3)



Al Fox (3)



Marie Gifford (3)



Patrick J. White (3)

3. Broadcast Industry Executives (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Charles F. Dilcher	John Blair, Chi, vp & mgr Chi office	Same, Atlanta, mgr Atlanta office
Dale Drake	Texas State Net, nat lsls mgr	KFJZ-TV, Ft Worth, Tex, natl sls
Bill Fagan	WFBM-TV, Indpls, director-producer	WFBM, Indpls, acct exec
Earl E. Fleming	Liggett & Myers, NY	WOW, Omaha, sls rep
Harry G. Fletcher	Carnation Co, rep	KSL (TV), SLC, mdsg dir
Arthur M. Ford	KVOO, Tulsa, acct exec	KOTV, Tulsa, acct exec
Harry H. Foster		WFPG, Atlantic City, NJ, gen mgr
Al Fox	Pharma Craft Corp, NY, natl sls mgr, grocery prods div	NBC TV, NY, mdsg mgr
Marie Gifford	KTBS, Shreveport, La, acct exec	KTBS-TV, Shreveport, La, comml mgr
Charles L. Glett	KNXT, LA, vp	General Teleradio, NY, exec staff
Lester Gottlieb	CBS R, vp in chg programs	CBS TV, NY, director of daytime programing
William Grayson	WRC (TV), Wash, sls exec	Same, program mgr
Jerome D. Greenberg	WAAT, Newark, sls staff	Same, also WATV, Newark, director of mdsg
Harold L. Hackett	Official Films, NY, pres	Same, also chmn of bd
Albert G. Hartigan	WPIX, NY, asst program mgr	Same, program manager
John Hopkins	KTOK, Okla City, gen mrg	KFJZ-TV, Ft Worth, Tex, comml mgr
Carroll Hansen	KCBS, SF, dir of news & public affairs	Same, CBS, coordinator of news & sports
Erik Hazelhoff	NBC Telesales, NY, mgr	NBC TV, NY, mgr of partic programs
Terry Hatch	KOMO, Seattle, slsman	Ziv, Calif valley territory
Keith W. Horton	WELM, Elmira, vp in chg sls	Same, gen mgr
Robt. Hoskinson	Jones Adv, Okla City	KTVQ (TV), Okla City, adv & public relati
John P. Jefferson	CBS, Deputy Program Dir, Radio Free Europe, Munich	Same, NY, asst dir of public affairs
Bill Jockel	KENS, San Antonio, in chg local & regl sls	Same, radio comml mgr
Charles B. Jordan	Texas State Net, vp & asst gen mgr	KFJZ-TV, Ft Worth, Tex, gen mgr
Bob Kane	AP foreign correspondent	KSAN-TV, hd natl sls dept
James J. Kane	CBS TV, NY, trade publicity mgr	Same, Hllywd, director of press information
Wayne Kearl	KENS (TV), San Antonio, gen sls mgr	Same, tv comml mgr
Walter Kingsley	Ziv Tv, Hllywd, western sls mgr	Same, natl sls mgr
Eugene Litt	Forjoe & Co, NY, acct exec	CBS R Spot Sls, NY, acct exec
Hank Long	MCA-TV	Same, Beverly Hills, western sls mgr
David E. Lundy	KLAC, KCOP-TV, LA, gen sls mgr	KGO, SF, asst sls mgr
Bob Manby	General Teleradio, NY, exec staff	Same, also vp
Howard S. Meighan	CBS, vp	Same, TV, vp in chg western div
Jack Martin	KOPO, Tucson, asst gen mgr	Ziv, Ariz & N Mexico territory
Allen Martini	Ziv, Chi, acct exec	Same, spot sls mgr
Pete McGowan	KWTV, Okla City, sls staff	Same, natl sls rep
Harry Y. Maynard	BBDO, Hllywd	KNTV, San Jose, Calif, mgr
Morris S. Novik	Radio consultant, NY	Same, also WOV, NY, pres
John R. Overall	CBS R, Eastern sls mgr	NBC TV Sls, NY
William Rambo	KOVR-TV, SF, sls mgr	KTVW, Tacoma, mgr
Paul Ray	John Blair, Chi	Same, mgr of Chi office
Lud Richards	WBZ-WBZA, Boston, adv & sls prom mgr	Westinghouse radio stns, natl acct exec
Frank Riordan	WGBS-TV, Miami, sls mgr	Same, managing director
Bill Roberts	KRLD, Dallas, asst gen mgr in chg r-tv adv sls	Same, mgr
John C. Rome	Leo Burnett, NY, acct supvr	MBS, NY, acct exec
Paul Schiner	KGO, SF, sls mgr	Ziv, Chi, western division
Peter J. Smith	NBC Telesales, NY, writer	Same, mgr
Robert J. Smith	DuMont, NY	MBS, NY, acct exec
Alfred R. Stern	NBC R, NY, director of opers, "Monitor"	Same, director of partic programs
Harry Stone	KCEN-TV, Temple, Tex, gen mgr	WSIX-TV, Nashville, vp & director of tv
Eugene S. Tanner	WSIX-TV, Nashville, tv comml director	Same, also vp
Dudley Tichenor	WFBR, Balt, dir of sls	Same, asst gen mgr
Jim Terrell	WKY, WKY-TV, Olka City, news staff	Same, asst natl sls mgr
John Tilley		MCA TV, Beverly Hills, asst prom mgr
Martin Weiner	Telepix, Hllwyd, sls mgr	Same, vp in chg sls
Ralph N. Weil	WOV, NY, gen mgr	Same, exec vp
Charles R. White	KPTV, Portland, Ore, comml mgr	KLEW-TV, Lewiston, Idaho, gen mgr
Patrick J. White	KTBS, Shreveport, La, bus & comml mgr	KTBS-TV, Shreveport, La, stn mgr
Ted Wick	CBS TV, Hllwyd, publicity director	Same, mgr special projects
Theodore R. Wold	Goodyear Tire & Rubber, field rep	KSTP, Mnnpls-St Paul, tv sls staff

4. New Firms, New Offices, Changes of Address

John Blair & Co opened a new regional office, their tenth, in Atlanta, at 101 Marietta Street, 22 August

Cunningham & Walsh's Chicago office is moving to larger quarters in the Six North Michigan Building

Campbell-Ewald's San Francisco offices moved to larger quarters in the Russ Building this month

Allen B. DuMont Labs broadcasting division (WABD, DuMont tv net, electronicam production services) moved executive and sales offices to the DuMont Telecentre, 205 East 67th Street, LEhigh 5-1000, 25 July

Mort Goodman and Robert F. Anderson, Southern Californian ad agencies, are merging into Goodman-Anderson Adv and will operate out of the present Goodman quarters at 614 South San Vicente Blvd, LA, WEbster 8-3993

Norman F. Hall and Daniel P. Thompson have formed Hall & Thompson Adv Agency, Okla City. Offices will be located at 1510 First National Building, REgent 6-1425

Kerker-Peterson & Assoc, Mnnpls adv agency, has merged into a corporation: Kerker, Peterson, Hixon, Hayes, Inc. The company is at 2855 Park Avenue

W. Wilson Lang has opened an adv agency, aawl. Offices are at 509 Palace Theatre Building, Cincinnati

Lewis & Martin Films, Chicago producer of tv commercials, moved its offices and studios to larger quarters at 1431 N Wells. They were formerly at 218 S Wabash Avenue

L. F. McCarthy & Co, Cincinnati agency, is celebrating its 25th anniversary and moving into larger quarters at 712 Provident Bank Building

Publicidad Badillo, Puerto Rican adv agency, has opened a New York office in Suite 3610 of the Chanin Building, 122 East 42nd Street, MUrray Hill 2-0521

Radio Advertising Bureau will move their offices from 270 Park Avenue, NYC, to the Davies Bldg, 460 Park Avenue, on 1 September

Storyboard Productions, Hllywd, creators of tv commercials, moved to larger quarters at 8490 Melrose Avenue last month

Larry Stevens, local sales mgr of KGMB, Honolulu, has resigned and will re-enter ad agency business with offices at 835 Keeaumoku Street, Honolulu

Town Adv Agency, Phila, announced the dissolution of the partnership. Beginning this month, Albert A. Eisenstat, partner, will operate as Marketing & Advertising Assoc, Penn Square Bldg and Sol E. Zubrow, partner, as S. E Zubrow Co, 1420 Walnut Street

WWJ The Detroit News
World's first radio station and . . .

WWJ-TV Channel 4
Michigan's first television station

Announce the Appointment of

FREE & PETERS, INC.
Pioneer Station Representatives Since 1932

EFFECTIVE
SEPTEMBER 1, 1955





Mr. Sponsor

James Hays Cobb

Director of Advertising
American Airlines, New York

The story Jim Cobb, AA's director of advertising, likes to tell best is the one of the bored wife. "This is the lonely wife of a business exec who travels a lot," he recaps. "She wrote to thank us for our *Music 'til Dawn* program, which pinchhits for her husband, or 'helps keep her company,' as she puts it."

This *Music 'til Dawn* effort has, in fact, become an integral part of American Airlines' advertising, and though it still accounts for only 10% of its total budget, its effects have been cumulative.

"It's not only been our principal radio advertising effort in two years," say Cobb. "But it has also been one unique for the fact that the sponsor approached the broadcaster rather than other way around. In essence, we asked the stations whether they might not like to be on for 24 hours a day. After all, we know what loss is incurred by having equipment stand idle. They said 'yes,' and we got a good buy."

This buy is currently on some nine major metropolitan stations (independents and network affiliates both) with a five-and-a-half to six-hour schedule starting at midnight: WEEI, Boston; WBBM, Chicago; KNX, Los Angeles WCBS, New York: KCBS, San Francisco: WTOP, Washington, D.C.: WLW, Cincinnati; KRLD, Dallas; WWJ, Detroit. "In keeping with the nature of the program, we do our commercials at very low pressure," Cobb says. He works on commercial contents with AA's new agency, Lennen & Newell, since spring 1955. "After all, you can't have a pitchman following Brahms."

A mail survey conducted by AA in February showed that the policy of soft music and soft pitch has garnered a 27% sponsor identification for American Airlines. "Very high, we feel," says Cobb, modestly.

Beyond numerical response, AA feels convinced that they're reaching the type of people who, if they're not already, will eventually become airline customers. "Our listeners, beyond the insomniacs in our major markets, are professional people of all caliber," explains Cobb.

He himself sleeps rather well in his Hartsdale, N.Y., home, listens mainly on his virtually weekly jaunts cross-country, (via American, of course). ★ ★ ★



ST. AUGUSTINE



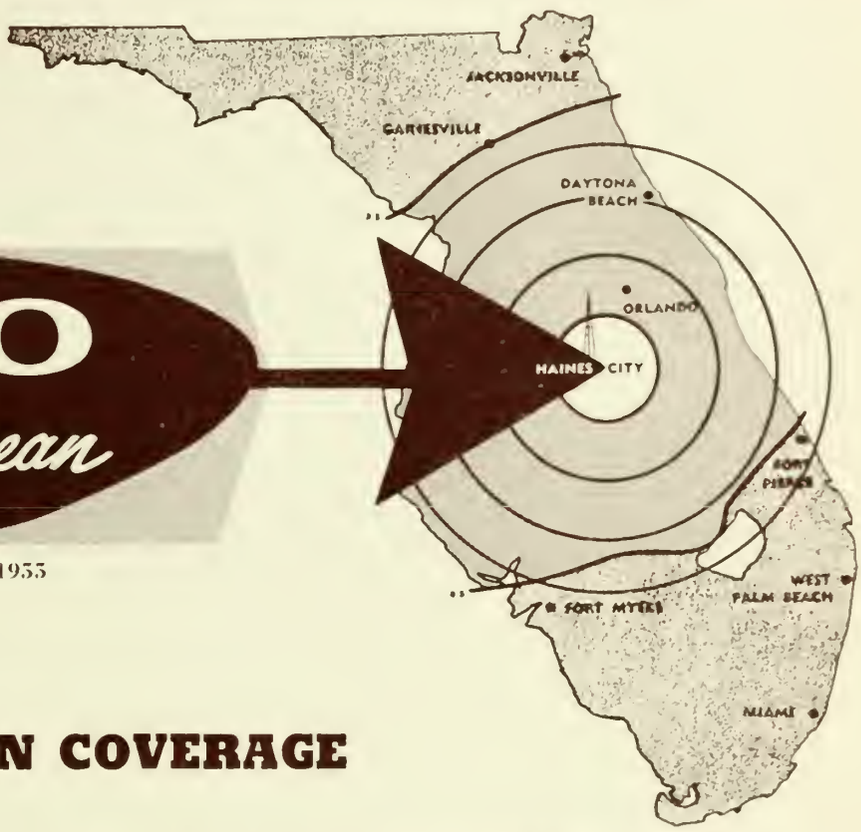
TAMPA



ST. PETERSBURG



HIT the Fabulous Central Florida Market WITH ONE SHOT!



W·GTO
HEARD FROM
Gulf to Ocean

On the air September 9, 1933

CENTRAL FLORIDA'S GREATEST ONE-STATION COVERAGE

540 KC • ***10,000 Watts*** *(daytime only)* *Owned and Operated by KWK Incorporated*



*ELAND



WINTER HAVEN



ORLANDO



DAYTONA BEACH





Tourist industry: Vacationers account for Florida's largest source of income. They spent close to $1 billion in the state last year and it is estimated that 65% of it was disbursed in W•GTO's coverage area. Florida is rapidly becoming a year-round vacationing land, attested by the fact that of the 5,200,000 tourists last year, 1,300,000 came during the months of June, July, August.

W•GTO AREA KE

Population zooming; making

● Take a look at these facts and figures and you'll agree that the Central Florida market is truly fabulous. And remember, W•GTO covers this market from Gulf to Ocean and from Gainesville to Okeechobee.

POPULATION

There were 1,384,000 people within W•GTO's coverage as of Jan. 1, 1955, with over 66% of them urbanized.

"Skyrocketing" is the word that aptly describes the rate of Florida's population growth. Central Florida has been getting the lion's share of this growth. Every week 1,500 new families are establishing residences in Florida. Only since 1950 Florida's population has jumped 20% and the state is now 15th in population ranking.

A sizable percentage of the new residents are of the retired white collar class, whose pensions and imported wealth, as *Business Week* recently pointed out, have helped much to stabilize Florida's economy.

INCOME AND SALES

After taxes the people in the W•GTO area had $1,869,606,000 to spend in '54. That was 23% above what it had been in 1952. The retail sales for the area were $1,347,875,000 in 1954, or 12.8% higher than the 1952 total.

Agriculture within the W•GTO area had a whopping gross of $342 million in '54. Polk, W•GTO's home county, garnered $81.7 million by itself and took 11th ranking among the nation's leading farm income counties.

Citrus industry: Next to tourism, citrus rates as Central Florida's biggest business. It's practically all located within W•GTO's coverage area—the groves, the packing plants and concentrate manufacturers (pictured below). The gross packed value of the 1953-54 citrus crop added up to $255 million. Citrus concentrate products grossed an additional $85 million.







W·GTO HEARD FROM Gulf to Ocean

OFAST, VIGOROUS ECONOMIC GROWTH

ds balancing manufacturing with tourism and farm wealth

On the non-farm side of the picture, the income story is equally impressive. The latest figures for non-farm employment and wages cover 1953. Reflecting Central Florida's rapidly expanding industrial and mercantile development, these figures show that 505,205 persons were employed monthly in non-farm pursuits within the W•GTO area and for 1953 grossed $1,588,524,611 in wages. (This data does not include establishments employing less than eight people.)

CHARACTER OF ECONOMY

Like Florida as a whole, tourism is the W•GTO area's No. 1 industry. That tourist business totalled around $1 billion for Florida in 1954. It is estimated that the W•GTO area got about 65% of this.

However, Central Florida is endowed with a highly diversified and well-balanced economy. Agriculture gets stronger and stronger. Although the manufacture of food and allied products constitutes Central Florida's leading industrial group, there are thousands of plants throughout the area turning out a huge variety of products. In addition to all this, Central Florida abounds in mineral wealth. And wealth from other of its natural resources, such as its forests.

Central Florida's fast industrial development, outside food, chemical and lumber products, has tended toward the light industrial type. These include wearing apparel, ceramics and glass products, automotive parts, leather goods, machine parts and electronic supplies. Since 1948 hundreds of sub-contractors have located throughout the area as furnishers of parts to out-of-state industrial plants. This development is due to the fact that the migration into Florida in recent years has included many thousands of highly skilled craftsmen.

AGRICULTURE

W•GTO's coverage area is famed not only for its citrus belt but for the wide and rich diversity of its farm crops. W•GTO's home county, Polk, is the very heart of the citrus belt, producing by itself 30% of Florida's citrus crop. About 95% of the state's citrus fruits were produced last year within W•GTO's coverage area. This represented a gross packed value of $232,217,750 on the FOB level, according to figures obtained from Florida Citrus Mutual, cooperative marketing organization. The same season accounted for 70 million gallons of locally produced citrus concentrate. The FCM estimates there are 60,000 people employed in the citrus industry, including feeder industries like processing, container manufacturing and byproduct operations (citrus pulp, meal, oil and molasses). Citrus Manual estimates these byproducts grossed around $10.5 million last season. The three leading can makers, American, Continental and Crown, each maintains a plant in the area.

W•GTO is also in the heart of the great winter truck farming area. This truck and non-citrus fruit farming in the W•GTO area last year, it is estimated, brought in $160 million. The area is also the biggest producer of



Livestock industry: Central Florida has within but recent years catapulted into one of the country's outstanding centers of beef and dairy cattle. Beef sales alone last year went well over the $50-million mark. The dairy business is in the $60-million bracket and climbing constantly.



Truck farming: Grown chiefly for fresh consumption in the north via refrigeration shipment, winter truck crops by themselves have pyramided in Central Florida to $80 million business. Pictured is one of the vast celery sections in W•GTO area.)



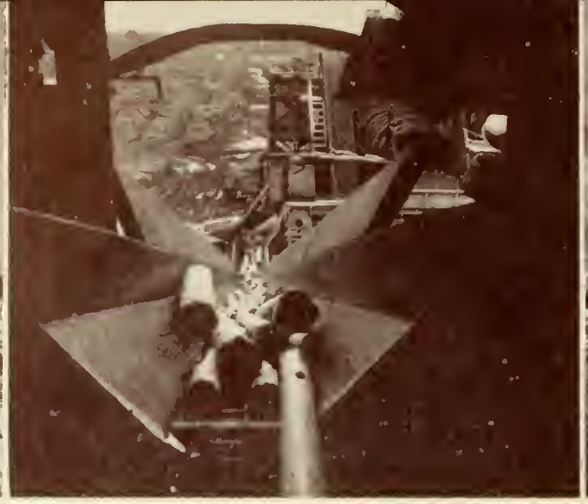
Seafood industry: Florida ranks fourth in seafood production, with the Coasts off Central Florida contributing a huge share of the haul. In 1953 about 80 million pounds of food fish, valued at $12 million, and approximately $16 million worth of shrimp were landed in Florida.

Here's your quota of the entire Florida market when you buy W•TGO

POPULATION	40%
EFFECTIVE BUYING INCOME	40%
RETAIL SALES	38%
FOOD SALES	40%
GENERAL MERCHANDISE	41%
AUTOMOTIVE SALES	38%
DRUG SALES	49%
GROSS CASH FARM INCOME	63%



Phosphate industry: Topping the W•GTO's great mineral wealth are its phosphate rock mineral deposits, 90 million tons of which were produced here in 1953. This had a value of $55 million. Large phosphate processing plants are also in this area.



Forestry industry: Of high importance to the W•GTO area's total economy. Over 50 million board logs of 1953 forest haul used for plywood and for veneers of boxes and crates, used to great extent for shipping crops. Industry employs 30,000.



Wood Pulp & Paper: Several of ida's vast pulp and paper mills (one ple is illustrated above) are located i W•GTO area. In 1953 these mills h payroll value of approximately $35 m

cabbages and potatoes.

Florida now ranks 13th among beef cattle states. The cattle value on farms and ranches within the W•GTO area on Jan. 1. 1953 was estimated at over $150 million. involving upwards of 800,000 cattle. The area also holds top ranking for its dairy. poultry and hog production.

State-owned farmer markets last year grossed $50 million in sales. 90% of this within W•GTO's coverage area.

Estimated gross for these three pursuits in the W•GTO area during 1953 (latest figures available): dairy products. $60 million; hogs. $22 million and poultry. $19 million.

MANUFACTURING

The flow of small and varied industries into Central Florida has been consistently on the upbeat. Even in the nation-wide recession year of 1953 this area showed a substantial increase of both wages and employment for wage and salary workers in manufacturing. In 1953 the average number employed monthly was 16.4% over '52.

The percentage of value added by manufacture and increased manufacturing payrolls in Florida in the past 10 years has been one of the highest in the country.

The three leading counties with Florida's highest rate of non-farm employment and gross wages are, in that order. Hillsborough. Polk and Orange; counties clustered around W•GTO's immediate transmission neighborhood.

MINERAL PRODUCTION

Florida is the largest producer of phosphate rock in the world. The W•GTO area furnished 79% of all U.S. phosphate. 70% of this coming from Polk, W•GTO's home county. The value of phosphate production in the area for 1953, according to the U.S. Bureau of Mines. was over $55 million. A number of other commercial minerals are also produced in large quantities in the W•GTO area.

FORESTRY INDUSTRY

Another great source of Florida's wealth from natural resources area its forests, and the W•GTO area is thick with them. The value of forest products delivered to the mill in 1953 was $35 million. Out of this superabundance of timber have developed the many veneer and packing container plants that dot the area, and. above all. the huge pulp and paper plants. Outside the latter plants. the business of cutting down trees and converting them into various products provided employment last year for around 30.-000 people.

In sum, W•GTO's coverages area presents a surefire market for your advertising dollar. ●

Shipping: While Tampa itself handles from nine to 11 million tons a year of ocean-going cargo, there are various smaller ports in the W•GTO area that collectively ship also many millions of tons of coast-wise and Latin-American freight.

Wearing Apparel: There's been a steady and numerous migration of manufacturers of clothing and men's and women's apparel accessories, including leather crafts (like factory pictured below) into the various Central Florida cities.

Glass-Ceramics: Additional offsh Central Florida's mineral riches are the opment in recent years of the fancy and ceramic ware crafts. Production in the two fields are substantially on th







market

W·GTO
HEARD FROM
Gulf to Ocean

CASH IN ON THIS NEW CONCEPT OF BUYING CENTRAL FLORIDA

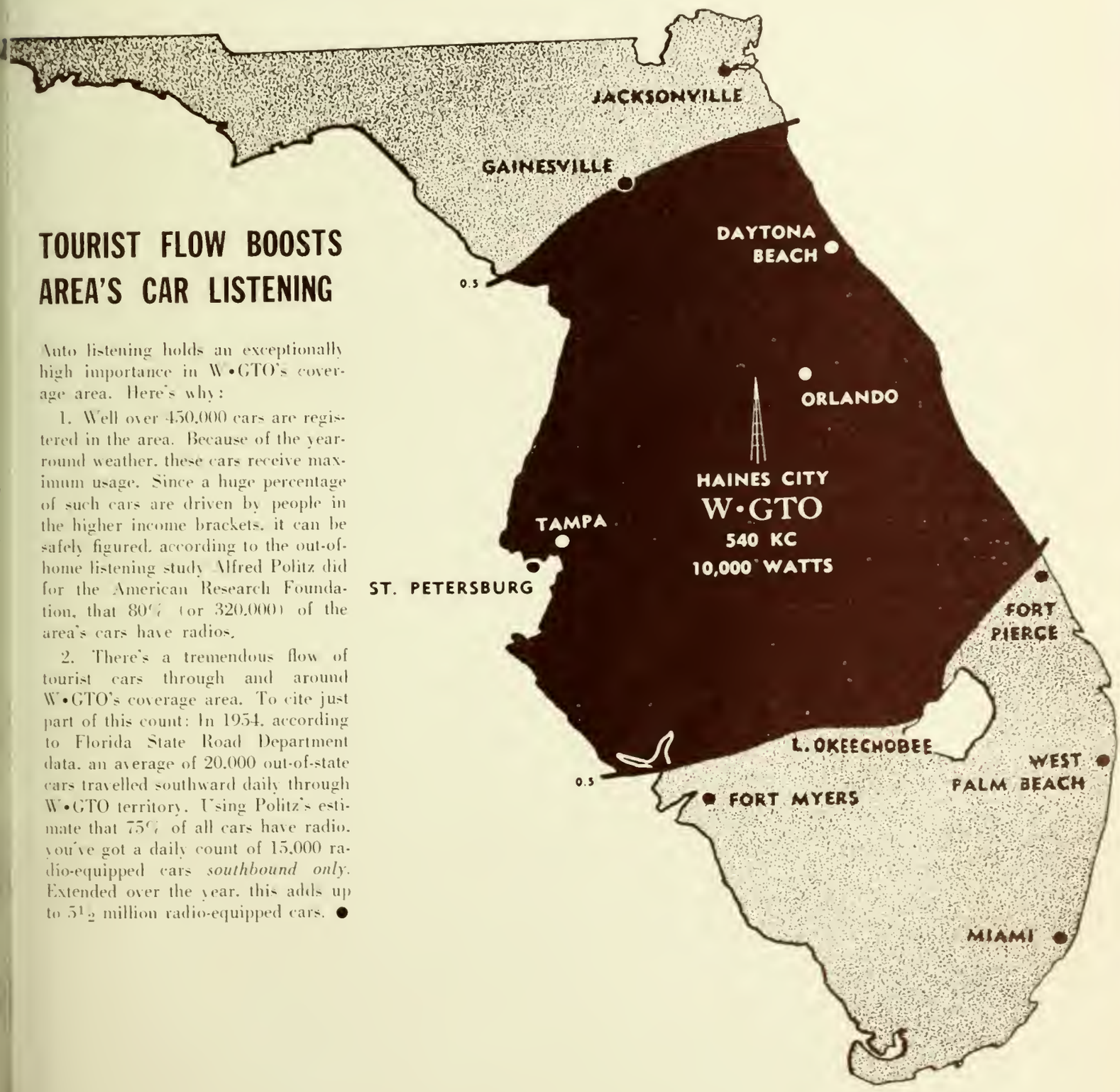
When you buy W•GTO you get a combination of metropolitan coverage and mighty rich urban-rural areas. The 17 urban centers within W•GTO coverage did a retail business of well over $1 billion in 1954, according to Sales Management. On W•GTO also your advertising dollar reaches people whose gross income from farm products in 1954 totalled $342 million. On top of all this, your sales message hits hundreds of thousands of tourists who spend an estimated $650 million in the W•GTO area annually.

TOURIST FLOW BOOSTS AREA'S CAR LISTENING

Auto listening holds an exceptionally high importance in W•GTO's coverage area. Here's why:

1. Well over 450,000 cars are registered in the area. Because of the year-round weather, these cars receive maximum usage. Since a huge percentage of such cars are driven by people in the higher income brackets, it can be safely figured, according to the out-of-home listening study Alfred Politz did for the American Research Foundation, that 80% (or 320,000) of the area's cars have radios.

2. There's a tremendous flow of tourist cars through and around W•GTO's coverage area. To cite just part of this count: In 1954, according to Florida State Road Department data, an average of 20,000 out-of-state cars travelled southward daily through W•GTO territory. Using Politz's estimate that 75% of all cars have radio, you've got a daily count of 15,000 radio-equipped cars *southbound only*. Extended over the year, this adds up to 5½ million radio-equipped cars. ●



W·GTO HEARD FROM Gulf to Ocean

market

Basic market facts on W•GTO coverage within 0.5 contou

COUNTY	POPULATION	RADIO HOMES	EFFECTIVE BUYING INCOME	RETAIL SALES	FOOD SALES	GENERAL MERCHANDISE	AUTOMOTIVE	DRUG
ALACHUA	34,000	11,070	$43,188,000	$46,755,000	$10,007,000	$2,406,000	$12,391,000	$1,48
Gainesville	*29,500*	*8,350*	*41,971,000*	*43,068,000*	*9,857,000*	*2,103,000*	*11,109,000*	*1,375*
BREVARD	27,300	3,820	30,719,000	23,762,000	7,620,000	647,000	3,661,000	73
CITRUS	62,000	2,160	5,462,000	4,630,000	1,496,000	146,000	425,000	22
DE SOTA	10,700	3,030	9,218,000	6,773,000	2,162,000	213,000	1,237,000	31
FLAGLER	3,800	1,170	3,383,000	2,619,000	658,000	78,000	214,000	4
GLADES	1,400	440	440,000	272,000	161,000	14,000		1
HARDEE	10,700	3,310	9,234,000	7,971,000	2,133,000	275,000	1,405,000	22
HERNANDO	7,200	2,460	6,662,000	5,486,000	1,489,000	80,000	1,742,000	17
HIGHLANDS	17,600	5,490	19,034,000	12,049,000	4,153,000	373,000	2,281,000	41
HILLSBORO	296,500	98,990	360,644,000	304,384,000	71,932,000	37,014,000	58,584,000	10,43
Tampa	*222,600*	*86,350*	*292,502,000*	*280,494,000*	*61,317,000*	*35,679,000*	*53,922,000*	*9,76*
Plant City	*10,600*	*3,450*	*11,194,000*	*18,514,000*	*4,425,000*	*885,000*	*3,921,000*	*573*
INDIAN RIVER	13,500	4,210	16,030,000	13,065,000	4,005,000	495,000	1,835,000	54
LAKE	43,700	13,670	45,795,000	32,077,000	9,142,000	2,118,000	5,337,000	1,31
LEVY	8,700	2,530	6,252,000	4,279,000	1,402,000	218,000	599,000	12
MANATEE	41,900	14,600	45,713,000	36,745,000	10,206,000	3,726,000	6,395,000	1,41
Bradenton	*17,500*	*6,830*	*22,595,000*	*26,155,000*	*6,886,000*	*3,254,000*	*5,965,000*	*1,12*
MARION	44,100	12,900	41,483,000	42,030,000	9,631,000	2,834,000	10,117,000	1,20
Ocala	*13,400*	*4,630*	*15,976,000*	*33,612,000*	*6,177,000*	*1,809,000*	*9,153,000*	*1,00*
MARTIN	7,100	2,560	6,875,000	5,952,000	2,062,000	160,000	620,000	23
OKEECHOBEE	3,800	1,250	3,179,000	2,769,000	816,000	64,000	568,000	7
ORANGE	155,100	52,400	211,751,000	167,640,000	37,953,000	19,938,000	35,671,000	6,43
Orlando	*63,100*	*22,770*	*99,322,000*	*133,263,000*	*24,289,000*	*18,567,000*	*34,062,000*	*5,09*
OSCEOLA	12,800	4,900	12,289,000	10,172,000	3,461,000	285,000	1,475,000	31
PASCA	25,900	8,110	24,464,000	14,602,000	5,301,000	365,000	2,071,000	45
PINELLAS	220,800	80,300	329,891,000	249,396,000	44,826,000	41,885,000	39,148,000	7,9
St. Petersburg	*129,000*	*49,480*	*203,418,000*	*183,776,000*	*26,131,000*	*39,158,000*	*28,010,000*	*5,57*
Clearwater	*23,900*	*8,870*	39,216,000	*36,277,000*	*8,414,000*	*2,351,000*	*9,260,000*	*1,24*
POLK	153,300	46,400	179,002,000	118,709,000	34,753,000	7,661,000	26,580,000	4,27
Lakeland	*37,000*	*13,000*	*54,696,000*	*52,192,000*	*11,572,000*	*4,365,000*	*13,787,000*	*1,78*
Winterhaven	*9,700*	*3,590*	*13,435,000*	*20,774,000*	*4,897,000*	*1,068,000*	*5,456,000*	*65*
PUTNAM	28,000	8,150	26,784,000	21,896,000	5,828,000	1,438,000	5,474,000	4
Palatka	*12,300*	*3,360*	*13,610,000*	*17,299,000*	*3,930,000*	*1,304,000*	*4,744,000*	*3*
ST. JOHNS	7,200	5,850	8,682,000	6,583,000	2,209,000	281,000	1,396,000	2
St. Augustine	*14,600*	*4,260*	*8,480,000*	*5,905,000*	*1,945,000*	*268,000*	*1,189,000*	*23*
ST. LUCIE	30,800	8,510	36,493,000	28,796,000	7,738,000	1,500,000	6,641,000	4
Fort Pierce	*18,200*	*5,630*	*22,960,000*	*27,286,000*	*6,643,000*	*1,286,000*	*6,272,000*	*43*
SARASOTA	41,300	13,760	59,170,000	55,355,000	14,237,000	2,065,000	9,594,000	1,8
Sarasota	*23,300*	*9,020*	*35,604,000*	*50,052,000*	*12,256,000*	*1,605,000*	*9,225,000*	*1,58*
SEMINOLE	30,000	9,380	27,719,000	22,400,000	6,202,000	857,000	3,323,000	6
Sanford	*13,000*	*4,500*	*14,094,000*	*19,870,000*	*4,931,000*	*772,000*	*3,100,000*	*54*
SUMTER	12,000	3,680	10,037,000	5,975,000	1,907,000	406,000	716,000	1
VOLUSIA	88,600	31,530	115,670,000	94,733,000	25,343,000	8,069,000	16,485,000	3,9
Daytona Beach	*34,700*	*13,200*	*49,905,000*	*58,963,000*	*14,482,000*	*6,629,000*	*10,911,000*	*2,85*
De Land	*8,900*	*2,760*	*12,066,000*	*16,395,000*	*4,405,000*	*775,000*	*3,782,000*	*61*
MARKET TOTALS	1,384,000	456,630	$1,869,606,000	$1,347,875,000	$328,473,000	$133,811,000	$255,985,000	$50,63

SOURCES: Radio homes, SRDS' 1955 'Consumer Markets"; all other categories, Sales Management's 1955 "Survey of Buying Power"

NOTE: All counties are covered 100% by W•GTO within 0.5 contour excepting: ALUCHUA, 50%; GLADES, 40%; INDIAN RIVER, 90%; LEVY, 80%; MARTIN, 80%; ST. JOHNS, 25%.

W·GTO HEARD FROM Gulf to Ocean

A SUREFIRE PROGRAMING CONCEPT TAILORED TO W·GTO AREA

W•GTO's topnotch mike personalities and programing setup can't help but dominate the listening audience in the vast Florida area it covers.

The operators of W•GTO have transplanted a framework and style of air entertainment and informative programing that has proved enormously successful at KWK. This formula has been astutely tailored to fit the characteristics of the W•GTO area.

In originality of program formats and development of disk jockey personalities KWK has for many years been in the forefront among the nation's stations. In fact, it did the earliest pioneering in the disk jockey field and produced a number of turntable personalities who set the national pattern for blending the informal but potently effective sell with this type of programing.

Applying this clicksome history, the operators of W•GTO have assembled a staff of disk jockeys who have made the grade in a big way in whatever communities they've functioned. Each is not only a master of his craft and an individual stylist but is seasoned at converting a listening audience into a buying audience.

W•GTO's programing structure centers around these four elements:

(1) Disk jockey personalities who collectively are thoroughly acquainted with all types of music; general and local news at frequent intervals, with the local news of wide regional coverage and import; (3) a broad and integrated farm service—farm community bulletins, farm market reports, latest developments in agriculture, etc., and (4) live programing in which people from all sections of the W•GTO area participate.

These three top flight disc jockeys highlight W·GTO's roster of personalities



DALE STARKEY

Master of the ad lib and the easy, informal style of delivery, Dale Starkey comes direct from KGA, Spokane, where he conducted the same type of d.j. session with outstanding audience and commercial success. He numbers 15 years in the show business world, as a band musician, radio actor and radio-tv exec. His is a resourceful, alert and brilliant flair for showmanship in both entertaining and selling.



BOB WERY

In radio since 1939, Bob Wery has built tremendous acceptance as a personality-showman in such major markets as Milwaukee, Louisville, Hollywood and Lansing. More recently, on WCOL, Columbus, he hosted the longest continuous disk jockey show in the Ohio area. His own originated "Teen Dance Date" in Columbus gained high kudos for its help in combatting juvenile delinquency.



DAR DODDS

Brings 15 years of versatile background in radio. Dar Dodds began his broadcasting career in his home town, on Boise's KIDO, in 1940. He became saturated with the art of selling during five years of staff announcing on KDSH, Boise. After an interval of station managing in Oregon, he returned to Boise to do a series of news, record and variety programs on Boise's KBOI radio and tv.

By local news W·GTO Means coverage that Extends over whole area



JIM CORBETT

Veteran journalist Jim Corbett brings to his post of director of W•GTO's news department a solid background of radio and new-paper work. In 1952 he won an NARND award for "distinguished over-all news operations at WFIN, Findlay, Ohio. His reporting career included major metropolitan dailies. During World War II he served as section editor in the FCC's Broadcast Intelligence Service. Corbett comes direct from WCCO, Minneapolis.

W·GTO
HEARD FROM
Gulf to Ocean

promotion



Establishes audiences: A key factor in W•GTO's hard-hitting audience promotion campaign are these huge billboards, spotted on all main highways in area. They cash in on the tremendous flow of auto traffic—tourist and residential—throughout the year.

W·GTO GEARED TO SPEEDIEST AUDIENCE BUILD-UP

Bent on establishing an audience as quickly as possible, the management of W•GTO has applied to the task a wealth of promotional background and savvy. Plus a keen understanding of media uses and values.

The origin of W•GTO and the planning of this audience build-up were activated by the same line of thinking: meeting the needs of the time.

W•GTO is not just another station going on the air but represents a new concept of covering a vast and singularly rich Florida market with a single station—a concept that meets the modern requirements of the advertiser. In going all-out to establish an audience as rapidly and efficiently as possible W•GTO put together a campaign that not only meets the needs of the time but is best suited to the characteristics of its coverage area. It is a plan that assures maximum effectiveness.

The keystones of W•GTO's drive for area-wide audiences are: (1) plenty of mammoth billboards strategically placed throughout W•GTO's listening area and covering the main highways and (2) regular schedules of dominant-sized newspaper ads.

For its opening W•GTO bought 20 45x15-foot billboards and spotted five-column, full-page ads in 43 newspapers located in its primary, with quarter-page ads to follow within the space of a week. In addition to this, W•GTO has contractd for small ads every week for the entire year to be run on radio pages where they are available.

W•GTO's audience-building strategy also calls for hitting hard and consistently on all publicity fronts. Such as getting its broadcast schedules and stories about the station and its personalities in the daily and weekly newspapers within W•GTO's coverage area, and arranging personal appearances.

to buy W·GTO | ***write or wire W·GTO, Haines City, Florida or phone Haines City 6-2621***

This presentation was researched on the scene and prepared in its entirety by SPONSOR PRESENTATIONS, INC., under the supervision of Ben Bodec, for W•GTO. Designed by Si Frankel

BEST

by far with television viewers, **KLZ-TV** *is again acclaimed first in Denver, morning, afternoon and night. Any way you look at it—any time you look at it—* **KLZ-TV** *is Denver's best television* **BUY**

For the fourth straight time this year, nationally recognized television audience surveys show KLZ-TV as Denver's undisputed television leader! (Telepulse, January; American Research Bureau, January and April and now, the BEST YET, the June Telepulse.)

KLZ-TV leads MORNING—AFTERNOON AND NIGHT—seven days a week! The TV sets on the right show the way Denver viewers divide their television viewing*.

According to the June Telepulse, KLZ-TV has:

- 7 of the top 10 programs
- 8 of the top 10 multiweekly programs
- Highest rated news, weather, sports
- Highest rated local kids program
- Highest rated afternoon movie
- Three times more half-hour program firsts and quarter-hour firsts than all other Denver TV stations combined
- Highest rated Monday thru Friday late movie, competitive with other channels

More people watch Channel 7 more of the time than all other Denver TV stations combined.

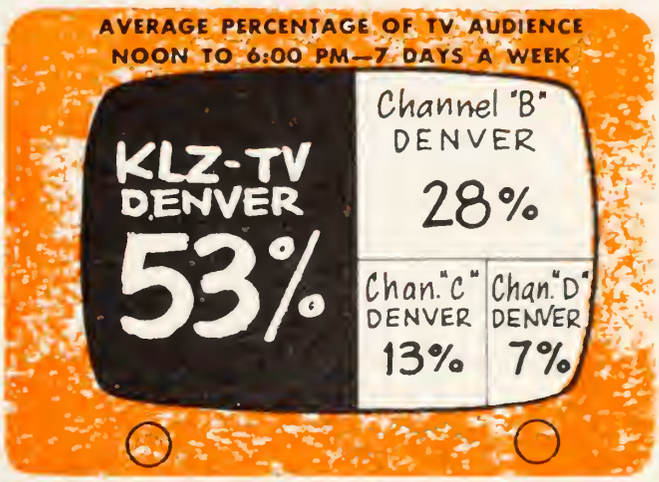
SEE YOUR KATZ MAN TODAY.
SELL your product on KLZ-TV!

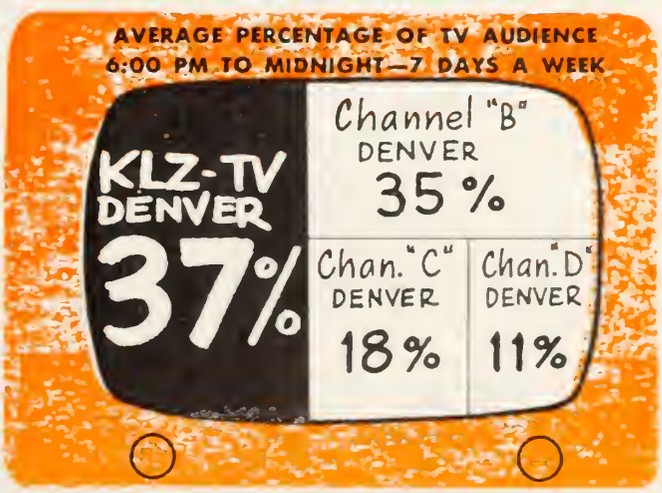
P.S. *Ask to see the ratings on "Starr Yelland Matinee" and "The Dick Lewis Late Show."*

Represented nationally by The Katz Agency

KLZ TV Channel 7
DENVER







* *All stations do not broadcast for these complete periods*

1,000,000 customers in the TSLN coverage area are Spanish-speaking...



Actually, *well over half* the population covered by the Texas Spanish Language Network is Spanish-speaking. In the Lower Rio Grande Valley it constitutes 76% of the population, in El Paso over 60% and in San Antonio 49%. Together they offer advertisers a combined market of 1,000,000 Spanish-speaking customers. And you reach this market most effectively through the T S L N.

TEXAS SPANISH LANGUAGE NETWORK

KIWW *San Antonio* | XEO-XEOR *Rio Grande Valley* | XEJ *El Paso*

Represented nationally by
NATIONAL TIMES SALES
New York • Chicago
HARLAN G. OAKES & ASSOC.
Los Angeles • San Francisco

SPONSOR BACKSTAGE



by Joe Csida

It's the golden age in tv programing

Just as today's kids take the miracle of television itself for granted, so do today's video industry grownups (including sponsors, agencies and the networks) take for granted the truly staggering and lavish efforts to build better programs. This has become particularly true since Pat Weaver made quarter to half million dollar spectacular show budgets a part of the day's work.

The fact is (and it leaves at least this one observer rather breathless) that in almost every programing category shows have been and are being produced which will make previous efforts seem like 1929 radio productions. Most obvious, and recently most heavily publicized of all, of course, is the Louis Cowan *$64,000 Question* stanza. Hy Gardner wrapped up what Cowan's bingo has done to the giveaway category when he quipped in his column recently, that they should now start calling another well known and high rated giveaway program *Break the Piggy Bank*. There has already been talk of giveaway formats making the rounds of the agencies and webs, wherein such prizes as substantial stock in producing oilwells, lifetime annuities and other fabulous awards would go to the winners.

In the straight drama category, of course, the full hour daytime dramas, starring top screen and stage actresses, which NBC is planning as part of its color push, should bring more and better drama to tv than any medium has ever known.

Mystery drama, too, will get some strong new product. The old master, himself, Alfred Hitchcock is producing a 39-week half hour film series, and in the choice of his first script he has already indicated that he will bring his own unique brand of offbeat suspense stuff to video as it's never been brought before. He's doing, I understand, Roald Dahl's titillating tale of the lady who kills her husband by bashing in his skull with a leg of lamb she has just taken out of the family freezer. Comes the cop crew to investigate friend husband's demise, and the lady cooks up the murder weapon and serves it to the detectives, thus destroying the vital item of evidence.

CBS has completed and practically sold another crime show in the "documentary" style, which holds some promise of making *Dragnet* seem like an old Dick Tracy film. This

(*Please turn to page* 94)

MORE POWER FOR MORE COVERAGE IN America's MORE Market...

with 316,000 watts* on Channel-8,

KFMB-TV, SAN DIEGO

* directional

San Diego County alone has grown 52% ★★

IN POPULATION SINCE 1950

San Diego County alone has grown 51% ★★

IN RETAIL SALES SINCE 1950

A Market GREATER than: ★

Atlanta, Georgia,
New Orleans, La.,
Portland, Oregon,
Dallas, Texas,
Denver, Colo., or
Seattle, Wash.

The Nation's 15th ★
Market in Bldg. Materials

●

KFMB-TV's Coverage is where the West grows fastest

★ Consumer Markets, 1955

★★ San Diego Chamber of Commerce

CALL YOUR PETRY MAN

KFMB (8 ABC CBS) **TV**

WRATHER-ALVAREZ BROADCASTING, INC. SAN DIEGO, CALIF.

REPRESENTED BY PETRY

America's more market

HOLLYWOOD TELEVISI

Now being sponsored by GENERAL FOODS!

COMMANDO CODY

(SKY MARSHAL OF THE UNIVERSE)

26½ minutes each

Now ready for National Sponsorship

BEHIND THE SCENES

Situation comedy about Hollywood

ALL STAR CAST • 26½ minutes eac

Now ready for National Sponsorship!

SAX ROHMER'S World Renowned

ADVENTURES OF DR. FU MANCHU

Adventure! Mystery! Intrigue!

26½ minutes each

Now Syndicating!

"EMMY" AWARD WINNER

STORIES OF THE CENTURY

Outstanding Entertainment! • ALL STAR C

39 Subjects • 26½ minutes each

NOW READY! (13 completed)

STRYKER OF SCOTLAND YARD

Mystery at its best!

ALL STAR CAST • 26½ minutes each

Now in Production!

REX ALLEN in FRONTIER DOCTOR

26½ minutes each

HOLLYWOOD TELEVISION SERVICE, Inc. is STILL FIRST in the Tel vis

NOW IN RELEASE: 237 QUALITY FEATURES ★ 93 TOP WESTE NS

32 Branches in the United States and Toronto, Ca

RVICE, INC. proudly presents

THE *NEW*

THIRTY MILLION DOLLAR PROGRAM

ALL NEW FEATURES

NEVER BEFORE OFFERED TO TELEVISION!



Here's the sensational NEW EMERALD GROUP!

5 starring JOHN WAYNE!

THREE FACES WEST starring John Wayne with Charles Coburn, Sigrid Gurie

WHEEL OF FORTUNE starring John Wayne with Frances Dee, Ward Bond

LADY FOR A NIGHT starring John Wayne with Joan Blondell, Ray Middleton

LADY FROM LOUISIANA starring John Wayne with Dorothy Dandridge

IN OLD CALIFORNIA starring John Wayne with Binnie Barnes, Patsy Kelly

and

WYOMING starring Vera Ralston, John Carroll

EARL CARROLL'S VANITIES Dennis O'Keefe, Eve Arden, Pinky Lee

THAT'S MY MAN, Don Ameche, Catherine McLeod

ROMANCE AND RHYTHM, Kenny Baker, Frances Langford, Ann Miller

I, JANE DOE, Vera Ralston, John Carroll, Ruth Hussey

THE FLAME, Vera Ralston, John Carroll, Broderick Crawford

HIGH AND HAPPY, Eddie Albert, William Frawley, Bill Goodwin

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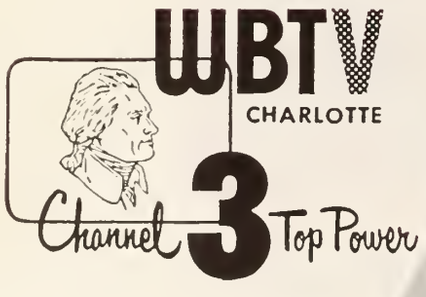
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JEFFERSON STANDARD BROADCASTING COMPANY



FOUR services below may count sets, map tv coverage in '56

1 ***Amer. Research Bureau***
Target date: Spring 1956

2 ***A. C. Nielsen Co.***
Target date: summer 1956

3 ***Statistical Tabulating***
Target date: Nov. 1956

4 ***The "Cawl Project"***
Target date: fall 1956

No tv set and coverage studies, so everyone's planning them

Admen predict new tv data could breed new problem of conflicting figures

Another television "research muddle" is now in the making. This time, the mixup is due to come in national and local tv set counts, tv coverage and circulation data.

For nearly three seasons, the tv industry has been playing a multi-million dollar guessing game in these matters. Answers come from many sources: complicated research projections, bootleg information, wild guesses.

During this period, which dates from the issuance of the Nielsen Coverage Service tv study of 1952, admen have campaigned for more research as tv grew rapidly. They have argued for a continuing, industry-accepted tv set "census" to be done at the national level, and in the 3,070 U.S. counties.

Other admen have pressured for up-to-date data on station coverage and weekly audiences, meanwhile arriving at their own brand of slide-rule answers.

SPONSOR has often covered the topic in reports, and has campaigned on its editorial pages for some form of industry-supported measurement to chart the dimensions of tv today. There's hardly a tv market that hasn't seen new vhf or uhf stations, power changes, tower-height changes and channel-jumping since the 1952 NCS report. CBS TV's projections based on Nielsen data in 1953 have helped, but these "bench marks" are out-dated.

Admen certainly want new data. "Coverage and circulation information, as well as accurate set and home counts, are basic tools in television buying," was the typical comment of Benton & Bowles' Hal Miller, a media research executive.

Added the B&B man: "We need new data, what with fall campaigns in the works, and we need the data quickly."

But a new problem faces tv admen today. Instead of a lack of set count and coverage-circulation information, admen may find themselves with too many surveys from which they

will have to select data.

No less than four different organizations now plan to provide county-by-county television set totals which will add eventually to a national figure. These same firms plan to provide new station and network figures showing television coverage and circulation.

There's a fifth set count, too, the nearest thing in sight to an official job. This is the periodic checkup being made by the U.S. Bureau of the Census for the ARF, details of which will be summarized later in this report. The Census-gathered data will yield a national set count and tv set ownership by four U.S. regions.

This sudden burst of research activity, after the long lull, is already beginning to worry admen, many of whom recall with no great pleasure the NCS-SAMS radio coverage arguments of 1952, and the whole industry history of misunderstandings caused by a multiplicity of tv rating service.

Said Dr. Leon Arons, research director of the TvB:

"The situation points up all the more the need for setting up industry yardsticks, rather than partisan battles. If we really have a number of set-counts and coverage studies to choose from, it's bound to be tough on tv media analysts."

Said Julie Brown, media research director of Compton:

"Here we go again. We certainly need new data desperately. But we certainly can't back two or three or four different services. We'll have to fall back on our old standby of evaluating all of them, picking the one we feel does the best job and discarding everything else."

Said Jack Denninger, Eastern sales director of Blair TV rep firm:

"Tv station coverage is much more closely matched in almost any market than it was in radio, so differences between tv research reports may not be as wide or as explosive as radio differences. But there will undoubtedly be differences in any variety of tv coverage and circulation studies. And there'll probably be enough to start arguments."

Said Gordon Gray, general manager of New York's WOR-TV:

"So now four separate and distinct tv set counts and coverage studies are to be made for the New York area by as many separate and distinct research and statistical companies! This news causes us more annoyance than alarm —history still repeats. The rating waters have been muddied for years by conflicting figures and the tv 'circulation' figures promise to be equally confusing. It's a downright shame that a billion-dollar industry like ours can't get together and come up with one authoritative set of data by which we could all abide."

Big research lineup: Here, in order of their estimated target dates, is the lineup of firms and organizations that propose to measure television coverage, weekly audiences and number of tv-equipped homes:

- *American Research Bureau:* (Target date: spring 1956) ARB is a newcomer to the coverage-charting ranks, being best known for its regular tv rating reports (national and local) and for its checkups on uhf conversion in intermixed markets.

However, ARB has already wet its feet in tv coverage. In March, it released a telephone survey it had made in 140 small tv markets (from Abilene to Zanesville) not regularly covered by tv rating services. This was, essentially, a "circulation" study made in the home county of each tv market. It showed the number of tv homes, how many stations they could receive, and what stations were viewed three times (or more) each week.

Agency response to the "A to Z" study was, according to ARB's New York Manager Jack Gross, "terrific." This reaction helped make up ARB's mind to do a national tv study in all tv markets.

ARB proposes to do:

A full-scale, county-by-county study of tv coverage, circulation, sets in all U.S. counties. Sample: 500,000 homes. Method: personal interviews. Cost: over $1,000,000, according to the company. The study would be repeated annually, if enough subscribers want it. The study would be sold

E D I T O R I A L

DON'T MUDDY THE WATERS

As the article on these pages reveals, a new research muddle is in the making. For the past few years the industry has suffered for lack of authentic tv set count and coverage data. Now, lo and behold, there may be four separate studies launched by NARTB, ARB, SAMS and NCS (all planned for completion during 1956).

If there was confusion when two services last measured coverage in 1952 (NCS and SAMS), four separate studies would compound the confusion to the point of madness.

It's obvious that what advertisers and the industry need is *one* (and only one) study conducted on a high level of accuracy and accepted universally. The NARTB plans to provide this through its Cawl study which is designed to serve television for all the years to come as a measurement with the kind of standing Audit Bureau of Circulations provides for printed media.

So here's our advice to research firms interested in commercializing a tv set count and coverage study: If you knew what we know about the sentiment of broadcasters who do not want a multiplicity of private measurements, you'd know you're running into stormy waters. Make a careful check of your commercial possibilities before venturing heavy outlays for tv study. We think you'll thank us for this advice.

And here's our advice to NARTB: Tell the industry what you're doing. Let everyone, including firms who might be ill-advised to do competitive set counts, know how determined station operators are to have their own industry measurement. And work fast to get your project into practical operation.

E D I T O R I A L

to stations, networks, agencies and advertisers.

• *Nielsen Coverage Service:* (Target date: summer 1956) The only nationwide study of tv station coverage in the field actually made so far was the NCS 1952 survey, which covered both radio and television. The tv figures were updated, on a projection basis for the most part, by CBS TV in May and November 1953.

Since that time, agencies have used these figures—now largely out-dated—as the basis for their own projections.

Nielsen feels that it has much of the machinery of a national coverage study already set up, since the firm has a large field force and a local-level operation now with its NSI.

NCS proposes to do:

A nationwide, county-by-county study of tv coverage, circulation, sets in all U.S. counties. Sample: about 100,000 homes, on a probability basis. Method: Personal interviews by Nielsen field men. Costs, borne mostly by broadcasters: "less than the last one," according to Nielsen's John Churchill. SPONSOR's rough guess: about $300,000.

• *Statistical Tabulating Co.:* (Target date: November 1956) This organization is the parent firm of Standard Audit & Measurement Services (SAMS), compiler of a national coverage study, county-by-county, of radio in 1952. SAMS, in turn, is a lineal descendant of the industry-supported (by broadcasters) BMB, which made its last radio coverage survey in 1949.

Tv wasn't measured by SAMS in its 1952 study, but it will be in 1956 if the firm's present plans go through, according to Statistical's President Owen Smith. "We've gotten an excellent response to our contract survey so far among both broadcasters and buyers," he told SPONSOR.

SAMS proposes to do:

A nationwide, county-by-county study of tv station coverage, circulation, sets. Sample: about 500,000 homes. Method: mail ballots and mail follow-ups. Costs: indefinite, but probably in the neighborhood of $750,000. This would be borne almost entirely by stations and networks, with agencies getting subscriber data for free. Non-subscriber data and or special tabulations could be made for agencies at additional expense.

• *The "Cawl Project":* (Target date: tentatively, late 1956) This project is as close as the industry has come so far to an "industry-supported" coverage and television set count study.

The project is under the wing of NARTB, the broadcasting industry trade association, which is handling it through a research committee.

For nearly two years now, the NARTB has kept the "Cawl Project" under security wraps. However, some information has leaked through.

"Cawl Project" proposes to do:

A series of regional coverage, set count, and circulation studies, including county-by-county figures. Eventually, these regional studies would add up to a national picture, and a national set count when the study is complete. Method: under wraps, but it's rumored to be a mixture of several existing techniques including personal interviews, diaries somewhat like SAMS, electronic meters—à la Nielsen's rating service—to check on the reliability of diary data, possibly even telephone coincidental. This combination of research methods was designed by Dr. Franklin Cawl, former Kudner research chief who is now an independent consultant. Field work would be done by Alfred Politz.

Methodology of the "Cawl Project" has gone through a series of field tests; a test study in one market is planned for this fall.

Even the government: Since all of the above coverage-and-circulation checkups will produce a national set count, if they become realities, they would inevitably be compared by admen with the job being done by the U.S. Census for the tv industry.

Currently, the Census has been "hired" by the ARF, the three networks, the TvB and the NARTB to make a series of quartely reports on the total number of tv sets and homes in the U.S.

These checkups are being made by Census staffers who are periodically gathering additional Census data any-

(*Please turn to page* 111)

WHAT THE FOUR "SET COUNTERS" PROPOSE

AMERICAN RESEARCH BUREAU

Already measuring tv programs via ratings at national, local level, ARB plans a full-scale national study of tv's coverage, circulation and sets in early 1956. Proposals call for a sample of 500,000 homes and a personal interview technique. Cost would top $1 million. Service would be paid for by both broadcasters and tv buyers.

NIELSEN COVERAGE SERVICE

Of the four firms, A. C. Nielsen's NCS is the only one to have already made a nationwide television coverage study on county-by-county basis. NCS proposes second NCS along same lines next summer. Study would report county-by-county tv homes, station coverage and circulation with 100,000-home sample, personal interview technique.

STATISTICAL TABULATING (SAMS)

Standard Audit & Measurement Services, a subsidiary, did a national radio coverage study in '52 along lines of old industry BMB, now proposes another, this time covering tv as well. Study would utilize mail ballots and a sample of some 500,000 homes. Statistical has surveyed tv ad trade interest, has set goal of November 1956.

THE "CAWL PROJECT"

This is the nearest thing to "industry"-supported mapping of coverage and set counts in sight, but is currently lagging behind private firms. Study, already field-tested by Politz, would be late 1956 series of regional checkups of county-by-county coverage, circulation, tv ownership. Sponsored by NARTB, it is brain-child of consultant Dr. Franklin Cawl.

How long before a radio jingle jangles?

You can use good jingle virtually forever, unless copy change requires new approach

Do any of you old-time radio listeners remember this singing commercial of the late Twenties?

When the curling white smoke drifts away
To the tune of a Spanish guitar,
All the world is a dream
In this moment supreme
When you're smoking a Blackstone cigar.

Joe Stone, young cigar-smoking Ford copy v.p. at JWT, is still able to rattle off the lines though he was a boy when this refrain was popular. "Twenty years later, when I started to smoke cigars," he recalls, "Blackstone was a big name to me."

Such is the power of the singing commercial.

It is why the jingle has become big business today. So widespread has its use become, in fact, since Pepsi-Cola's historic verse ushered in the jingle era back in 1939, that the question is arising whether the jingle has outlived its usefulness by and large.

Check the average radio station and you will think there is nothing but jingle advertising left, particularly in platter shows of the early-morning variety. Are there too many? Is the ear being surfeited? Do they in effect tend to cancel each other out?

SPONSOR surveyed clients, agencies and jingle experts in an effort to develop a set of guiding principles for the benefit of advertisers who are wondering whether to go into jingle advertising. Although there are almost as many opinions as there are individuals, there is a surprising amount of agreement on fundamentals:

- The singing commercial remains one of the best forms of selling via radio; it is not that there are too many jingles around, but that there are too many inferior ones which do not do a job, runs the consensus.
- A first-rate jingle is a long-term investment that builds up an ad-equity over the years.
- A jingle's limitations should be respected; it should not be loaded with an excessive number of copy points.
- The characteristics of the good jingles are what they have always been—a catchy, simple, whistleable melody;

K&E WROTE 30 JINGLES FOR RCA-VICTOR, THEN RESEARCH

30 jingles were written by Kenyon & Eckhardt and outside teams in hopes of finding one winner. Here is one team at work, composer Hank Sylvern (l.), and Barrett Brady, agency v.p. and copy director

Auditions before agency personnel in radio-tv conferenc narrowed down list to nine. These were then forwarded Horace Schwerin research organization for additional e



non-clichéd, sharp short-worded lyrics; a distinctive character that makes the total combination impress itself on the listener's mind for long remembrance.

• It must not be forgotten that a jingle is, after all, advertising—that it does not exist as a musical oddity, but as an integrated, tailor-made ad tool designed to fit quite specific needs of product and campaign.

How long? Why and when should a jingle be changed, or dropped entirely? Let's look at a few cases.

Pepsi-Cola's refrain has been in use 16 years and shows no sign of aging. Slogan "Brush your teeth with Colgate" has been around for about seven years. The values have been going up for Robert Hall about eight years now. National Shoes has been ringing the bell for over nine years. And so forth.

Pepsi-Cola account executive at Biow, George Haller, points out that although the music of the Pepsi jingle hasn't changed, the lyrics have, in order to accommodate the new copy story. The "twice as much for a nickel, too" theme of the late-depression days has given way to the calory-conscious notion that the drink, whose sugar content was lowered two years ago, is perfect for "Modern folks who watch their weight," that it is "refreshing without filling."

From time to time, says Haller, the productions are changed, with different arrangements and treatments, in order to keep the melody ever-fresh.

Some advertisers prefer to switch jingles completely when a new copy story is developed. One of the most successful musical commercials in the East during recent years is the Piel's Beer bit beginning: "Piel's is the beer for me, boys. . . ." After four years, it is finally going into gradual retirement and another is taking its place on the airwaves.

A company spokesman explains. The jingle was created in 1951 to tie in with the "less n-f-s (non-fermented-sugar)" copy story. In April of this year Piel's began to hit the theme that its beer tastes better because of its dryness. Rather than retain the tune which had served so well, the firm decided to put its all behind a brand new one, in the belief that it is possible, and more effective, to create a brand new association between melody and product.

Midway between those who hold on to the musical theme and those who drop them for new ones is Gillette, which tries to do both. Since 1945 it has relied on the "Be sharp" jingle. But in recent years the copy platform has been changed, with the new company trademark "How are you fixed for blades" receiving the ad emphasis.

"A new jingle was created to fit the changed copy platform," explains Ed Wilhelm, Maxon agency's director of radio and tv. "But we still keep the 'be sharp' number as a theme song for our various shows."

Despite the success of the later jingle, the earlier one still does a job. Wilhelm reports that the Milton Berle program recently requested permission to use it in a boxing sequence featuring Rocky Graziano and Martha Raye, evidence of its hold on the tv and radio public.

Robert Hall is in the enviable position of having at least *two* jingles that are popular and constantly used, and hopes to add more. The company is jingle-happy because it attributes most of its success to the broadcast media. "Radio made Robert Hall a by-word," says a company spokesman.

(*Please turn to page* 103)

Advertisers like to stick to proven jingles

PEPSI-COLA, first big jingle success, has been aired since 1939; lyric changes made two years ago when product and copy story changed

ROBERT HALL jingle has had new arrangements, but no lyric changes for 9 years; firm also runs Christmas and back-to-school jingles

GILLETTE "Be sharp" refrain goes back to 1945-46, is now used as theme song for shows; new jingle asks: "How are ya' fixed for blades?"

PIEL'S BEER prefers to change entire jingle with copy story; last ran four years in East, made by-word of "Piel's is the beer for me, boys"

OLDSMOBILE seems to have been using variations of the old favorite "Merry Oldsmobile" since time immemorial, because of unique history

LINCOLN-MERCURY, on the other hand, likes to have new jingles for its dealers every quarter, wants exciting, to capture new-model spirit

IOROUGHLY TO FIND BEST ONE TO USE

jingles emerged from the group of nine as a result of the Schwerin testing on 1921 ; they are held below by agency copy supervisor Al Sarasohn. Agency finally selected r two jingle for recording by singer Vaughn Monroe for heavy advertising campaign





Costly Kodak series *Norby* premiered in January, was axed in April; as with other cancelled shows its flop-pattern was soon evident

Are sponsors dropping the axe too fast?

On the contrary, say admen—a few tv shows are enough to tell you if you've got a hit or a flop

How long before you know where you're going with your new fall television show?

Practically no time at all. You should have a pretty good idea before the first month is over whether you have a tv success or failure on your hands, and by the end of the second month at the outside, there should be little question left.

This conclusion emerges after a review of last season's show cancellations. With an eye on the slew of upcoming new program ventures SPONSOR studied rating histories, talked with research analysts and agencies and clients involved in axed shows.

Television has become the most responsive medium in ad history, with program impact almost immediately felt. General tendency is for a show to reach its viewing "plateau" with amazing rapidity. The show which builds its audience slowly over a long period of time seems to be becoming the rare case today.

Common denominator of shows dropped was their inability to increase appreciably their share of audience with time. In some cases, the first figures were the highest they achieved. For example, the much-heralded color film show *Norby* gathered 33.3% of the audience when it first came on for Eastman Kodak on 5 January in the 7:00-7:30 p.m. slot, Wednesday, on NBC TV. February saw *Norby's* share falling to 15.3%: in March it was 14.0% (all data Trendex unless otherwise noted).

Mickey Rooney's *Hey Mulligan*, on the same network Saturdays 8-8:30 p.m., arrived in September with a 31% share, dropped to 22% the next month when rating powerhouse Jackie Gleason

returned after the summer hiatus, and remained generally below 20.

On CBS TV, Lorillard's *Father Knows Best* could never get consistently above the 26% share it grabbed with its first showing on 3 October at 10:00 p.m. Sunday, while *Willy*, on at 10:30 p.m. Saturdays for General Mills, couldn't move above an average of about 17%.

In every case agency and client knew the score within the first few weeks.

The pressure to size up a show quickly stems from the simple fact that tv costs continue to go up. Line-ups increase and show expenses mount. Declares Young & Rubicam, account man on Bristol Myers, Bob Osburn: "You simply can't afford any longer to risk losing a long-term investment. The important thing is the ability to turn on a dime. This is the only way to protect your client's interests."

It's a far cry from the pre-tv days when the Madison Avenue bromide had it that you had to give a show at least a six-month ride before you could intelligently evaluate its performance, that you had to give a show a chance to build its following over a year or so.

The surprising fact is that today high rating first time out appear to be the rule rather than the exception, with tv publicity achieving a primacy never even dreamed of in years past. Hoopla helped deliver a healthy 44.6% share of audience to Imogene Coca's first solo show effort last October, a figure it was never able to approach again.

Highlighted here is a fundamental difference between radio's continuous listening and the greater selectivity of tv viewing. Viewers tend today to seek clues to show appeals in newspaper tv pages and from magazines like *TV Guide*. They respond as they might to theatre advertising to names of performers and shows and descriptions of program content. In addition there is the potent promotion of tv itself, and recently of publicity via radio as well.

Earnest agency and advertiser assessment of show values now tends to being very early in the game. Says a Campbell Soup spokesman: "We regard the first four shows as of critical importance. If the trend is unsatisfactory, we feel it is important to take immediate steps to rectify things."

(*Please turn to page* 112)

Willy, sponsored by General Mills, was a CBS TV situation comedy that was never able to get more than about 17% of the audience. Agency and client knew things were amiss very soon, but D-F-S holds that 10:30-11:00 p.m. Saturday slot was too tough a hurdle for show

Dear Phoebe was not dropped because of ratings, says Campbell Soup, though NBC TV show never captured a large share of the audience; firm, which conducts qualitative research studies with launching of show, concluded it wanted show with different "character"

Professional Father received a critical drubbing, opposite well-rated George Gobel, the CBS TV show never got very far, averaging a 15-20% share of audience. Still, show may very well have served temporary needs of Sponsor Helene Curtis, and been useful nevertheless







"Talking animals" played by human stars in daily *Hotel For Pets* on NBC Radio



Animal soap ope

It takes a pet to catch a pet owner, ca

Do you like animals? Are you a sucker for a floppy-eared, sad-eyed pup or a dainty, frisky kitten?

Or can't you abide the creatures? If not, then you probably won't care much for the odd little radio serial, *Hotel for Pets*, which debuted on NBC Radio last September for an experimental run. And therein lies the secret of its success.

For this is network radio in a minority-seeking mood. It represents a carefully calculated effort to "screen" the audience through program content, to reach prospective purchasers with as little waste coverage as possible. The product is a cat food, Puss 'n Boots.

Premise of the show is a variation on an old saw: It takes a pet to catch a pet owner. Featured are talking animals: Lord Byron the bull dog, Serena the cat, and other four-legged and feathered personalities, all guests of the kindly Mr. Jolly, a retired mailman who established his animal hotel to provide for homeless, wandering pets. Mr. Jolly and his human companions are vital to the serial, too, it should be noted.

What makes the program significant far beyond what its modest cost and limited network reach might indicate is the relative scarcity of the prospect—in this case the cat owner—when compared to the total available radio audience. This means that the show must do an outstandingly efficient job of reaching prospects.

The fact that *Hotel For Pets* is coming back on a regular network basis following the summer hiatus is the hard evidence that Coast Fisheries, the Wilmington, Cal., division of the Quaker Oats Co., is apparently satisfied that the program was able to accomplish the goals set for it by the company and the Lynn Baker, Inc. agency during its test period.

The Puss 'n Boots radio story has a number of intriguing elements:

- It's a case where radio is becoming an important advertising weapon, for a product that is primarily associated with *visual* advertising.
- It demonstrates that there is a daytime audience for a whimsy-laden serial that leans toward humor rather than tragedy.
- It shows how network radio can be used today. The NBC Radio lineup employed was developed in non-option time and was unorthodox, since it covered the country on a selective market basis.
- It shows advertisers how it is possible to test a program and copy appeals under actual network conditions before going to a full network.
- It proves once again that radio remains one of the most economical advertising buys around, that one can get outstanding coverage and entertainment via a program on a radio network for a very modest sum.

To Coast Fisheries a whole new concept of cat food promotion was riding with *Hotel For Pets*. SPONSOR estimates that the show took about 15% of the total budget. Approximately the same amount was spent concurrently on the *Today* show over NBC TV. With next season's expanded lineup on NBC Radio, the air medium's percentage could easily pass the 20% mark. Television plans for the coming fall have not jelled completely yet, but should the firm go back on tv, it will not be at the expense of the radio show.

Although Puss 'n Boots, which has been on the market for about 20 years, got spot radio exposure in 195[illegible] through twice-yearly 13-week announcement schedules in selected markets, and had done some regional network advertising, the past season's venture marks its first national network try.

For the Lynn Baker agency it represents the second of two accounts new to network radio. This agency brought Woolworth to CBS Radio in the biggest radio show in recent years (see "Why Woolworth went into network

points Puss'n Boots prospects

rasons, in tailoring net radio show to attract high percentage of cat-owners

radio," SPONSOR, 18 April 1955). Puss 'n Boots account executive at Lynn Baker, Don Cutler, explains the media thinking which made radio look attractive:

1. Radio provides one of the lowest cost-per-1,000 of all the media.

2. It makes possible a very great amount of ad repetition for the money spent.

3. It is flexible, allowing for last-minute commercial changes.

4. You can move quickly in radio when the competitive situation warrants.

Screening the audience: Minority-slanted products are no novelty, of course. What complicates the cat food promotion problem, says Jack Kline, Lynn Baker v.p. and research director, is that it is so difficult to screen out your prospects through media directly channeled to them. There are no large circulation publications regularly read by cat owners exclusively.

This means that waste circulation is unavoidable whatever your medium, for only about 20% of the country owns cats, according to Kline. It happens, he points out, that your general media are also those with the most impact.

"The electronic media," says Kline, "are the most general of all. But we felt that radio could be adapted to do a large-scale special market job."

In print, he explains, you can only rely on your ad copy to select your readership. "The air media alone, however, give you the opportunity to create the editorial matter. The show is thus an experiment whose aim is to determine whether it is possible in practice to create an editorial content which can perform that selective function effectively."

How well does it succeed in attracting a "dense cat-ownership?" A recent survey by J. A. Ward, Inc. reveals that the density of cat owners among listeners to *Hotel For Pets* is substantially greater than among the public at large. The fan mail confirms this finding.

It should be pointed out, incidentally, that the show assumes that cat owners are fond of animals in general, rather than of cats only, and that therefore its appeal is deliberately broadened to reach all pet owners.

Even if you disregard the research evidence concerning the number of cat owners in the audience reached, you can't help being impressed by the sheer size of the listenership. You might think such a specially slanted show would develop a very small following, but the ratings are surprises.

A Pulse study of the fall and early spring of last season showed the program leading its period in Seattle with a rating of 5.0. In Spokane it rated 5.6. In Chicago it was the number two show with a 4.0 (the number one program rated 4.7). In New York, at 5:30 p.m. it was again second highest with a 2.9.

Most impressive evidence yet of the show's impact to agency and client is a recent heavy mail-pull. At one period last season the story line had the

(*Please turn to page 98*)



Hard-hitting merchandising seeks to overcome casual attitude of grocers

Spectacular mail pull brings smiles to Lynn Baker agency account exec Don Cutler (l.), agency principal Mary Bentley and r-tv head David Durston. Audience was asked to comment on contemplated marriage of lead. Interested listeners sent in over 10,000 letters



Chunky goes national on 100% tv diet



Spot tv buys brought Chunky from bankruptcy to $5 million annual sales in five years

"Tv has built Chunky Chocolate Corp. from bankruptcy into a $5-million-a-year business in less than five years." Chunky's 34-year-old president, Jeff Jaffe, told SPONSOR.

Chunky's success is the more spectacular in view of the heavy-weight competition from the chocolate-bar titans which the firm faced when it got into business in 1950. Yet, starting with a slim five-figure budget in 1951, Chunky built distribution of its unusual-sized chocolate bar from New York into a national operation, on a 100% spot tv advertising effort.

"We've used nothing but tv from the start and the results have convinced us that our course is right," says Al Erlich, Chunky sales promotion manager.

The firm set up its advertising pattern in New York in 1951 and kept up the same basic strategy, adding markets as the sales, distribution and advertising budget expanded. The strategy boils down to this:

1. Sponsor a half-hour kid-appeal film show. Chunky's earliest film buy was *Talent Shop* in 1951. During the next year, the firm sponsored *Dick Tracy* and *Ramar of the Jungle*. In 1953, 1954 and through spring 1955, Chunky bought *Abbott and Costello* for most of their markets.

2. For stronger identification with the program, have the commercials delivered by the stars of the show. This provision has generally been part of the deal when Chunky buys a film show. The candy manufacturer feels the heroes of kid-appeal program particularly lend more credibility to the commercials, make them more palatable to youngsters and grown-ups alike

CHUNKY PRESIDENT JAFFE (RIGHT OF MARY HARTLINE, STAR OF SUPER CIRCUS, ABC TV) WILL BACKSTOP SUPER CIRCUS WITH SPOT TV



by adding an entertainment factor.

3. Schedule the program on a major tv station in each market during that period which has the highest children's audience, with a bonus of adults. Chunky feels they achieved this by picking late-afternoon hours on weekends, rather than mid-morning times on Saturdays when children dominate the audience. The firm therefore generally bought Saturdays or Sundays somewhere between 5:30 and 6:30 p.m.

Originally on New York's WABD with a $21,000 budget for the 1951-1952 season, Chunky wound up spring 1955 in 11 markets: *Abbott and Costello* on Saturdays 6:00-6:30 p.m. on WRCA-TV, New York; WBZ-TV Boston; WPTZ, Philadelphia; WNBQ, Chicago; CKLW-TV, Detroit; WNBK, Cleveland; WAAM, Baltimore; WRC-TV, Washington, D. C.; WSB-TV, Atlanta. In Pittsburgh's KDKA-TV, the show was seen Sundays 1:30-2:00 p.m., and on Buffalo's WGR-TV, Chunky sponsored *Ramar of the Jungle* late Saturday afternoons.

"A graphic illustration of our sales success," says Chunky sales v.p. Oleck Abrahamson, "would have to show Chunky sitting by a tv set. We have keyed our distribution to the metropolitan centers that are major tv coverage areas."

Today, Chunky sells in some 250,000 retail outlets out of an estimated 750,000 in the country. The bulk of the sales, perhaps 85 to 90%, however, derive from 50 major tv markets. This fall the firm (through its agency Hilton & Riggio) intends to blanket these cities by sponsoring a half-hour of *Super Circus*, ABC TV, on alternate Sundays 5:00-5:30 p.m. in 47 cities. (The show had a 15.2 rating in January-April 1955 on Nielsen's multi-network average audience study against NBC TV's 9.3, CBS TV's 7.7.) While the bulk of the firm's SPONSOR-estimated $350,000 budget will go into this network tv effort, Chunky expects to use spot tv in selected cities.

Chunky's sales problems: From the beginning, tv helped Chunky in its tough up-hill fight. When Jeff Jaffe bought out the bankrupt Chunky firm, he faced considerable resentment from the trade against the previous management. Beyond this difficulty with the trade, the new owners found themselves stuck with a product that had not managed to get consumer acceptance during its previous 10 years on the market. The main reason for this was Chunky's odd, stubby, virtually square size, that made the chocolate bar seem smaller than competing 5¢ bars, despite its equal weight and content.



CHUNKY BUILT SALES BY SPONSORING FILM PROGRAMS, LIKE MCA TV'S ABBOTT & COSTELLO

As if this dual handicap weren't sufficient, Chunky entered the field during a critical year in the candy business. The war had been over for a sufficiently long time so that the chocolate demand had leveled off.

"It was a particularly competitive year in the candy business," Jaffe recalls. "In fact, Chunky would have seemed like a very poor bet to a gambler, but gamble we did."

The new Chunky executives managed to hedge the bet from the start by turning a handicap—the chocolate bar's size—into an advantage. "In a very competitive business, our odd size made us stand out," says Erlich.

From that point onward, however, Chunky's fight for retail outlets and consumer acceptance was on. The firm and its agency (Peck Advertising until spring 1955) decided that the advertising budget was too slim to spread over several media. And, since every candy manufacturer's aim is the small

(*Article continues on next page*)

CHUNKY'S TELEVISION STRATEGY

Sponsor half-hour film shows geared to juvenile audiences, so that product becomes identified with entertainment. Shows should have some adult appeal

Have stars of show deliver commercials. Heroes of kid-appeal programs lend more credibility to the pitch and make commercials more memorable

Schedule programs in early-evening hours when kid viewing is high, but adult viewing is starting. Chunky concentrates on top tv outlet in each market

Capitalize on unusual visual angle of product. Chunky turned size handicap into selling point by talking quality, stressing recognition of odd shape

fry primarily, tv entertainment on a limited scale seemed the answer to the advertising problem.

Sales strategy: Tv was also a partial answer to building good will among the trade. Chunky management soon found that tv program sponsorship gave them prestige among the wholesalers, made it easier for them to sell the product to retail outlets.

Just to keep the pressure on the wholesalers going from both ends (manufacturer and retailer), Chunky used a system of "missionary men" whom the firm still employs. These "missionary men" are salesmen employed by Chunky to go to retailers and sell them no more than one or two boxes of Chunky in order to perk up interest in new outlets. "A pump-priming operation," Jaffe calls it.

Chunky actually sells directly through brokers, who in turn sell to the retail outlets. These outlets include many large grocery chains or super markets, the large syndicate stores, vending machine operators, independent grocers, and theater concessionaires.

Chunky used two other devices to insure a rapidly expanding distribution: (1) lower price to wholesalers; (2) trade deals to retailers. In terms of the wholesalers this has meant that Chunky generally undersold its competition slightly, operating on a slimmer margin of profit. That is, Chunky would sell to wholesalers at about 80¢ a box, when the going rate is 85¢. One of the trade deals one can give to retailers is to package perhaps 26 rather than 24 in a box.

Expanded line: In order to get a broader range in distribution outlets, Chunky has continuously expanded its line to include various price ranges and package sizes. Five years ago, the firm started with just the 5¢ Chunky and a side-line of sugar-toasted peanuts to somewhat equalize the seasonal sales dip (fall-through-spring) of chocolate.

In 1951, Chunky added a line of 2¢ Chunkies, six months later a 10¢ grocery package Chunky. This year the firm is introducing a 39¢ family-size bar. "The super markets really started the trend toward a wider range in price and packaging," says Erlich.

The firm now has the following packages of chocolate: 2¢, 5¢, 10¢, 25¢ for theater distribution, 29¢ and

(*Please turn to page* 108)



SCOUTS ASK: "IS YOUR RADIO ON? TO WHAT STATION ARE YOU LISTENING?"

BOY SCOUTS MEASURE CAR RADIO

KONO surveyed auto listening inexpensively using Boy Scouts, national auditing firm. 33,736 cars were covered for $1,500

Boy Scouts are good for more than helping old ladies cross the street and starting fires with wet wood. With their training in discipline and efficiency they are well suited to conduct local level surveys at a low cost.

KONO, San Antonio, recently completed a survey of automobile listening, using 11 Boy Scout troops to conduct the interviews. The San Antonio Police Department selected the traffic centers where the boys could safely approach cars stopped for traffic lights and ask: "Is your radio turned on? To what station are you listening?"

The scouts worked in two-hour periods (from 5:00 a.m. through 9:00 p.m.) for seven days under the supervision of Scoutmasters. After each interview period the Scoutmaster in charge assembled the questionnaires and mailed them in pre-addressed, pre-stamped envelopes to Ernst and Ernst, national auditing firm.

Neither the boys nor the people approached knew that KONO, an independent, was sponsoring the survey. The survey cost the station $1,500, most of which went to the Boy Scout troop funds and to individual scouts as compensation.

The questionnaire sheets listed the number of passengers in the car, whether the radio was on or off and if on, tuned to which station. The boys also made a count of the total number of cars which passed through each traffic center.

A total of 33,736 cars were covered. The average percentage of sets-in-use was 25.42. The greatest listening period was between 7:00 a.m. and 9:00 a.m.—29.54% of sets were in use. The lowest period was between 9:00 and 11:00 a.m., when only 20.0% of the sets were on.

KONO rated an average of 30.13% in the seven-day period. Commercial Manager Bob Roth commented, "Imagine the spot we would have been in if we showed up unfavorably in the share-of-audience rating." General Manager James M. Brown summed up the experiment: "This plan makes it possible for even an individual station to make an accurate survey at reasonable cost, with a heavy concentration of interviews and still make use of an outside service."

KITE, also an independent, ranked second, earning a 19.82% average share-of-audience. They sent out a letter complimenting KONO and pointing out that it's the independents in San Antonio who have the greatest percentage of automobile listening. ★ ★ ★

SPONSOR

5th Annual Canadian Section

Advertiser's guide to . . .

Canadian radio and television: 1955

This year's radio-television highlights

With last season being television's first big one, nighttime network radio felt the brunt of video's glamor. However, radio listening in tv markets in general has not been affected too much and in French-speaking homes daytime listening is actually up. Nighttime network sponsors are moving to spot radio and saturation packages are in demand. Tv time is hard to find, one reason being the single-station-per-market policy of the government but this policy may be on its last legs. Tv network costs are high but considered realistic by ad agencies. Production costs are low compared to U. S. prices. As for the Canadian market itself, the people are more prosperous than ever with wages rising and prices remaining relatively steady. Farm areas still represent a soft spot in Canada's economy.

PROJECT EDITOR: ALFRED J. JAFFE

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Malak, Ottawa

HIGH TENSION LINES SILHOUETTED AGAINST RAPIDS SYMBOLIZE CANADIAN EFFORTS TO TAME ST. LAWRENCE

1 Canada: the boom resumes

Economy's basic strength keeps effect of '53-'54 recession to minimum

Canada is like the U.S. and yet unlike it. It is a blend of British and U.S. influences, plus French-Catholic, plus something indefinably Canadian. There is nothing mysterious about it, but you can't do very much of a job advertising to Canada by remote control. You need experts and know-how. But once you've gotten the knack you'll find Canadians are responsive. And they've got more money to spend than ever as the questions and answers starting below indicate.

Q. How is the Canadian market doing at the present time?

A. In the words of C. D. Howe, the Dominion's Trade Minister: "The Canadian economy is booming like never before." Trade Minister Howe recently completed the 1955 midyear survey of capital spending plans, a crucial indicator of economic trends, and upped his previous estimate of total 1955 spending in this category. The first estimate had been $5.8 billion, the newer one $5.95 billion. This latter figure represents a record amount of spending for the Dominion and is 8% above 1954. Already disclosed are figures showing gross national product for the first quarter of 1955 is up.

Some of the increases in capital spending are well above the average. For the mining and oil industries the expected jump over 1954 is 28%. The figure for manufacturing is 14%; for housing, 13%; for government, 12%.

Q. What's behind the Canadian economy's post war boom?

A. Canada is rich in natural resources, some of which have just begun to be exploited. Most important in terms of Canada's growth are water power, iron ore and oil. Canada's exploitation of water power is dramatically symbolized by its work on the St. Lawrence Seaway (picture above). This was begun last year as a joint project with the U.S., following decades of vacillating on the part of Canada's southern neighbor. First shipments of iron ore from northern Lab-

rador's Ungava fields also began last year. With the discovery of oil in the Dominion's prairie provinces in 1947, Canada became more self-sufficient in a resource as important to peace as it is to war.

The market for Canada's ever-growing production—its population—is also growing. The total population on 1 March 1955 was an estimated 15,432,000, up 287,000 from the previous 1 June. This may look small beside the increases registered in the U.S., which are almost 10 times greater, but the rate of increase in Canada—about 2½%—is greater than that in the U.S., which is less than 2%.

Canada's population is a modern population, buying the products turned out by an industrial society. Contrary to the impression in some quarters (though less and less common), the Dominion is not inhabited primarily by Indians and Eskimos. According to the 1951 census, there were 155,874 Indians and only 9,493 Eskimos.

THESE FACTORS HIGHLIGHT CANADA'S BOOM

1 CAPITAL SPENDING, an important indicator of economic trends, is on the increase in Canada. Estimate for the first six months of 1955 indicate this kind of spending will be 8% above same period last year

2 NATURAL RESOURCES, the fuel for Canada's boom, are just beginning to be exploited. St. Lawrence Seaway was begun last year. Also, shipments of iron ore from Labrador wilderness have gotten under way

3 DESPITE RECESSION IN 1953-54, consumer expenditures on goods and services did not flag. Now, gross national product figures are on the rise again. Like U.S., farming represents soft spot in economy

4 PRODUCTS FOR HOME showed up among biggest rises in retail sales during past decade and a half. Appliance, radio-tv stores and lumber, building material dealers had sales increases above 700%

5 WAGE EARNERS have been getting more money while the price index has remained relatively stable during past three years, showing a rise in real income among the Dominion's five-million-plus workers

Q. Are Canadians buying more goods now than last year?

A. Though Canada's gross national product declined from $24,449 million in 1953 to $24,041 million in 1954, personal expenditures on consumer goods and services did not lag. As a matter of fact they increased. Part of the increase was due to a slight jump in the price level but even in terms of constant dollars there was an obvious increase in expenditures.

Actually Canada's recession was non-existent outside of the farm picture, which, as in the U.S., has not been as bright as the rest of the economy. According to J. A. Calder, president of the Canadian Manufacturers' Association, the decline in physical output (primarily in farm production) in the nine months from mid-1953 was not as great as in the U.S. In addition, he said, consumer goods and services increased relatively more in Canada than for its southern neighbor.

The upturn in Canada began after mid-1954 and was particularly prominent in last year's fourth quarter. The gross national product for that quarter (excluding net income of farm operators) was higher than the peak third quarter of 1953.

Q. What kinds of products have Canadians been buying most?

A. Between 1939 and 1954 all retail sales increased 389%. Among the leading retail groups two stand out in registering sales increases during that period. Appliance and radio and tv set dealers showed increases of 789% while lumber and building material dealers boasted a hike of 714%, illustrating that the Canadian's heart is in his home and that he is making it a better place in which to live.

With his increasing wealth, however, the Canadian is eating out a lot more. Between 1939 and 1954 restaurant bus-

(*Please turn to page* 116)

OIL WELLS in farm belt dramatize riches of Canada in both industry and agriculture



AVALANCHE-resistant pylons carry power for famed aluminum smelter at Kitimat



HIKE OF 240% in industrial production at Sarnia, Ont., means more new homes



Photos courtesy Canadian Consulate General, New York

2 Canadian radio: daytime is hot

Saturation buying, move from network to spot mark adjustment to video

Canadian radio covers Canada's vast distances like a blanket, evokes the loyalty of its listeners, effectively advertises the goods of its sponsors. It is meeting the competition of tv with methods similar to those used in the U.S. That's the over-all picture. Here are the details in question-and-answer style on the latest trends.

Q. How much has Canadian radio grown in the past year?

A. There are now 176 commercial stations in Canada, nine more than last year at this time. Of the total 155 are private and 21 are government-owned and operated by the Canadian Broadcasting Corporation. The new stations are all privately operated.

There have been no recent tabulations of the number of radio homes but based on last year's figures. SPONSOR estimates the number to be about 3,850,000. This is a projection of radio homes counted last year by the Bureau of Broadcast Measurement, the agency-advertiser-broadcaster supported measurement agency. BBM measures radio station circulation as well as radio homes on even-numbered years and the count as of 1 January 1954 was 96.4% of 3,866,000 households or 3,727,000 radio homes. Since the population is increasing at the rate of 2½% a year, the number of households at present is assumed to be about four million. (The Dominion Bureau of Statistics estimated the number of radio household in all of Canada last September at 3,598,000.)

Q. How many places to listen are there in Canada?

A. The DBS last September estimat- there were about five million home radio sets in Canada plus about 850,000 auto radios (or 1.6 radio sets per household). Including radios in public places, DBS put the total figure at more than six million sets.

Since the DBS calculation more than 400,000 new radio sets have been purchased of which about a third are in

Daytime web shows now get bigger audiences than nighttime. Soap operas are popular but so is U.S.-originated "Breakfast Club" (top photo). French-Canadians also like soapers. "Maria Chapdelaine" (bottom photo) is on French network during the day





Stations are pinpointing shows to specific audiences. Kid show sponsored by Robin Hood flour on CHUB, Nanaimo, B. C., features bicycle prizes (top photo). Cooking show sponsored by Swift on CKOV, Kelowna, B. C., pulls 3,500 women to arena (bottom photo)





autos. There are no figures on how many of these sets represent replacements and how many represent new places to listen but a safe guess would be that about half are new places to listen. Thus, there are about 6,250,000 places to listen to Canadian radio.

Q. Where in the home are these new radios going?

A. Canada has had no studies like those in the U.S. which pin down specifically how many radios are going into bedrooms, dens, kitchens and so forth. But just as was apparent to the naked eye that tv in the U.S. was dispersing home radios all over the house, so this trend is apparent in Canada today.

The one million or so auto radios As for sets in the home, a look at the types now being sold is a tipoff as to where they are going. RETMA of Canada reports that during the first six months of this year 145,143 non-auto radios were sold by manufacturers. Of these more than 46,000 are standard am receivers selling for under $30. Another 35,000 fell in the $30-$50 price range. Only 4,205 were for sale at more than $50.

In addition, there were 18,315 clock sets, which usually go into the bedroom. There were more than 20,000 battery radios which usually go all over the map. About 5,600 were multiband radios, 2,600 of which were for sale at less than $65.

The remainder of the 145,000 sets are accounted for by radio-record player combinations, which is the only RETMA category including the console-type radios which could end up in the living room and which could be in competition with tv. There were 14,795 sets sold in this category, of which 3,251 were table or portable models. The remainder were console-type radios.

It is apparent, therefore, that the auto radios, the small radios, the portable radios—which make up about 90% of all radios now sold in Canada—are either not in competition with tv or can be easily removed from competition with tv. It must be remembered, too, that most Canadian homes are non-tv homes at present so that probably many of the radios bought have no tv competition to speak of in the first place.

(*Please turn to page* 121)



BEN AND ED DUECK OF DUECK ON BROADWAY START "PARTNERS IN PROFIT" DRIVE

5 STATIONS SELL 500 AUTOS

They teamed up, coordinated copy and promotion, helped push $1.25 million in car sales for one Vancouver area dealer

A tremendous selling and merchandising campaign, in which five Vancouver area radio stations participated as a team, resulted in new car sales of $1.25 million during four weeks this spring for one auto dealer. This represented 500 cars or triple the normal sales volume. Total ad cost: $16,000.

The advertiser, Dueck on Broadway, said to be Canada's largest auto dealer, bought 880 announcements on CJOR, CKWX and C-FUN, Vancouver; CKLG, North Vancouver, and CKNW, New Westminster. An identical schedule, 30 15-second announcements and 146 one-minute announcements, was used on all outlets. The stations worked together coordinating copy ideas and attention-getters.

Key gimmick in the campaign, which moved 500 Chevrolets, Oldsmobiles and Cadillacs, was Dueck's "Partners in Profit Program." Each new car buyer received at least 10 certificates worth $4.50 each. The certificates entitled the buyer to additional dividends, depending on how many cars were sold. At the campaign's end each certificate was worth $8.25. Nearly $50,000 in cash was distributed to car buyers.

In addition to the new cars sold, a reported $500,000 in used cars were moved. Hundreds of other prospects were in Dueck's files due to the weight of the saturation drive. The $16,000 in ad money was divided between radio and newspapers with radio getting 55%. The drive began with teasers on 15 May, ended 13 June.

★ ★ ★

(A complete story will appear in a forthcoming issue.)

3 Canadian tv: 50% saturati

Time hard to find but government's one-station-per-market p







Q. What are the dimensions of tv in Canada?

A. Last season was Canada's first big tv year as 14 additional stations came on the air, making a total of 27 at present. Another seven stations have been approved, all but two of which will be on the air by the end of the year. Licenses for two more stations have been recommended by the Canadian Broadcasting Corp. Their owners await final approval by the Department of Transport, but CBC recommendations are almost invariably approved.

As of the end of last May, according to the CBC, 36% of all Canadian homes were tv-equipped or a total of about 1,350,000 homes. However, the pace of tv set sales has been increasing steadily since 1953 and, if this faster pace continues, a conservative estimate of additional tv homes by the end of the year would be about 550,000, making total tv saturation about 50%.

CBC figures also showed that at the end of May 75% of all Canadian homes were within range of at least one tv signal while 49% of those within range had tv sets. The phrase "at least one tv signal" is used advisedly since, with two exceptions, there is a government policy at present of permitting only one station per market. (The two exceptions are Montreal and Ottawa, where the CBC operates French as well as English stations.) This has made it difficult to find commercial time on Canadian video.

One-third of time devoted to Canadian produced shows on CBC's tv network are sponsored, one of them being the weekly "Frigidaire Entertains" (see top photo)

U.S. produced programing on Canada's tv network takes up almost half of all time. "Our Miss Brooks" is sponsored by General Foods in Canada as well as U.S.

Coast-to-coast live web is set for 1958. Until then shows like "Burns Chuckwagon" from Vancouver must be shown in eastern and midwestern markets via kine

year's end

le on last legs



27 tv stations are on air, five more will be on soon, including CJON-TV, St. John's, Nfld. Photo shows CJON-TV wavestack tower being readied

Q. What's behind this single-station policy?

A. This policy was instituted by the government on the theory that, if there was no such prohibition, there would be a rush on by broadcasters to get into the big markets while the smaller and less profitable markets would be ignored. The government felt that, taking Canada's vast distances into consideration a single station policy would provide national tv service sooner than a *laissez faire* policy.

In carrying out this policy, the government set aside for itself six top markets in Canada. In order of population they are Montreal, Toronto, Vancouver, Winnipeg, Ottawa and Halifax. Except for the last-named area, they are the largest markets in Canada. The other markets were left to private enterprise. Thus, including the two French stations, CBC has eight video outlets now operating, while private broadcasters have 19 now on the air with another nine either approved or recommended.

Q. Will this single-market policy be junked, thus opening more time to advertisers?

A. The government's claim that private broadcasting would not provide national service as quickly as under the present policy has been denied by broadcasters, who also point out that Canadians are being deprived of a choice in their programing (aside from border areas).

The single-station policy had never been considered as a permanent affair, of course, but until recently there was little inkling as to when it would be revoked. Early this month, however, the government disclosed that a Royal Commission to study radio and tv in Canada will be set up soon. The single-station policy will undoubtedly be one of the subjects probed by the commission.

A hint of which way the wind is blowing came from a House of Commons committee which declared two months ago that while the single-station policy "has proved to be a desirable one . . . its application involves certain technical and other difficulties which would warrant further study of the question."

Q. Aside from the single-station policy, would a Royal Commission study of broadcasting go into other areas affecting air advertising?

A. Two other hot subjects are expected to be studied by the Royal Commission. One is that of an independent regulatory board for broadcasting. The Canadian Association of Radio and Television Broadcasters has been urging this for some time. In the words of CARTB's sales director Charles Fenton, private stations face a situation whereby CBC is "judge, jury, policeman, competitor, prosecutor, hangman, all in one." The CARTB would continue CBC as a national broadcast and programing service, but would not permit it to regulate the stations it competes with. The idea of a regulatory body was recently rejected by a Commons Committee and the Administration is opposed to it.

The other issue is the money being spent on tv by CBC. Though CBC now has a monopoly in six rich markets and sells time to advertisers, it spends more than it takes in, one reason being that only a limited amount of time is commercially sponsored. This makes it even harder to find time on Canadian tv than it would otherwise be.

Q. Why is commercial time limited on tv?

A. The government-owned CBC, which controls network tv programming (and network radio programing as well) plus eight tv outlets is not primarily interested in making money but in providing what it considers to be a national programing service. Canadian-oriented and with something in it for everybody. As a result these factors discourage sponsorship:

1. The CBC wants to encourage Canadian talent as a matter of policy. Some Canadian-produced shows get good audiences but quite a number do not. At the same time it sets limits on the amount of U.S. programing, which is quite popular in Canada.

2. The CBC programs to all kinds of audiences, some of which, of course, are bound to get small ratings.

3. The CBC has a hard-to-describe but nevertheless effective policy against "too much" commercialism on the air.

Q. Has there been any evidence of a change in CBC policy toward commercial sponsorship?

A. CBC has been more liberal toward sponsorship on tv than it was on radio. Even in 1953, when tv had just gotten under way in Canada, only about 20% of network radio programs were sponsored. However, according to a study of last season's CBC tv network schedules, more than half of the

(*Please turn to page* 119)

U.S. station competition in border areas is met by local-slanted shows. Privately-owned station CHCH-TV in Hamilton, telecasts Canada's national sport, lacrosse



4 Canadian radio facts

Charts cover multi-set homes, auto radios, other key facts

Figures on this page are latest government data on radio in Canada but it has grown since last fall. Auto radio sales are running at twice the rate of last year and during the first six months of this year total radio set sales by manufacturers came to 217,121, of which 145,143 sets were for the home. SPONSOR's estimate of current radio homes is 3,850,000, a projection of the 1 January 1954 radio homes figure of the Bureau of Broadcast Measurement.

HOW MULTI-SET RADIO HOMES VARY BY PROVINCES

	HOMES WITH ONE RADIO NO. (000)	%	TWO RADIOS NO. (000)	%	THREE RADIOS NO. (000)	%	OVER THREE NO. (000)	%
CANADA	2,602	**(72)**	758	**(21)**	173	**(5)**	65	**(2)**
Newfoundland	65	**(89)**	7	**(10)**	1	**(1)**	----	
Prince Edward Island	20	**(91)**	2	**(9)**	----		----	
Nova Scotia	107	**(73)**	30	**(20)**	7	**(5)**	3	**(2)**
New Brunswick	89	**(80)**	17	**(15)**	4	**(4)**	1	**(1)**
Quebec	737	**(79)**	155	**(17)**	27	**(3)**	9	**(1)**
Ontario	828	**(65)**	318	**(25)**	86	**(7)**	35	**(3)**
Manitoba	144	**(68)**	52	**(24)**	12	**(6)**	4	**(2)**
Saskatchewan	175	**(80)**	36	**(16)**	6	**(3)**	1	**(1)**
Alberta	200	**(73)**	58	**(21)**	11	**(4)**	5	**(2)**
British Columbia	237	**(68)**	83	**(24)**	19	**(6)**	7	**(2)**

SOURCE: Dominion Bureau of Statistics, September 1954

HOW HOMES HAVING CARS AND CAR RADIOS VARY BY PROVINCES

	TOTAL WITH AUTO (000)	WITH RADIO (000)	WITHOUT RADIO (000)
CANADA	2,044	**804**[1]	1,240
Newfoundland	16	**5**	11
Prince Edward Island	9	**2**	7
Nova Scotia	74	**24**	50
New Brunswick	45	**16**	29
Quebec	357	**154**	203
Ontario	885	**329**	556
Manitoba	126	**48**	78
Saskatchewan	146	**63**	83
Alberta	172	**82**	90
British Columbia	214	**81**	133

[1]Including 115,000 automobile households with 2 or more automobiles where at least one automobile is radio-equipped.

SOURCE: D.B.S., September 1954

PERCENT HOMES HAVING RADIOS IS NEAR SATURATION LEVEL IN CANADA

	NO. (000)	PERCENT
CANADA	3,598	**96**
Newfoundland	73	**91**
Prince Edward Island	22	**92**
Nova Scotia	147	**96**
New Brunswick	111	**94**
Quebec	928	**97**
Ontario	1,267	**97**
Manitoba	212	**95**
Saskatchewan	218	**96**
Alberta	274	**97**
British Columbia	346	**96**

SOURCE: D.B.S., September 1954



Here are the facts:

1 Since the inception of Canadian TV in September 1952, Canada has experienced proportionately the fastest growth of population coverage by TV of any country in the world. Today, the CBC Television Network, including CBC-owned stations and privately-owned affiliates, serves 1,500,000 television homes in 25 major market areas from coast to coast.

2 Additional stations will soon be on the air . . . in St. John's, Newfoundland (CJON-TV) and Barrie, Ontario (CKVR-TV). New stations are scheduled for operation later in the year in Jonquieres, P.Q., Sherbrooke, P.Q., Charlottetown, P.E.I., Wingham, Ontario, and Lethbridge, Alberta.

3 75% of the Canadian population is now within the service range of television stations . . . and of this number, 50% have television sets.

4 More live television programs are now produced in Canada than in any country other than the United States.

5 Canada is second in the world in the number of TV stations, and second in the proportion of the public who watch television.

Stations of the CBC Television Network

Atlantic Region:

CJON-TV	St. John's Nfld.
CBHT	Halifax, N.S.
CJCB-TV	Sydney, N.S.
CKCW-TV	Moncton, N.B.
CHSJ-TV	Saint John, N.B.

Mid-Eastern Region:

CBLT	Toronto, Ont.
CHEX-TV	Peterborough, Ont.
CKWS-TV	Kingston, Ont.
CBOT	Ottawa, Ont.
CBMT	Montreal, P.Q.
CHCH-TV	Hamilton, Ont.
CKCO-TV	Kitchener, Ont.
CFPL-TV	London, Ont.
CKLW-TV	Windsor, Ont.
CKVR-TV	Barrie, Ont.
CKSO-TV	Sudbury, Ont.
CJIC-TV	Sault Ste. Marie, Ont.
CFPA-TV	Port Arthur, Ont.

Prairie Region:

CBWT	Winnipeg, Man.
CKX-TV	Brandon, Man.
CKCK-TV	Regina, Sask.
CFQC-TV	Saskatoon, Sask.
CHCT-TV	Calgary, Alta.
CFRN-TV	Edmonton, Alta.

Pacific Region:

CBUT	Vancouver, B.C.

Quebec Region: (French)

CBFT	Montreal, P.Q.
CBOFT	Ottawa, Ont.
CFCM-TV	Quebec, P.Q.
CJBR-TV	Rimouski, P.Q.

The CBC welcomes the opportunity to work closely with advertising agencies and their clients and to cooperate with them to the fullest possible extent in the effective use of Canadian network television, and in the creation and production of Canadian talent programs, both French and English.

CANADIAN BROADCASTING CORPORATION

Commercial Dirision

354 Jarvis Street, Toronto 5, Ontario—1425 Dorchester St., W., Montreal, P.Q.

5 Canadian television facts

Set sales by areas and latest data on video outlets shown

While Canada had 36% tv set satnration by last May figures at right show nearly all of this was concentrated in two provinces, Qnebec and Ontario, which contained in May all but about 270,000 sets. However, 14 stations came on the air last season and new set sales are expected to set a fast pace in areas other than Central Canada. More than 75% of Canada's homes are covered by tv signals and by now more than 50% of the homes in tv areas have tv sets. A coast-to-coast microwave relay network is planned and is expected to be completed sometime in 1958. It will be 3,800 miles long.

SET SALES VARY BY AREAS

AREA	NUMBER OF SETS SOLD
NOVA SCOTIA	25,667
NEW BRUNSWICK	25,801
NEWFOUNDLAND	583
QUEBEC PROVINCE	413,055
TORONTO AREA	316,511
HAMILTON-NIAGARA AREA	138,143
WINDSOR	96,113
OTTAWA AND EASTERN ONTARIO	87,165
REST OF ONTARIO	106,477
PRAIRIE PROVINCES	112,793
BRITISH COLUMBIA	105,661
TOTAL	**1,427,969**

SOURCE: RETMA of Canada, manufacturers' sales through May, 1955

27 STATIONS NOW ON AIR. 6 MORE EXPECTED BY END OF YEAR

City	Call letters	Ch. no.	Inter-connected	Class A 1-hr. rate	Date on air	U. S. Reps.	Can. Reps.
STATIONS ON AIR							
SYDNEY, N. S.	**CJCB-TV**	4	no	$230	**9 Oct '54**	Weed	All-Canada Tv
HALIFAX, N. S.	**CBHT**	3	no	$220	**20 Dec '54**	CBC	CBC
ST. JOHN, N. B.	**CHSJ-TV**	4	no	$240	**23 Mar '53**	Weed	All-Canada Tv
MONCTON, N. B.	**CKCW-TV**	2	no	$220	**3 Dec '54**	Canadian Stn Repst	All-Canada Tv
RIMOUSKI, QUE.	**CJBR-TV**	3	no	$200	**21 Nov '54**	Canadian Stn Repst	Horace N. Stovin
QUEBEC, QUE.	**CFCM-TV**	4	yes	$280	**17 July '54**	Weed	Jos. A. Hardy
MONTREAL, QUE.	**CBFT**	2	yes	$800	**6 Sept '52**	CBC	CBC
MONTREAL, QUE.	**CBMT**	6	yes	$600	**10 Jan '54**	CBC	CBC
OTTAWA, ONT.	**CBOT**	4	yes	$320	**2 June '53**	CBC	CBC
OTTAWA, ONT.	**CBOFT**	9	yes	$230	**2 June '53**	CBC	CBC
PETERBOROUGH, ONT.	**CHEX-TV**	12	yes	$220	**28 Mar '55**	Weed	All-Canada Tv
KINGSTON, ONT.	**CKWS-TV**	11	yes	$240	**9 Dec '54**	Weed	All-Canada Tv
TORONTO, ONT.	**CBLT**	9	yes	$950	**8 Sept '52**	CBC	CBC
HAMILTON, ONT.	**CHCH-TV**	11	yes	$400	**7 June '54**	Canadian Stn Repst	Horace N. Stovin
KITCHENER, ONT.	**CKCO-TV**	13	yes	$350	**1 Mar '54**	Weed	Jos. Hardy
LONDON, ONT.	**CFPL-TV**	10	yes	$370	**28 Nov '53**	Weed	All-Canada Tv
WINDSOR, ONT.	**CKLW-TV**	9	yes	$450	**16 Sept '54**	Canadian Stn Repst	All-Canada Tv
SUDBURY, ONT.	**CKSO-TV**	5	no	$200	**17 Oct '53**	Weed	All-Canada Tv
SAULT STE. MARIE, ONT.	**CJIC-TV**	2	no	$170	**28 Nov '54**	Weed	All-Canada Tv
PORT ARTHUR, ONT.	**CFPA-TV**	2	no	$170	**26 Sept '54**	Weed	All-Canada Tv
WINNIPEG, MAN.	**CBWT**	4	no	$320	**31 May '54**	CBC	CBC
BRANDON, MAN.	**CKX-TV**	5	no	$170	**28 Jan '55**	Weed	All-Canada Tv
SASKATOON, SASK.	**CFQC-TV**	8	no	$230	**5 Dec '54**	Canadian Stn Repst	Radio Reps
REGINA, SASK.	**CKCK-TV**	2	no	$235	**28 July '54**	Weed	All-Canada Tv
EDMONTON, ALTA.	**CFRN-TV**	3	no	$260	**17 Oct '54**	Canadian Stn Repst	Radio Reps
CALGARY, ALTA.	**CHCT-TV**	2	no	$250	**8 Oct '54**	Weed	All-Canada Tv
VANCOUVER, B. C.	**CBUT**	2	no	$400	**16 Dec '53**	CBC	CBC
STATIONS NOT YET ON AIR							
ST. JOHN'S, NFLD.	**CJON-TV**	2	no	$160	**15 Sept '55**	Weed	All-Canada Tv
CHARLOTTETOWN, P. E. I.	**CFCY-TV**	13			**May '56**	Weed	All-Canada Tv
JONQUIERE, QUE.	**CKRS-TV**	12			**Fall '55**		
SHERBROOKE, QUE.	**CHLT-TV**	7			**1 Oct '55**	Canadian Stn Reps	
WINGHAM, ONT.	**CKNX-TV**	8		$200	**1 Oct '55**	Canadian Stn Reps	All-Canada Tv
BARRIE, ONT.	**CKVR-TV**	3	yes	$220	**1 Sept '55**	Canadian Stn Reps	Paul Mulvihill & Co.
LETHBRIDGE, ALB.	**CJLH-TV**	7		$160	**Spring '56**	Weed	All-Canada Tv
NORTH BAY, ONT.*	**CKGN-TV**	10			**Dec '55**		
TIMMINS, ONT.*	**CFCL-TV**	6			**Fall '56**		Omer Renaud

†Branch of Adam J. Young.
*License recommended by CBC but no decision reached by the Department of Transport.

For 11 more pages on Canada see page 116 ►

WHAT EVERY ADVERTISER SHOULD KNOW ABOUT CANADA...



All-Canada provides the best . . . the most effective Radio-TV Advertising Service in Canada.

HERE'S WHY

- ✔ All-Canada represents 30 key radio stations—(a combined coverage of 5,112,070 radio homes).
- ✔ All-Canada represents 17 strategic Canadian television stations—(a combined coverage of 723,470 TV homes).
- ✔ All-Canada Programs distribute the finest packaged radio and television shows in Canada.
- ✔ All-Canada offers fast, authoritative coverage data and Canadian market information as a service to all clients.

CHWK	Chilliwack	CKBI	Prince Albert
CFJC	Kamloops	CKCK	Regina
CKOV	Kelowna	CKRC	Winnipeg
CKPG	Prince George	CJSH-FM	Hamilton
CJAT	Trail	CJCS	Stratford
CKWX	Vancouver	CKOC	Hamilton
CJVI	Victoria	CKSO	Sudbury
CFAC	Calgary	CFRB	Toronto
CJCA	Edmonton	CFPL	London
CFGP	Grande Prairie	CKLW	Windsor
CJOC	Lethbridge	CFCF	Montreal
CHAT	Medicine Hat	CHNS	Halifax
CFNB	Fredericton	CJLS	Yarmouth
CHSJ	Saint John	CJCB	Sydney
CFCY	Charlottetown	CJON	St. John's

CJON-TV	St. John's, Nfld.	CKLW-TV	Windsor
CJCB-TV	Sydney	CKNX-TV	Wingham
CHSJ-TV	Saint John	CKSO-TV	Sudbury
CFCY-TV	Charlottetown	CJIC-TV	Sault Ste. Marie
CKWS-TV	Kingston	CFPA-TV	Port Arthur
CHEX-TV	Peterborough	CKX-TV	Brandon
CHCH-TV	Hamilton	CKCK-TV	Regina
CFPL-TV	London	CHCT-TV	Calgary
		CJOC-TV	Lethbridge



ALL-CANADA TELEVISION

ALL-CANADA RADIO
FACILITIES LIMITED

VANCOUVER · CALGARY · WINNIPEG · MONTREAL · TORONTO

from the pages of the most popular book in the world...

Alexandre Dumas'

THE COUNT OF

Produced for quality by Edward Small, master showman, of Monte Cristo movies' fame.



"Timeless and boundless in its appeal"
Andre Maurois

intrigue!

suspense!

a tpa sales builder

MONTE CRISTO

starring

GEORGE DOLENZ

the coming idol of the TV screen

co-starring

FAITH DOMERGUE





This brand new half-hour TV series is for advertisers who want the very best!

If your product calls for an exciting, quality, dramatic program which appeals to every member of the family—"The Count of Monte Cristo" is the treasure you are seeking.

For higher sales through quality programs

Television Programs of America, Inc.

477 MADISON AVENUE, NEW YORK • PLAZA 5-2100

CLEANING

SPONSOR: 7 Hour Cleaning & Laundering — AGENCY: Direct

CAPSULE CASE HISTORY: *This laundering service offered to launder two shirts and clean and press a suit if a single button were lost. This "missing button" gimmick was advertised exclusively on WFBL. Four announcements a day were to run six days a week for a month. After three weeks and two days the cleaning store had to halt their campaign as the volume of business exceeded their capacity. The monthly cost:* $450. *Another shirt finishing unit is on order which will enable them to handle the additional business.*

WFBL, Syracuse — PROGRAM: Announcements



CARS

SPONSOR: Pinney & Topliff — AGENCY: Direct

CAPSULE CASE HISTORY: *A local Dodge-Plymouth dealer, Pinney & Topliff, had an overstock of used cars. The firm bought a three-day package on KXO: one hour and* 15 *minutes on Thursday and Friday, broken up into five programs, and five hours on Saturday. The dealer himself, his sales manager and salesmen, were on the air in a direct broadcast from the lot, but most of the time was devoted to music. Fourteen used cars were sold over the three-day period; usually three or four are sold. The total sales amounted to* $18,600. *Total cost of the radio advertising:* $210.

KXO, El Centro, Calif. — PROGRAM: Direct broadcast

PLANTS

SPONSOR: Cedar Ave Nursery — AGENCY: Direct

CAPSULE CASE HISTORY: *The Cedar Avenue Nursery bought a five-day schedule, but had to suspend announcements after three days to replenish stock. It took* 25 *10-second announcements over KBIF to produce what owner Joe De Lecce describes as "without a doubt the most successful advertising campaign I have ever had. From this advertising I have had the best run of business experienced since I have had my nursery." The three-day campaign cost* $30.

KBIF, Fresno — PROGRAM: Announcements

CRUISES

SPONSOR: Geyelin, Inc. — AGENCY: Ecoff & James, Phi

CAPSULE CASE HISTORY: *The client believed t tourist and travel section of the Sunday papers was t accepted medium for selling ocean cruises. With co siderable skepticism he agreed to a campaign of s announcements a week on WCAU. The client's proble was to round up* 2,000 *passengers for five Bermu cruises sailing late in the summer season. Within t weeks* 1,000 *inquiries were received as a result of t advertising. They were amazed by their radio advertisi results. The cost:* $300 *per week.*

WCAU, Phila. — PROGRAM: Announceme

CONTRIBUTIONS

SPONSOR: Chamber of Commerce — AGENCY: Dir

CAPSULE CASE HISTORY: *In the spring the Fairmo Chamber of Commerce needed* $800 *to send the hi school band to the state Basketball Tournament.* Noon News (12:15-12:30) *KSUM asked listeners phone their contributions into the radio station. Befo the newscast was over* $917 *had been pledged. Anoth* $350 *came in within an hour. A total of* $1,297 *w pledged and the high school band got to the tourname in fine style.*

KSUM, Fairmont, Minn. — PROGRAM: *Noon Ne*

DRESSES

SPONSOR: Oslind's Shoppes — AGENCY: Dir

CAPSULE CASE HISTORY: *Oslind's Shoppes plann a sale with CFCF promotion manager T. M. Abra to move* 2,000 *dresses. Announcements went on air at various hours for six days. After two days th had to reorder another* 1,000 *dresses. Three complete s outs in five days made it necessary to stop the radio p motion, as no more of the dresses were available. In s eral of the announcements "Oslind's girl Sylvia" w mentioned as the station's contact at the store. Thousa of customers in the shops asked to meet "Oslind's g Sylvia." Each announcement cost* $21.00.

CFCF, Montreal — PROGRAM: Announceme

TOBACCO PLANTS

SPONSOR: Frozen Food Service — AGENCY: Dir

CAPSULE CASE HISTORY: *Within* 50 *minutes af the first announcement on WDVA,* 244,000 *tobacco pla had been sold by the Frozen Food Service. Orders f* 210,000 *more had been taken. On the next day* 236,0 *tobacco plants were sold. Five announcements were us during the two days—four before* 6:00 *a.m. on t* Virginia-Carolina Farm Hour *and the fifth at* 1:30 *p. on the* Clyde Moody Show, *a hillbilly feature. The to cost:* $16.75.

WDVA, Danville, Va. — PROGRAM: Announceme

For 3 Solid MONTHS Now...

LOCAL BUSINESS Hits NEW HIGH on KRNT, DES MOINES!

Yes — for three straight months, local business has hit a new all-time high in dollar volume and in number of accounts on KRNT, Des Moines. Repeating — the biggest local weekly billings in the history of this very successful station, regardless of year or season, have been racked up in the last three months. Much of this gain was made in nighttime sales, with 66 shrewd advertisers buying nighttime radio on KRNT.

KRNT has proved that it can sell anything from aspirin to swimming pools . . . from diamonds to cake mix. No wonder! This is the station with the fabulous personalities that sell for you . . . the station that's the Hooper and Pulse leader in Des Moines — morning, afternoon and evening.

If you're not selling like you know you should in Iowa, take a tip from the many KRNT sponsors who must have cash register results the very next day . . . put your chips on KRNT-CBS, the BASIC BUY in Iowa.



KATZ HAS THE FACTS ON HOW YOU, TOO, CAN GET THE "LOCAL SELL"!

round-up

WNAO-TV cameras help locate escaped mental patient

Viewers of WNAO-TV's *Summer Scene* witnessed an unexpected real-life drama recently. The Raleigh station's show is normally telecast in a spontaneous manner from the edge of the Pullen Park swimming pool in that city. Because it was raining, the camera was kept in the studio looking out onto the highway in front of the station, U.S. No. 1.

The cameras picked up a man crossing the highway and climbing the embankment on the other side. He looked strange to the station personnel, but familiar to viewers at the Dix Hill State Hospital. Soon after the "new tv star" vanished into a clump of bushes, a patrol car from the mental institution arrived "on-camera." The traditional "men in the white suits" stepped out to pick up the patient who had wandered from the hospital. All of the action had been picked up by the *Summer Scene* cameras.

WNAO-TV General Manager John H. Bone commented, "This was another example of a tv viewer rushing to the spot to pick up just what he was looking for, minutes after he'd seen it on television." ★ ★ ★

Westinghouse brochure invites comments of admen

"How would you have done them?" is the theme of the brochure Westinghouse is sending to 4,000 admen throughout the United States.

The brochure contains reprints of what WBC considers its best ads of the past 15 months. Each of the 13 double-spreads is accompanied by a short statement of WBC's particular problem and the reasons for attacking it the way they did.

David E. Partridge, WBC national advertising and sales promotion manager, explains the purpose of the brochure as an attempt to show how WBC solved the problem of dramatizing a number of different phases of their operations. "To the outsider an advertising campaign may seem like a lot of unrelated fireworks. But advertising people know that an ad campaign needs unity that adds up to something."

The ads included have appeared in the principal broadcasting and advertising trade publications, in general business magazines and in a number of general publications. In addition to admen, the brochure is going to college teachers of journalism and advertising. ★ ★ ★

KBIG using mobile studio for regular, remote shows

There seems to be a trend toward the use of the miniature German Volkswagen bus for conversion into mobile studios by radio stations. Latest one in service is used by KBIG, Avalon, Calif. (Catalina Island). The studio is equipped with the latest turntables and other disk jockey equipment. The d.j.'s drive to various sites in Southern California from which they proceed to broadcast their regular shows.

(Last issue, 8 August, there was another station reported to have designed a similar rig. It is used to stir up local interest in the music shows as well as enable the station to have good coverage of local events. The station reported then was WPDQ, Jacksonville, Fla.)

In the photo below, KBIG's mobile studio is in the Los Angeles Pan-Pacific Auditorium, while disk jockey Carl Bailey (6'10") conducts his *Catalina Bandstand* show. ★ ★ ★



KBIG uses Volkswagen bus as mobile studio

Department store, radio promotion stops traffic

WAPL, Appleton, Wis., combined a drawing contest with a department store promotion and stopped traffic on Appleton's busiest corner.

The contest, in which listeners were to sketch what they thought a new disk jockey would look like, brought in close to 1,000 entries. Some were so good WAPL felt they ought to be on display in a prominent downtown location. William H. Pifer, manager of the H. C. Prange Company, Appleton's leading department store, agreed to the "Smiley Riley" window display, tying the contest in with children's and teenage clothes.

WAPL broadcast the event, called attention to the window display, ran a short commercial describing the merchandise. ★ ★ ★

Briefly . . .

Not to be frustrated by time and space, KGUL-TV arranged a helicopter tour of their facilities when stockholder Jimmy Stewart and his wife Gloria visited the station.

The Stewarts had but two hours to cover the station's Galveston and Houston studios, some 50 miles apart. President Paul Taft arranged for Stewart to fly from the Houston studios atop the Prudential Insurance Building past the transmitter to the main studios in Galveston.

Stewart proclaimed the whirlwind tour an enjoyable way to see the growth and expansion of the entire Galveston-Houston area, as well as the station.

* * *

More than one-fourth the population of Fort Lauderdale, Fla. (17,221 people), helped celebrate the opening of a bank thanks to a WGBS-TV promotion.

The bank bought 21 announcements spread over six days hailing the opening and promising those attending the opportunity to see themselves on television. A closed-circuit telecast was set up in the lobby. The turnout was so large the bank ran out of soft drinks shortly after opening. Nearby business was also affected. Two local thea-

(*Please turn to page* 71)

2nd BIG YEAR...

Now in Production!

RATINGS LIKE THESE BRING QUICK RENEWAL!

•30.2 In CINCINNATI

Beats My Favorite Husband, Our Miss Brooks, Godfrey and Friends, Fireside Theatre, This Is Your Life, Burns and Allen.

ARB—September, 1954

•26.5 In HOUSTON

Beats What's My Line, Jack Benny, Our Miss Brooks, Jackie Gleason, Toast of the Town (Ed Sullivan), Godfrey and Friends.

Telepulse—May, 1954

•35.8 In SAN ANTONIO

Beats Jackie Gleason, Jack Benny, Fireside Theatre, Burns and Allen, Godfrey and Friends, Toast of the Town (Ed Sullivan).

Telepulse—May, 1954

•29.8 In DETROIT

Beats Robert Montgomery Presents, Kroft TV Theatre, Our Miss Brooks, Groucho Marx, Pabst Blue Ribbon Bouts, Two for The Money (Herb Shriner).

ARB—August, 1954

•59.8 In RICHMOND

Beats Dragnet, George Gobel, Fireside Theatre, Bob Hope, This Is Your Life.

Telepulse—December, 1954

•27.0 In MINNEAPOLIS-ST. PAUL

Beats Godfrey's Talent Scouts, Our Miss Brooks, Groucho Marx, What's My Line, This Is Your Life, Two For The Money (Herb Shriner).

Telepulse—August, 1954

•30.6 In BALTIMORE

Beats Robert Montgomery Presents, Groucho Marx, Toast of the Town (Ed Sullivan), Ford Theatre, Burns and Allen, Kroft TV Theatre.

ARB—July, 1954

78 thrilling half-hour episodes *Now Available!*

"Mr. DISTRICT ATTORNEY"

THE BEHIND-THE-SCENES DRAMA OF OUR LAW ENFORCERS IN ACTION!

Champion of the people!

Starring Hollywood's Dynamic

DAVID BRIAN

Technical supervision thru the cooperation of the Los Angeles law enforcement agencies.

HURRY! Here are some of the markets already renewed!

Wilkes-Borre
South Bend
St. Louis
Binghamton
Grond Rapids
Erie
Johnstown
New York City
Lonsing
Memphis
Buffolo
Philadelphio
Los Angeles
Chicago
Detroit
Cleveland
Son Froncisco
Boltimore
Woshington, D. C.
Cincinnoti
Minneopolis
Konsos City
Dallas
Houston
Seattle
San Antonio
Toledo
Huntington
New Hoven
Louisville
New Orleons
Denver
Wheeling
Dayton
Atlanta
Columbus
Oklahoma City
Des Moines
Milwaukee



Let us show you how the ZIV Sales Plan can put "Mr. District Attorney" to work for you. Write, phone or wire TODAY!



ZIV Television

Hollywood CINCINNATI New York

ZIV-TV

Proudly Presents the

BIG NEW IDEA

IN TV Programming!

COMBINING ALL THE ELEMENTS THAT BUILD HIGH RATINGS

PLUS!



LIFT PAGE HERE

BOLD! VIVID! IMAGINATIVE!

SCIENCE FICTION THEATRE

AMAZING BECAUSE IT'S SCIENCE! COMPELLING BECAUSE IT'S FICTION!

A WEEKLY SERIES OF DRAMATIC HALF-HOUR STORIES! GEARED TO TODAY'S ATOMIC AGE!

Out of scientific truth comes **STIRRING TV DRAMA** . . . thrill-packed with romance, adventure, suspense!

A fresh new approach . . . so different and so sensational you'll win **NEW VIEWERS** week after week!

Wire, phone or write today for an audition of TV'S HOTTEST NEW SHOW!



D OF TV SHOWMANSHIP!

Every story based on scientific facts dramatically demonstrated by your host TRUMAN BRADLEY, famed network news commentator and Hollywood personality.

Television

ROUND-UP

(*Continued from page* 66)

tres showing mediocre films played to standing room only and restaurants were jammed to capacity.

* * *

American Stores Company, one of the nation's largest retail food chains, which has been sponsoring programs on WCAU, Philadelphia for 25 years, recently bought the 7:05 to 7:10 a.m. news. This means that American Stores has tripled its schedule within the last two years from five to 75 programs a week.

* * *

WTAM, Cleveland, has a captive audience 369 miles away from their studio in the Federal Penitentiary at Terre Haute. The acting warden of the 1,300-inmate prison wrote to the station asking for a program schedule. WTAM sent the schedule with no puns about "hard cell" commercials, or "the unseen audience."

* * *

When KTVX, Muskogee, Okla., assembled its fleet of rolling stock used in the coverage of news in the Oklahoma area, it included 15 motor vehicles plus two planes. In the motorized section are two news cars, five engineering vehicles, two sales cars, a promotion station wagon, a "remote" truck, two prop trucks, an administration car, and a jeep-hauled circus-type bandwagon with a calliope. The two Navion planes are used for emergency news coverage and special events.



KTVX uses planes, cars to cover area news

* * *

WAVE-TV, Louisville, celebrated the first anniversary of their live amateur boxing program last month.

Tomorrow's Champions is telecast each Friday from 6:00-6:30 p.m. Safety Director of Louisville, W. George Matton, congratulated the station on the amateur boxing series. It provides youngsters with a wholesome outlet for their high spirited energies, he said.

(*Please turn to page* 107)



Experience makes a world of difference when it comes to quality TV production. On the air since 1948, WBEN-TV is — by far — Buffalo's oldest TV outlet, with television know-how that has been seven long years in the making.

Nearly every man on the WBEN-TV staff has been with this pioneer station since it's early beginning. These skilled veterans work in two fully equipped studios that permit staging with unhurried care.

The fact is, WBEN-TV means Q-U-A-L-I-T-Y. And in a field where quality is crucial, here's good news: *There's no need to settle for anything less when quality production by* WBEN-TV *costs no more.*

in Buffalo-TV dollars count for more on channel 4

WBEN-TV DELIVERS

Western New York is the second richest market in America's richest State. And — WBEN-TV delivers this market as does no other television station.

CBS NETWORK

WBEN-TV

BUFFALO, N. Y.

WBEN-TV Representative

Harrington, Righter and Parsons, Inc., New York, Chicago, San Francisco



film shows recently made available for syndication

New or first-tv-run programs released, or shown in pilot form, since 1 Jan., 1955

ADVENTURE

Show name	Syndicator	Producer	Length	No. in series
Adventures of Long John Silver	CBS TV Film	Joe Kaufman	30 min.	26
Adventures of Robin Hood*	Official	Sapphire Films	30 min	In production
Adventures of Scarlet Pimpernel	Official	Towers of London	30 min	In production
Captain Gallant	TPA	Frantel	30 min	39
Count of Monte Cristo	TPA	Ed Small	30 min.	In production
Crunch & Des	NBC Film Div.	Bermuda Prod.	30 min.	In production
I Spy	Guild	Guild	30 min.	In production
Jungle Jim	Screen Gems	Screen Gems	30 min	1 (pilot)
New Adventures of China Smith	NTA	Bernard Tabakin	30 min.	26
Passport to Danger	ABC Film Synd.	Hal Roach, Jr.	30 min.	39
Rin Tin Tin*	Screen Gems	Screen Gems	30 min	39
Sheena, Queen of the Jungle	ABC Film Synd.	Sharpe-Nassour	30 min.	26
Soldiers of Fortune**	MCA-TV	Revue	30 min	In production
Tales of the Foreign Legion	CBS TV Film	Tony Bartley	30 min.	1 (pilot)
Tropic Hazard	Sterling	Sterling	15 min.	In production

*Available in markets not currently bought by network advertiser.

**Sponsored by 7-Up in 120 markets, but many are open on alternate-week basis.

COMEDY

The Goldbergs	Guild	Guild	30 min.	In production
Great Gildersleeve	NBC Film Div.	NBC TV	30 min	1 (pilot)
Little Rascals ("Our Gang")	Interstate	Roach	10 min.	22—1 reel
			20 min.	70—2 reel
Looney Tunes	Guild	Warner's	15 min. to one hour	Library

DOCUMENTARY

Key to the City	Hollywood Tv Prod.	Hollywood Tv Prod.	15 min.	7
Living Past	Film Classics	Film Classics	15 min.	7
Mr. President	Stuart Reynolds	Stuart Reynolds	30 min.	3
Science in Action	TPA	Calif. Academy of Sciences	30 min.	52
Uncommon Valor	General Teleradio	General Teleradio	30 min.	26

DRAMA, GENERAL

Dr. Hudson's Secret Journal	MCA TV	Morgan & Solow	30 min.	In production
Celebrity Playhouse*	Screen Gems	Screen Gems	30 min.	None
Confidential File	Guild	Guild	30 min.	In production
Brother Mark	Guild	Guild	30 min.	In production
His Honor, Homer Bell	NBC Film Div.	Galahad	30 min.	In production
O. Henry Theatre	MCA-TV	Gross-Krasne	30 min.	26
Science Fiction Theatre	Ziv	Ziv	30 min.	In production
Tugboat Annie	TPA	Edward H. Small	30 min.	In production
Wrong Number!	John Christian	John Christian	30 min.	1 (pilot)

*Very similar to Screen Gems' "Ford Theatre." Pilot unnecessary.

DRAMA, MYSTERY

Highway Patrol	Ziv	Ziv	30 min.	In production
New Orleans Police Dept.	UM&M	Minot	30 min.	26
Paris Precinct	UM&M	Etolle	30 min.	39
Police Call	NTA	Procter	30 min.	26
Sherlock Holmes	UM&M	Sheldon Reynolds	30 min.	39

MUSIC

Bandstand Revue	KTLA	KTLA	30 min	6
Bobby Breen Show	Bell	Bell	15 min.	1 (pilot)
Ina Ray Hutton	Guild	Guild	30 min.	In production
New Liberace Show	NLS	Guild	30 min.	In production
Song Stories of the West	Gibraltar	Althea Pardee	15 min.	13
Stars of the Grand Ole Opry	Flamingo	Flamingo	30 min.	39
Story Behind Your Music	.....	Randall-Song Ad	30 min	1 (pilot)
This Is Your Music	Official	Jack Denove	30 min.	26

RELIGION

Hand to Heaven	NTA	NTA	30 min.	13

SPORTS

Jimmy Demaret Show	Award	Award	15 min.	In production
Mad Whirl	NTA	Leo Seltzer	30 min.	52
Sam Snead Show	RCA Programs	Scope Prod.	5 min.	39
Touchdown*	MCA TV	Tel-Ra	30 min.	Approx. 13

*Available with start of fall football season. New film each week. No reruns.

VARIETY

Eddie Cantor Comedy Theatre*	Ziv	Ziv	30 min.	In production
Showtime	Studio Films	Studio Films	30 min.	39

*Show is sponsored by Ballantine in 26 markets, is aired in total of 201 markets.

WESTERNS

Buffalo Bill, Jr.	CBS TV Film	Flying "A"	30 min.	In production
Frontier Doctor	Studio City Tv	Studio City Tv	30 min.	39
Fury*	TPA	TPA	30 min.	In production
Gene Autry—Roy Rogers	MCA-TV	Republic	1 hour	123
Red Ryder	CBS TV Film	Flying "A"	30 min.	1 (pilot)
Steve Donovan, Western Marshal	NBC Film Div.	Vibar	30 min.	39

*Available in markets not currently bought by network advertiser.

WOMEN'S

Amy Vanderbilt	NTA	United Feature Synd.	5 min.	1 (pilot)
Hollywood Preview	Flamingo	Balsan Productions	30 min.	In production
It's Fun To Reduce	Guild	Guild	15 min.	156
Life Can Be Beautiful	ABC TV Films	Trans-American	15 min.	5 (pilots)

How to make your film programs produce "live" picture interest

WHEN your film programs have the "snap" and realism characteristic of "live" pick-ups, you have a client benefit that sells itself and pays off handsomely. If you can achieve picture quality which will make it difficult for a television viewer to know whether the program coming into his home is "live" or "on film," you're in business!

It's possible to do just this with good black and white films—simply by replacing outmoded equipment.



Studio realism—highest picture quality

RCA's TK-21 Vidicon Film Camera is the answer. This improved equipment offers all the dimension associated with "live" programs, provides studio realism and highest picture quality. It's so life-like, the viewer gets the impression that the show is being presented in the studio just for him! Thus, the spot advertiser is offered the psychological advantage of "live" programming at the low cost of film. Competitively, this is your bread-and-butter business and its growth will be measured in direct proportion to its effectiveness.

A check of some of the more technical advantages shows why the TK-21 Film Camera is a station's best investment for extra profits . . .

"Live" picture sharpness

The TK-21 is the only film system with enough signal output to use aperture correction to bring picture detail up to maximum sharpness (detail resolution 100% at 350 lines) with a high signal to noise ratio.

"Live" picture contrast

The Vidicon tube is ideal for film reproduction. It has unexcelled contrast range and assures realistic gray scale rendition over entire picture. This means you can get studio realism in your film pictures.

Edge-lighting, shading eliminated

The RCA Vidicon operates entirely without edge-lighting, electrical shading, or any other form of supplemental lighting. This camera virtually runs by itself.



Used for finest quality reproduction of monochrome motion picture films or slides in a television system, the TK-21 may be mounted directly to projectors or multiplexed.

For complete information about the TK-21 Vidicon Film Camera, call your RCA Broadcast Sales Representative.

Ask the Engineer —he knows

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DIVISION · CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal

Don't Overlook
ILLINOIS' STATE
CAPITAL MARKET

WICS CHANNEL 20
SPRINGFIELD, ILL.

ONE OF THE BEST UHF
MARKETS IN THE U. S.
98% CONVERTED—ARB MARCH 1955

NBC PRIMARY
ABC
DUMONT

20
COUNTIES*
510,578
POPULATION
165,241 FAMILIES
22,260 FARM FAMILIES
$785,390,300 EBI
$595,717,000 ANNUAL RETAIL SALES
*Source: SM, Survey of Buying Power, May 1954

IT'S A FACT:

Sangamon County (WICS Channel 20 home county) ranks 58 in the nation in GROSS CASH FARM INCOME.* (SM, Survey of Buying Power, May 1955) with 7 other counties of the WICS coverage area ranking in first 171 counties, AND IT'S ALSO A FACT THAT . . . Al Pigg, WICS Farm Director, ranks top man with the farm families of Channel 20's coverage area. Al knows farm work and the farmers' problems. He attends their meetings, visits their farms — he's one of them and they know it when Al conducts his daily "HIGH NOON" (12 noon to 12:30) and "DOWN ON THE FARM" (5:45 P.M. to 5:55 P.M.) shows on Channel 20. Why not have Al sell YOUR product?

ANOTHER BIG REASON WHY
WICS IS YOUR BEST BUY

WICS SERVING ILLINOIS' STATE CAPITAL MARKET
Channel 20
SPRINGFIELD, ILLINOIS
ADAM YOUNG TV CORPORATION

Ask your Adam Young rep, for complete details and new market brochure on this outstanding State Capital Market.

Film notes and trends

Add movie move-ins: Hollywood studios with fall tv network tie-ups have been making loud pleas lately that their programs will be "100% entertainment," and that they won't be getting a free ride for "trailers" for non-tv films. (See story, 8 August).

However, the field will be watching *M-G-M Parade* with considerable interest. Heading Metro's tv department as executive producer is Les Peterson, the studio's radio-tv publicity director, for years a master of the free air plug. Latest additions to his staff include: Ira Heymann, for 14 years a Metro film editor; his assistant, Al Sarno; associated producer Jack Atlas and writer Ray Wander. All of these new staffers are being transferred over from—guess what?—Metro's trailer department. Peterson & Co. will handle the "new" film portion of the show.

The rest of the show will be made up of old short subjects culled from the huge Metro library. Many have played the theatrical circuits several times. Yet the show has a good-sized budget ($45,000 weekly) with General Foods and American Tobacco carrying the full load.

"For $45,000 weekly I could build *two* good shows," snapped one New York independent radio-tv producer to SPONSOR, "and forget about the free plugs."

TvB bags client: Since early summer, the National Spot Sales department of the TvB, headed by Ray Nelson, has been working closely with the Friend-Reiss ad agency to build a tv spot campaign for the Toy Guidance Council.

The deal has just been wrapped up, with the TvB getting credit for persuading another advertiser to join tv's ranks.

The campaign will be a series of quarter-hour films, starring Paul Winchell and featuring the products of leading toy manufacturers. The schedule will start on 1 November in about 75 markets on a budget of some $500,000. Acceptance from reps and stations has been virtually 100%.

Cartoon click: First came local live puppet shows. Then came vintage westerns. Now, the latest thing in local moppet-appeal programs is a live format built around a film cartoon package.

A good example is the Guild Films *Looney Tunes* library, once distributed on theater circuits by Warner Brothers. The big library (approximately 200 cartoons) is sold on an unlimited use basis to stations for a two-year period. As part of the package, Guild provides a whole kit of programing and merchandising ideas, including suggested formats and settings (a live emcee dressed as Porky Pig, a clown in a circus, a ship captain on a schooner, etc.) for building a local show.



Delight of moppets is Guild's "Looney Tunes"

Stations have reported some high ratings for the shows they've thus built. In Los Angeles, for instance, ARB gives it a 15.6 to out-pull six competing programs including *Pinky Lee* and *Producer's Showcase*. It gets a 56% share of audience in Cleveland, a 61.5% share in Houston, and so on.

Guild has available a number of point-of-purchase and merchandising aids with which stations and spot tv advertisers can backstop the show. A "mystery mask" giveaway on KMTV, Omaha, drew 20,000 letters in two weeks, for instance, and a drawing contest in New York telecasts pulled 30,000 entries. ★★★

Pulse Pounds it Home:

"Clearly Nashville's #1 TV Station"

- Of the top 10 once-a-week shows in this market, 10 are on WSM-TV.*
- Of the top 10 multi-weekly shows in this market, 10 are on WSM-TV.*
- Of the top 25 shows in this market, 23 are on WSM-TV.*
- WSM-TV not only dominates the audience in all listening periods measured, but also – during the most popular TV viewing time (6 p.m. to midnight Monday through Friday) – WSM-TV has a larger audience than the other two VHF Nashville TV stations combined.*

* Survey by The Pulse, Inc., April, 1955

WSM-TV Channel 4

NBC-TV Affiliate • Nashville, Tennessee

CAPITAL TYPES #8



THE INSIDE DOPE

First cousin of The Unimpeachable Source: easily identified by a faint pallor. Small tipper.

Among insiders in Washington, the Word is that you can't go wrong on WTOP Radio. WTOP has (1) the largest average share of audience (2) the most quarter-hour wins (3) Washington's most popular local personalities and (4) ten times the power of any other radio station. For the inside story of what WTOP can do for you, just put in a call for Washington's top station.

WTOP RADIO

Represented by CBS Radio Spot Sales

New developments on SPONSOR stories

P.S.

See: How CIO uses radio to prove "union doesn't have horns"

Issue: 11 January 1954, page 34

Subject: Union uses network radio newscast as p.r. aid

For the third consecutive year, the CIO (through Henry J. Kaufman and Associates) will put $600,000 of its million-dollar budget into sponsorship of *John W. Vandercook and the News*, ABC Radio, Mondays through Fridays 7:00-7:15 p.m.

The CIO executive board, under President Walter Reuther, authorized the 1955 expenditure because the news show had brought in consistently good results. Says the CIO board:

"The results since that program began on Labor Day 1953 have fully justified our decision. Mr. Vandercook's independent and thoughtful commentary has established for him a well-deserved reputation as a leading liberal, who fearlessly speaks out against all who would undermine our democratic way of life."

Since the union's purpose in sponsoring the show is entirely one of creating good will and explaining the purposes of the CIO, the agency explains, it was particularly important that the "commercials" be heard within the framework of an analytic news-commentary program rather than anything smacking of a soap box.

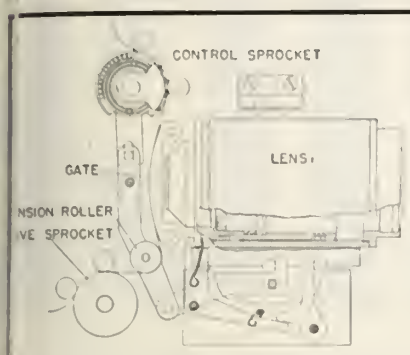
Said CIO executives: "The 'commercial' portions of the program, through which the CIO brings its message to the general public have been received in an extremely favorable manner. All audience tests demonstrate that this program is reaching the general public in ever increasing numbers and acquainting it with the views and achievements of the CIO."

In the closing stages of the election campaign, CIO offered listeners its "Report on Congress" showing the records of their Congressmen and Senators on key issues. Over 6,000 requests for the booklet were received in answer to three brief announcements on the show. The agency considered this response particularly gratifying since it is generally far more difficult to enlist reader interest in a serious topic like a report on Congress rather than the usual recipe booklet offer. ★ ★ ★



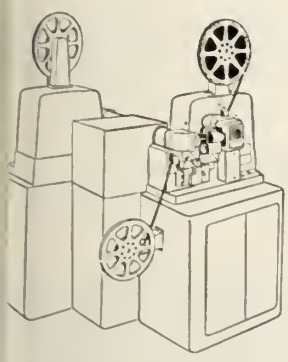
CIO President Walter Reuther (right) and Vandercook talk over public relations

New Eastman Continuous Motion Projector assures sharp, bright, clean television pictures from film—monochrome or color; ends faulty color registration, shading problems and smear.



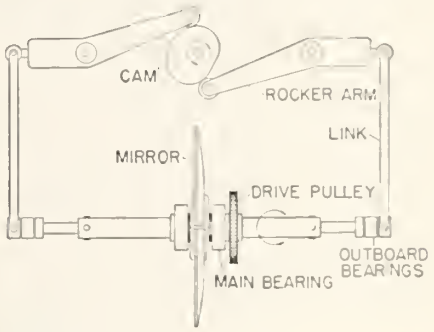
Compensation for film shrinkage is automatic—both for pitch of control-sprocket and focal length of objective. Tension control, attached to linkage, actuates base circle of control-sprocket, moves elements of lens to adjust focal length and focus.
IMPORTANT: Shift-focus for picture and sound emulsion (front or back) is embodied in assembly.

Automatic film shrinkage compensator



Eastman Continuous Motion Projector Model 300, mounted upon artist's conception of scanner unit and phototube pickup.

High Light level



Optical system combines *f*/1.6 lens with semi-circular mirrors, cam-actuated to follow continuous film advance.
Mirrors are located out of focal plane—eliminating dust effects on the receiver.

What does the new Eastman Model 300 mean to station, sponsor, and home-viewer?

Because *of uniform high light level,* full color values are obtained from varying densities of color film.

Because *shrinkage compensation is automatic,* film condition requires little or no attention. System, in fact, is easy on *all* film.

Because *projector is simple, sturdy* and built to remarkably close tolerances, quiet, year-after-year, trouble-free operation is assured.

For further information, consult your customary source for television station equipment or inquire direct.

EASTMAN KODAK COMPANY
Motion Picture Film Department
Rochester 4, N. Y.

East Coast Division
342 Madison Avenue
New York 17, N. Y.

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

NICE

it's always there to do the heavyweig

the Campana Sales Company cho

sell Ayds Reducing Candy during the

a 59.7% increase in sales. An

what counts most is a healthy sa

ng about network radio . . .

lng. Of all the ways to advertise,

CBS Radio Network exclusively to

nmest selling season. Result:

matter how you measure media,

FIGURE



ments of CBS Radio's Arthur Godfrey Time tipped the scales for Ayds. And of the es gain Campana wrote, "All in all, we feel that you have paved the way to biggest year for Ayds through 1955." To assure this end, Campana has wisely ntinue on the CBS Radio Network through the heat of summer competition.



Bill Wright
Star of
"Wright with Records"
2 to 2:45 p.m. Monday-Friday

Stars Sell on Alabama's greatest RADIO station

WAPI
Birmingham

According to the ratings, Bill Wright is right at the top among Birmingham's TV personalities. Now he is back on radio where, back in 1948, he got his start to stardom. On this new show of his, Bill opens with a specially written theme song and continues with selections he believes "most people want to hear" and, from the early response, Wright must be right!

You can **SELL**
Your Products
to Alabama folks

If you **TELL**
them on programs
they enjoy hearing

Represented by

John Blair & Co.

Southeastern Representative:
Harry Cummings

AGENCY AD LIBS



(*Continued from page* 10)

less, of course, the agency man is son in-law to the sponsor. Furthermore, the pleas that "This property has to build" are bound to fall on unsympathetic ears because the building period is so costly, these days, and a full fee has to be paid even at the lowest point of the program's development with no real assurance that it ever will improve.

On the other hand, this is precisely the gamble which makes the job of buying television programs and television time not just harrowing and harassing to that segment of agency and advertiser which is saddled with the responsibility but exhilarating and rewarding as well.

Therefore, crying towels are *not* in order because I shall wind up this essay with the up-beat thought that the realization of what the medium can do when it *is* working for you is what keeps people in the business and willing to take the chances.

The above state of affairs has not only been brought home to me and other of my contemporaries in the offices of agencies and advertisers first hand. But it is made even more apparent when we read some of the fear copy published by competitive media in an effort to combat the effects of *effective* tv. The greatest example of this I know of is a recently published newspaper page advertising a weekly magazine.

In an effort to joust with television, this ad appeals to advertisers on the grounds that "the written message is the one that lives." The advertiser peddles its brand of boilerplate and cheese cake by suggesting that Thomas Jefferson resorted to writing to make his Declaration "calm" and "clear" and by implication at least we are led to believe that Mr. Jefferson had dismissed television as his means of communication because, I suppose, it didn't offer either the calmness or clarity of print.

While this may have been the case, I don't recall the history classes I attended dwelling at any length on Mr. Jefferson's media selections. However, even if it *is* what took place at Monticello I hardly think the parable applies to soap and cigarette copy, neither of which is attempting to be deathless prose but merely listened to and acted upon immediately. To a task such as this, television despite its hazards is admirably adapted. Were Mr. Jefferson alive, I think he'd agree. ★ ★ ★



ARE YOU HALF-COVERED IN NEBRASKA?



VIDEODEX JULY, 1955 REPORT
LINCOLN-LAND STUDY
Summary Table — Average Ratings — % TV Homes

		KOLN-TV	"B"	"C"	"D"
SUNDAY:	1:00— 5:00 P.M.	12.2	3.0	7.9	2.7
	5:00—11:00 P.M.	19.0	7.9	9.3	3.9
MONDAY THRU FRIDAY:					
	1:00— 5:00 P.M.	11.6	4.6	6.1	2.2
	5:00—11:00 P.M.	20.3	8.5	9.3	3.3
SATURDAY:	1:00— 5:00 P.M.	16.4	4.2	5.5	2.4
	5:00—11:00 P.M.	19.1	9.7	8.6	3.6
TOTAL:	1:00— 5:00 P.M.	12.3	4.6	6.2	2.4
	5:00—11:00 P.M.	19.9	8.5	9.2	3.4

YOU'RE HALF NAKED IN NEBRASKA COVERAGE IF YOU DON'T REACH LINCOLN-LAND — 42 counties with 200,000 families — 125,000 unduplicated by any other station. Videodex proves that KOLN-TV gets 98.4% more afternoon LINCOLN-LAND viewers than the next station— 116.3% more nighttime viewers!

95.8% of LINCOLN-LAND is outside the Grade B area of Omaha. This market is farther removed from Omaha than South Bend from Fort Wayne, Hartford from Providence or Syracuse from Rochester.

Let Avery-Knodel give you all the facts on KOLN-TV — the official CBS-ABC outlet for Southern Nebraska and Northern Kansas.

CHANNEL 10 • 316,000 WATTS • LINCOLN, NEBRASKA

KOLN-TV

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET

Avery-Knodel, Inc., Exclusive National Representatives

AM – TV – FM

The Fetzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

Does the NARTB television code need more teeth

MOST TROUBLE LOCAL

By Edwin R. Rooney, Jr.
Producer-Director
Ruthrauff & Ryan, Inc.



There are actually two parts to this question: (1) Are the regulations strict enough? (2) Is the enforcement power adequate?

First off, the regulations as set forth in the code are certainly comprehensive and adequate. In effect, they define what is not good taste. So actually, it is up to the networks and stations as to what goes out over the air. Responsibility also rests with producers, agencies, and sponsors.

Having worked with network continuity clearance on many occasions, I know how conscientiously and constructively these gentlemen labor to keep the air waves clean. It is at the local level that most of the trouble occurs. Behind this is often just out-and-out carelessness, lack of proper management supervision, or the root of all evil, money. Time and again stations will take overly long or offensive commercials because revenue makes the wheels go round. If sponsors and agencies involved in this type of operation would own up to their responsibilities, it wouldn't happen—but nevertheless, the station is the one who can accept or reject.

Aside from commercials, there is a very real problem in regulating program content — particularly where arbitrary censorship destroys dramatic values or robs documentaries of the whole truth. If the code is too strict in this category, we will end up with the old Hollywood standard of mediocrity. Recently we have had a number of network productions which have treated touchy subjects with maturity and good taste. There is no sensation involved when situations are handled with honesty and are placed in the proper perspective.

When we come to the enforcement of regulations, it's rather a bare gum policing. The worst that can happen to a station under the code is suspension or revocation of the NARTB subscription—and this happens after the fact. It won't put the station off the air by any means but results only in the black eye of adverse publicity. A much more powerful check on stations is the continuing pressure of public opinion and the critical efforts of many capable broadcast newspaper columnists. Monitoring all stations is obviously out of the question. Imposing heavier penalties is a possibility. But realistically we will have to depend on the growing maturity and responsibility of station management.

NO POLICING NEEDED

By Don Blauhut
Radio-Tv Director
Edward Kletter Assoc., N. Y.



Why? Is it obvious to the networks and the home audience that advertisers have become abusive of this self-controlling code? Are we presenting programs or commercials in bad taste . . . allowing licentious acts to be portrayed as innocence? And, at the same time, are we taking advantage of excessive commercial time?

As the code now stands it is essentially basic and sound. As situations arise, naturally modifications can occur. Like anything else, "we can always do better."

However, if you mean by "teeth"—should we have some form of policing action? Then I say no. A method of guidance, "yes"—a policeman, "no."

No advertiser wants to create a sale under the stigma that he is creating something unpalatable to his viewing audience. It would be ludicrous for an advertiser to expect to sell his product by creating "resistance." One of his primary jobs is to create "acceptance." No one, to my knowledge, deliberately goes out of his way (in trying to create a sale) to be in bad taste and to be rejected by the audience. Remember, advertisers, too, have morals. So the answer here is very simple.

There are instances, however, of bad taste. But these are the exception rather than the rule. These attempts to become overly aggressive are soon controlled by the network and the advertisers themselves. However, it can become just as dangerous to be so "middle of the road" in our thinking that we become lethargic and naive; producing sameness, creating dullness and accepting ennui.

When an advertiser is paying $50,000 or $75,000 a week for a half-hour program and is trying to uphold the standards set forth in the NARTB Code, it is not unusual to receive the Monday morning phone call from the broadcaster, who reports, "You were eight seconds over last night."

Bravo, then, to the advertiser who, when selling a headache compound, has on his 30-minute program, 12 minutes of straight commercial hard-sell pitch, and the remaining 18 minutes devoted to suggestive burlesque acts, a nude chorus line and a bump and grind artist. If this *ever* gets on the air, perhaps, then, we will need more "teeth" in the tv code.

CODE FLAGRANTLY VIOLATED

By Jay Nelson Tuck
Radio-Tv Columnist
New York Post, N. Y.



More teeth? You mean some teeth. Here in New York, the Better Business Bureau and the law enforcement agencies have been biting broadcasters and some advertisers for commercials that were worse than in bad taste, but I have yet to see a toothmark on the pants of any broadcaster that was left there by the NARTB.

The code provisions governing length of commercials are violated frequently and flagrantly. To begin with, it is standard network practice to allot advertisers 10 "free" seconds at the beginning of a program for a billboard. The code doesn't say anything about a free 10 seconds; it just lays down its limits.

On and off in recent months, I've held a stopwatch on commercials. The networks say their continuity acceptance departments try to keep sponsors within bounds, but in practice many programs violate the limits every single week. *The George Gobel Show* commercials, as just one example, ran consistently over three and a half minutes.

There is also frequent and flagrant violation in the business of background signs, which are supposed to be visible only for "fleeting and not too frequent" glimpses.

There is scarcely a moment on *The $64,000 Question* when the sponsor's name is not painfully obtrusive. Such programs as *What's My Line?* and *Down You Go* do not show the signs for quite as much time, but would be hard to surpass in obtrusive vulgarity when they do show them.

To pretend that the code is enforced in these areas is hypocrisy. The violations are an irritation to viewers and unfair to those advertisers who exercise decent restraint.

The code should be either enforced or dropped. The British will limit their commercials by legal regulation far tougher than the NARTB code pretends to be. Continued code violation could invite the same thing here.

(*Please turn to page* 102)



It takes **wbns-tv** to give you the true, complete picture of product testing in Columbus, Ohio.

The nation's leading advertisers have found **wbns-tv's** showmanship facilities, backed by valuable merchandising and promotion, a guarantee for successful test campaigns. A wide range of products, from appetizers to zippers, finds a reliable consumer demand in **wbns-tv's** rich industrial, agricultural and metropolitan area.

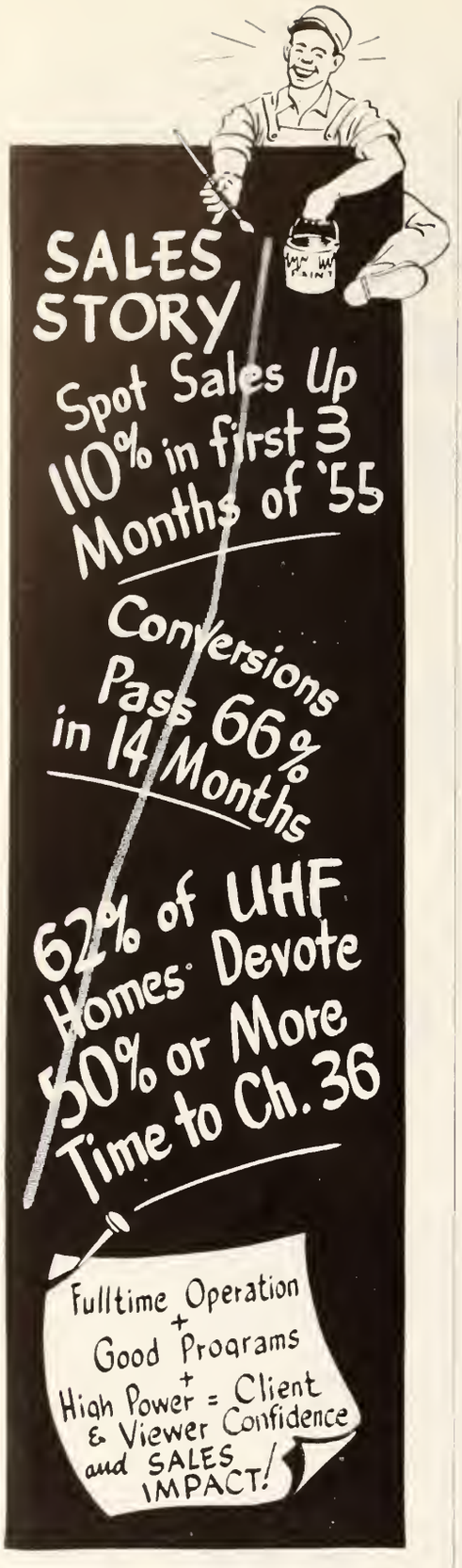
wbns-tv



COLUMBUS, OHIO
CHANNEL 10

CBS-TV NETWORK — *Affiliated with Columbus Dispatch and WBNS-AM • General Sales Office: 33 North High St.*

REPRESENTED BY BLAIR TV





agency profile

Walter Craig

V.p. in charge of radio-tv
Norman, Craig & Kummel, New York

"It's not merely the big money, it's the people," said Walter Craig, Norman, Craig & Kummel's radio-tv v.p., referring to the stakes in *The $64,000 Question*. "When they see the cop with his five kids trying for something they get interested in his fortune."

Twenty-four hours after the first mention of Revlon's new Living Lipsticks, sales had jumped 50-200%. "Remember, if it doesn't sell, it's not good," Craig recapped for SPONSOR. "Of course, it doesn't have to be bad entertainment to be good sell."

It's a philosophy that Craig's been applying to Norman, Craig & Kummel clients since the start of the year, with the result that the agency now bills over $11 million in tv, "from a dead start in January."

Craig's a dapper Madison Avenueite who lives and breathes show business. Says he about his only child, a seven-and-a-half year old girl: "She uses the right words in the right places, and she's learned her vocabulary from tv."

Craig has his own theory about getting that all-important network tv slot. As he figures it, the radio-tv brass took over media a long time ago. A few years ago, he recalls, just before tv broke, radio in some big companies, took 75% of the budget.

"In between, till tv grew to that point, the media department took over," he explains. "But in a successful agency, the key today is the tv department."

"At 4A's meetings, while I was at Benton & Bowles, I used to scream about agencies letting the networks take over production. I think it's wrong, because America's entertainment is being selected today by three men: the program directors of the three networks. The reason for it was that to try something on tv is a very costly proposition and the advertiser, generally without tv knowledge, was always afraid to risk it. God knows, the agency can't afford to. The networks got the programing pie by default."

His solution: The way *The $64,000 Question* developed. "Lou Cowan brought us the idea, and I locked myself and some of the boys into a conference room from 9:00 a.m. until 3:00 a.m., with the idea on paper. I said, 'No one leaves till it's signed,' and so we worked the bugs out of it.

Because of the show's success, Revlon's putting $500,000 into a 52-week radio simulcast. ★ ★ ★



WDAY-TV
WINS BY A KNOCKOUT!

HOOPERS show that in Metropolitan Fargo, WDAY-TV wins all audience-preference honors, hands down. Actually, five to six times as many Fargo-Moorhead families tune to WDAY-TV, as to the next station!

Look at the TV sets-in-use—*65% at night!*

But Metropolitan Fargo is really just a small portion of the story. WDAY-TV is the preferred station *throughout* the rich Red River Valley—one of agricultural America's heavily-saturated television markets. Ask Free & Peters!

HOOPER TELEVISION AUDIENCE INDEX
Fargo, N. D. - Moorhead, Minn. — Nov., 1954

	TV-SETS-In-Use	Share of Television Audience	
		WDAY-TV	Station B
AFTERNOON (Mon. thru Fri.) 12 noon — 5 p.m.	28	86	14
5 p.m. — 6:30 p.m.	48	88	13
EVENING (Sun. thru Sat.) 6 p.m. — 12 midnight	65	85*	17*

(*Adjusted to compensate for fact stations were not telecasting all hours)

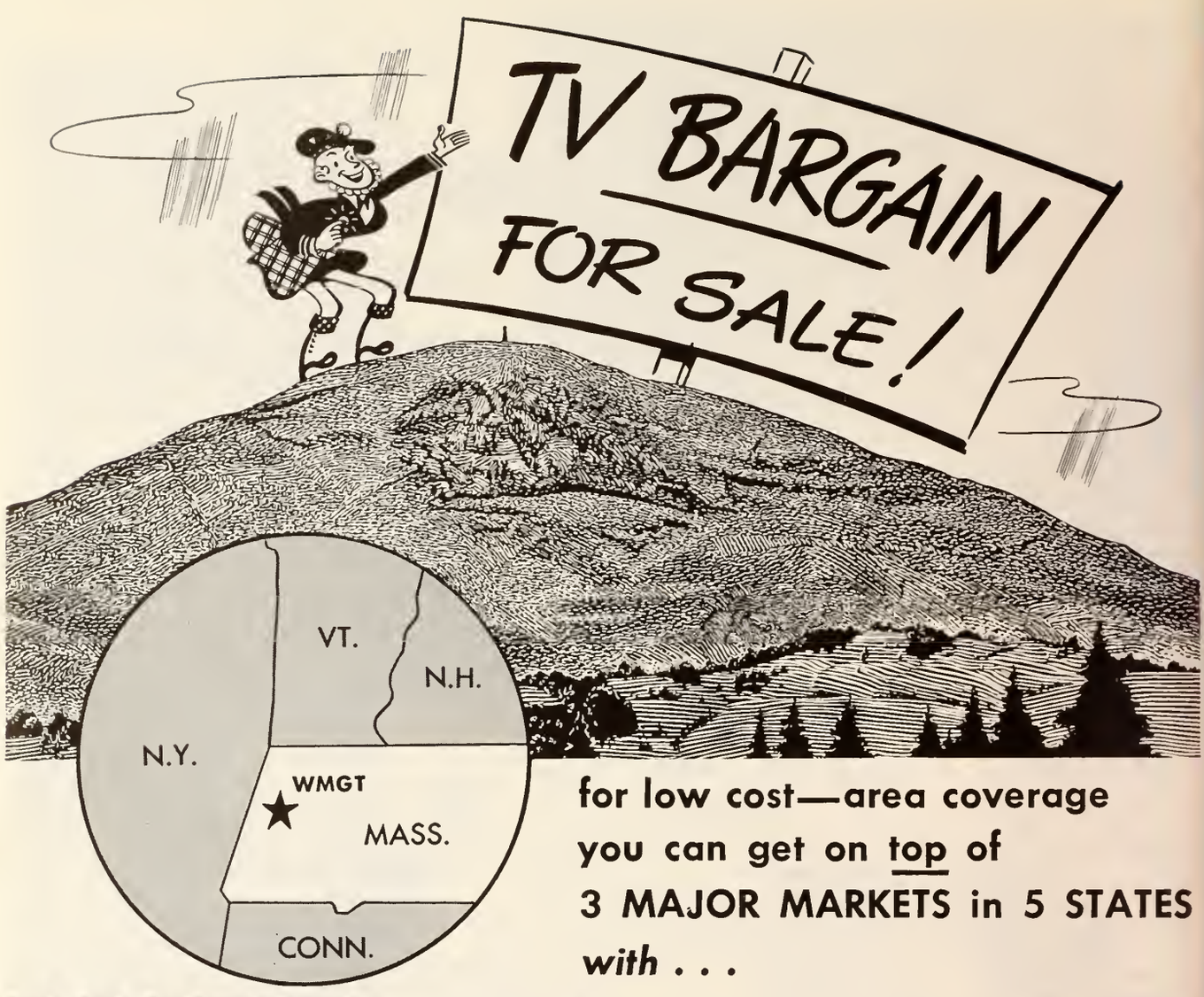
WDAY-TV

FARGO, N. D. • CHANNEL 6

Affiliated with NBC • ABC



FREE & PETERS, INC.
Exclusive National Representatives



for low cost—area coverage you can get on top of 3 MAJOR MARKETS in 5 STATES *with . . .*

WMGT CHANNEL 19

ON TOP OF MT. GREYLOCK, MASSACHUSETTS · 3700 FEET ABOVE SEA LEVEL

Here is a station for the buyer who has to s-t-r-e-t-c-h his TV dollar to the utmost and yet get solid coverage. WMGT is on top of famous Mt. Greylock — 3,700 feet above sea level. Everywhere you look you see people — 355,720 TV families — with money to spend! Albany and the Hudson Valley, Berkshire Hills and Springfield and the Connecticut Valley are all effectively covered by the high and mighty WMGT transmitter. No other station can cover these 3 MAJOR markets in 5 states at such a low cost. Alert advertisers are discovering WMGT is the key link in their national merchandising plans.

TOP TRANSMITTING SITE GIVES TOP AREA COVERAGE

GREYLOCK BROADCASTING CO.
8 Bank Row · Pittsfield, Massachusetts
Represented by THE WALKER COMPANY



Want to know more?
WRITE TODAY FOR MARKET DATA FOLDER

AFFILIATED WITH A.B.C. and DuMont TV NETWORKS

MONDAY

CBS	Du Mont	NBC
Garry Moore Bristol-Myers CBS 10-10:15 Cornelia! C&H Bristol-Myers M&R NY a-l-m L 1/4 hr $2038 Arthur Godfrey Liver Mineral CBS 10:30-45 Bristl-Myrs,Y&R m-w 10:45-11 40Var L 1/4 hr $3705	No network programing all wk	Ding Dong School 10-10:30 P&G: BB&T alt m 10:15-30 66Ch L 1/4 hr $745 1/2 hr $1160 Parents' Time NY L World at Home (Arlene Francis) NY m-f L&F Partic $6100

ABC	CBS	Du Mont	NBC
No network programing m-f	Garry Moore Bristol-Myers CBS 10-10:15 Cornelia! C&H Bristol-Myers M&R NY a-l-m L 1/4 hr $2038 Arthur Godfrey Liver Mineral CBS 10:30-45 Bristl-Myrs,Y&R m-w 10:45-11 40Var L 1/4 hr $3705	No network programing all wk	Ding Dong School 10-10:30 Wander Co: evaline 10:15-30 Telham-Laird Cb m-f L 1/4 hr $745 1/4 hr $1160 Parents' Time NY L World at Home (Arlene Francis) NY m-f L&F Partic $6100

TUESDAY

ABC	CBS	Du Mont	NBC
No network programing m-f	Garry Moore Miles Labs Wade Adv tu 10-10:15 Kellogg: Burnett tu 10:15-30 55-70NY L 1/4 hr $2038 Arthur Godfrey Chef Boy-Ar-Dee tu,th 10:30-45 Y&R Kellogg, Burnett tu,th 10:45-11 68Var L simul 1/4 hr $3705	No network programing all wk	Ding Dong Schl 10-10:30 Manhattan Soap SB&W t,th 10-10:15 Colgate: Bates P&G: BB&T 1/4 hr $745 1/2 hr $1160 Parents' Time NY L World at Home (Arlene Francis) NY m-f L&F Partic $6100

ABC	CBS	Du Mont	NBC
No network programing m-f	Garry Moore Masland & Sons Anderson&Cairns w 10-10:15 am Best Fds: OFS w 10:15-50 55-70NY L 1/4 hr $2038 Arthur Godfrey Corn Prods, Miller w 10:30-45 Bristl-Myrs,Y&R m,w 10:45-11 40Var L simul 1/2hr $3703	No network programing all wk	Ding Dong School 10-10:30 Wander Co: evaline 10:15-30 Telham-Laird Cb m-f L 1/4 hr $745 1/4 hr $1160 Parents' Time NY L World at Home (Arlene Francis) NY m-f L&F Partic $6100

MONDAY

CBS	Du Mont	NBC
Godfrey (cont'd) Lever: pepsodent m-w 11-11:15 FC&B Pillsbury Mills m-th 11:15-30 Burnett 51 sta Strike It Rich Colgate: tibbet; tel, super tooth paste, rub. alex TNT L m-f Esty $12,000	No network programing m-f	Home m-f 11-12 91NY L&F (Women's service program. For partic sponsors, there are eight 1-min commer- cials an hour available 1-min partic: time & tal $7000 (see tu for sponsor list)

ABC	CBS	Du Mont	NBC
No network programing m-f	Godfrey (cont'd) GM: frigidaire tu 11-11:15 FC&B Pillsbury Mills m-th 11:15-30 Lee Burnett Strike It Rich Colgate m-f (see mon) Esty	No network programing m-f	Home m-f 11-12 NY L&F (see mon) Partic sponsors: Wear-Ever Prods F&S&R H. J. Heinz Maxon Hills Bros Ted Bates Peerless Elec: broil-quik Zlowe Co 1-min partic: time & tal $7000

ABC	CBS	Du Mont	NBC
No network programing m-f	Godfrey (cont'd) Lever: pepsodent m,w 11-11:15 FC&B Pillsbury Mills m-th 11:15-30 Lee Burnett Strike It Rich Colgate m-f (see mon) Esty	No network programing m-f	Home m-f 11-12 NY L&F (see mon & tu) 1-min partic: time & tal $7000

MONDAY

CBS	Du Mont	NBC
Valiant Lady Gen Mills: bisquick CBS m-w-f L OFS mr $10,000 Love of Life Amer Home Pr CBS m-f L B-B-T $5500 Search for Tom'w P&G: joy† CBS m-f L B-B-T $ 5500 Guiding Light P&G: ivory, duz† CBS m-f L Camel $10,000	No network programing all wk	Tennessee Ernie Ford Show Procter & Gamblo 12-12:15 seg Hy m-f L Benton & Bowles Feather Your Nest (quiz, Bud Collyer) Colgate-Palmolive 46NY m-f L alt d 12:30-45 Esty $9000

ABC	CBS	Du Mont	NBC
No network programing m-f	Valiant Lady Wesson Oil NY st 9/6 L Fitzgerald Love of Life Amer Home Pr m-f (see mon) B-B-T Search for Tom'w P&G: joy† m-f (see mon) B-B-T Guiding Light P&G: ivory, duz† m-f (see mon) Camelee	No network programing all wk	Tennessee Ernie Ford Show P&G: 12-12:15 Hy m-f L B&B Feather Your Nest Colgate-Palmolive alt d 12:30-45 NY m-f L Esty

ABC	CBS	Du Mont	NBC
No network programing m-f	Valiant Lady General Mills m,w,f (see mon); OFS, K-R Love of Life Amer Home Pr m-f (see mon) B-B-T Search for Tom'w P&G: joy† m-f (see mon) B-B-T Guiding Light P&G: ivory, duz† m-f (see mon) Camelon	No network programing all wk	Tennessee Ernie Ford Show Procter & Gamblo 12-12:15 B&B Hy m-f L Feather Your Nest Colgate-Palmolive alt d 12:30-45 NY m-f L Esty

MONDAY

CBS	Du Mont	NBC
Jack Paar Show NY m-f L Welcome Travelers P&G: prell, ivory snow m-f (see mon) OFS	No network programing m-f	No network programing m-f

ABC	CBS	Du Mont	NBC
No network programing m-f	Jack Paar Show NY m-f L Welcome Travelers P&G: prell, ivory snow m-f (see mon) OFS	No network programing m-f	No network programing m-f

ABC	CBS	Du Mont	NBC
No network programing m-f	Jack Paar Show NY m-f L Welcome Travelers P&G: prell, ivory snow m-f (see mon) OFS	No network programing m-f	No network programing m-t

MONDAY

CBS	Du Mont	NBC
Robert Q Lewis NY t Lambert-Phelps m-f 9:15 1/4 hr $3000 Art Linkletter Lever: surf NBC m-w-f 3: BBDO (see bell) Pillsbury Mills Fur mixes CBS m-th L LB 1/4hr $4000	No network programing m-f	No network programing m-f

ABC	CBS	Du Mont	NBC
No network programing m-f	Robert Q Lewis Miles: alka-seltzr Wade 2-2:15 Holeno Cortis t 3:15-30 Ludgin till 8/30 72NY L 1/4 hr $3000 Art Linkletter Kellogg: all pr 52Hy L LB tu,th 2:30-45 Pillsbury Mills 2:45-3 LB 1/4hr $4000	No network programing m-f	No network programing m-f

ABC	CBS	Du Mont	NBC
No network programing m-f	Robert Q Lewis Corn Prods Ref 84NY L Miller w 2-2:15 Gen Mills w,f 2:15-30 BBDO till 8/26 1/4 hr $3000 Art Linkletter Lever: surf m,w,f 3:30-45 BBDO Pillsbury Mills m-th 3:45-8 (see mon) Lee Burnett	No network programing m-f	No network programing m-f

MONDAY

CBS	Du Mont	NBC
Big Payoff Colgate: tab ehlorhrill tth ket cashmr hnr CBS m-w-f L Ires tu thl Esh $9500 Bob Crosby 1:30-45 min General Mills (KM) m-w-f L 3:15-4 Knox- ¼ hr Reeves $3100	No network programing m-f	Tod Mack's Malinee NY m-f L It Pays to be Married Procter & Gamblo 3:45-4 seg Hy L Benton & Bowles

ABC	CBS	Du Mont	NBC
No network programing m-f	Big Payoff m-f NY sus tu,th L till 8/2 Bob Crosby Toni Co 43Hy 3:30-45 L till 8/2 Weiss & Geller ¼hr $3100	No network programing m-f	Tod Mack's Malinee NY m-f L It Pays to be Married Procter & Gamblo B&B 3:15-4 seg Hy L

ABC	CBS	Du Mont	NBC
No network programing m-f	Big Payoff Colgate m,w,f (see mon) Esty Bob Crosby Simoniz Co SSCB 5:30-45 General Mills m,w,f 5:45-4 44Hy L Knox- ¼ hr Reeves $3100	No network programing m-f	Tod Mack's Malinee NY m-f L It Pays to be Married Procter & Gamblo 3:45-4 seg Benton & Bowles Hy L

MONDAY

CBS	Du Mont	NBC
Brighter Day P&G NBC m-f L Y&R $9500 The Secret Storm Am Home Prods: CBS m-f L B-B-T $10,000 On Your Account (Win Elliott) P&G: tide, prell CBS m-f L Y&R $11,500	No network programing m-f	Way of the World Borden Co NY m,w,f L Y&R First Love Jergens Co 45Phila m-f L Orr $10,000 World of Mr Sweeney NY L Modern Romances Colgate-Palmolive 100NY sp alt d L Houston $11,000

ABC	CBS	Du Mont	NBC
No network programing m-f	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Amer Home Pro NY m-f L B-B-T On Your Account (Win Elliott) P&G: tide, prell m-f Benton & Bowles	No network programing m-f	Way of the World Borden Co NY m,w,f L Y&R First Love Jergens Co Phila m-f L Orr World of Mr Sweeney NY L Modern Romances Colgate-Palmolive sp alt days Bryan Houston

ABC	CBS	Du Mont	NBC
No network programing m-f	Pinky Lee Show 43Hy m-f L 1 min partic time & total: $6900 Howdy Doody Standard Brands: royal puddings, gelatin 73NY 48L Bates ¼hr $1800	No network programing m-f	No network programing m-f

ABC	CBS	Du Mont	NBC
No network programing m-f	Pinky Lee Show Hy m-f L Partic: Gen Fds: inst jell-o Y&R tu,w,f Howdy Doody Kellogg Co: rice krispies† 61NY 44L LB (see hol) tu,th 5:30-45 Colgate: tibbet 51NY 5:45-6 48L Bates ¼hr $1800	No network programing m-f	No network programing m-f

ABC	CBS	Du Mont	NBC
No network programing m-f	Barker Bill's Cartoons 5-5:15 Gen Mls: sug jels 71NY w,f Esty ¼hr $4000 No network programing m-f	No network programing m-f	Way of the World Borden Co NY m,w,f L Y&R First Love Jergens Co Phila m-f L Robt W. Orr Mr. Sweeney R. T. French 44NY w onl L JWT Modern Romances Colgate-Palmolive sp alt days Bryan Houston

ABC	CBS	Du Mont	NBC
No network programing m-f	Barker Bill's Cartoons 5-5:15 Gen Mls: sug jels 71NY w,f Esty ¼hr $4000 No network programing m-f	No network programing m-f	Pinky Lee Hy m-f L Partic: Gen Fds: inst jell-o Johnson & Johnson Y&R tu,w,f Howdy Doody Continental Bkg: wonder bread, hostess cake 47NY 29L 5:30-6 ¼hr Bates $1800

Daytime 22 August 1955

PROGRAMS

THURSDAY

NBC	TRS	Du Mont	NBC
elwork oming t-f	**Garry Moore** Scott Paper J W Thompson th 10 10:15 Chun King: JWT Toni: Burnett alt th 10:15-30 55-75NY L ¼ hr $2038 Arthur Godfrey Dow Chemical McM,J&A tu,th 10:30-45 **Kellogg Co** tu,th 10:45-11 **Burnett**	No network programing all wk	**Ding Dong School** Manhattan Soap SB&W 10-10:15 Gerber Prods D'Arcy 10:15-30 Ch m-f L ¼ hr $745 ¼ hr $1160 Parents' Time NY L World at Home (Arlene Francis) NY m-f L&F Partic $6100
elwork oming t-f	**Godfrey** (cont'd) Gen Frigidaire FC&B th 11-11:15 **Pillsbury Mills** m-th 11:15-30 **Lee Burnett** 40Ver L simul ¼ hr $3700 **Strike It Rich** Colgate m-f (see mon) **Esty**	No network programing m-f	**Home** m-f 11-12 NY L&F (see mon & tu) 1-min partic Time & Tal $7000
elwork oming t-f	**Valiant Lady** Toni Co NY L Weiss & Geller **Love of Life** Amer Home P m-f (see mon) B-B-T Search for Tom'w P&G: Ivory m-f (see mon) B-B-T Guiding Light P&G: Ivory, dust m-f (see mon) **Compton**	No network programing all wk	**Tennessee Ernie Ford Show** Procter & Gamble 12-12:15 seg Hy m-f L Benton & Bowles **Feather Your Nest** Colgate-Palmolive alt d 12:30-45 R. J. Reynolds: winston cigs 15 min, 5 th th d NY m-f L **Esty**
elwork oming t-f	**Jack Paar Show** NY m-f L Welcome Travelers P&G: prell, ivory snow m-f (see mon) **DFS**	No network programing m-f **All About Baby** Libby, McNeill & Libby: baby fd 11Ch th mol L JWT	No network programing m-f
etwork aming t-f	**Robert Q Lewis** 2-2:15 sust R C Johnson WL&B th 2:15-30 ¼ hr $3000 Art Linkletter Kellog: all pr 62Hy L LB tu,th 2:30-45 Pillsbury Mills m-th 2:45-3 LB ¼ hr $4,000	No network programing m-f	No network programing m-f
etwork aming t-f	**Big Payoff** NY m-f L sus tu,th Bob Crosby Toni Co Weiss & Geller th 3 30-45 till 8/25 Scott Paper th 3:45-4 70Hy L J W Thompson	No network programing m-f	**Ted Mack's Matinee** NY m-f L It Pays to be Married Procter & Gamble 3:15-4 seg Hy L Benton & Bowles
etwork aming t-f	**Brighter Day** P&G m-f (see mon) Y&R The Secret Storm Amer Home Prs m-f (see mon) B-B-T On Your Account (Win Elliott) P&G tide, prell m-f Benton & Bowles	No network programing m-f	**Way of the World** NY L First Love Jergens Co Phila m-f L Robt W. Orr World of Mr Sweeney NY L **Modern Romances** Colgate-Palmolive rp all days Bryan Houston
etwork aming t-f	No network programing	No network programing m-f	**Pinky Lee** 43Hy m-f L Partic: Intl Shoe H,H&McD th Howdy Doody Kellogg Co tu,th (see tu) Leo Burnett Standard Brands Bates m,th ½ hr $1800

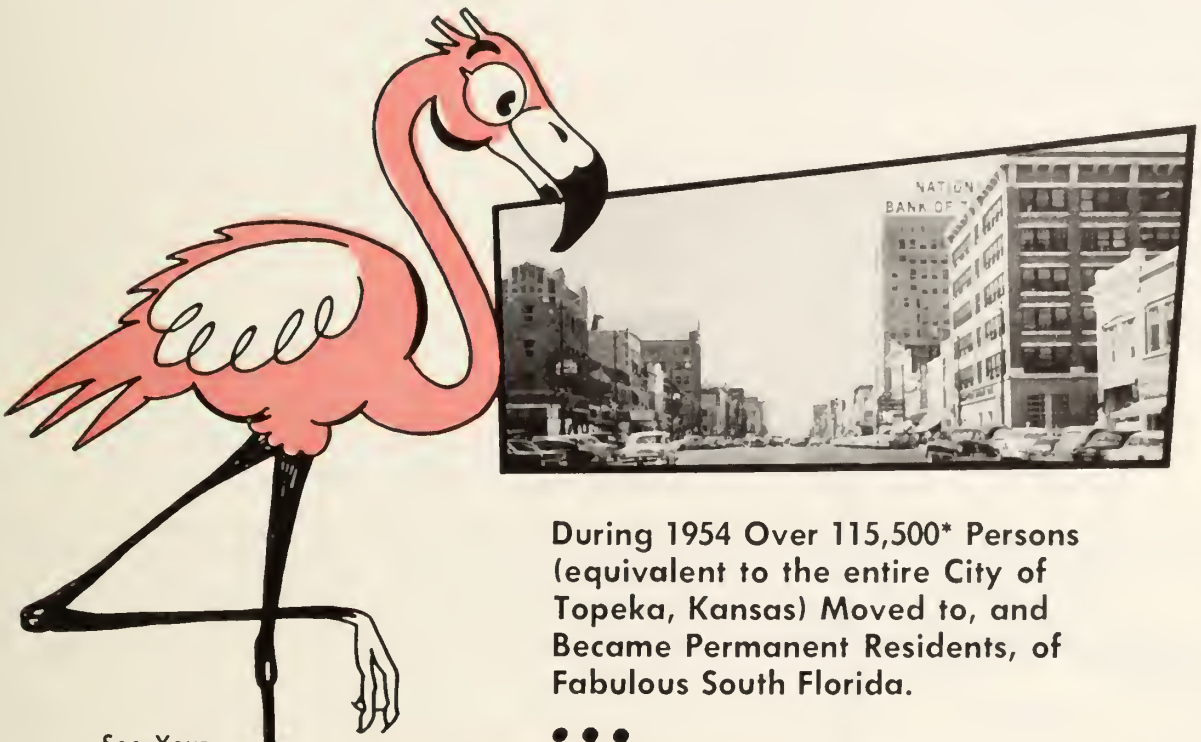
NBC	CBS	Du Mont	NBC
	Garry Moore Swift: all sweet JWT till 8/26 f 10-10:15 Scott Paper J W Thompson f 10:15-30 ROS: McC-E Toni: Burnett alt f 10:30-45 Converted Rice Burnett f 10 45-11 $5-35NY L ¼ hr $2038		**Ding Dong School** 10-10 30 Colgate: Bates alt f 10-10:15 General Mills: Tatham-Laird f 10:15-30 seg ¼ hr $745 Parents' Time NY L World at Home (Arlene Francis) NY m-f L&F Partic $6100
No network programing	No network programing m-f	No network programing all wk	No network programing
	Garry Moore (cont'd) Yardley of Lndn Ayer f 11-11 15 Borden Foods DCSS f 11:15-30 55 70NY L ¼ hr $2038 **Strike It Rich** Colgate m-f (see mon) **Esty**		**Home** m-f 11-12 NY L&F (see mon & tu) 1-min partic: Time & Tal $7000
No network programing	No network programing m-f	No network programing all wk	No network programing
	Valiant Lady General Mills m,w,f (see mon) DFS, K-R **Love of Life** Amer Home Pr f m-f (see mon) B-B-T Search for Tom'w P&G: Ivory m-f (see mon) B-B-T Guiding Light P&G: Ivory, dust m-f (see mon) **Compton**		**Tennessee Ernie Ford Show** Procter & Gamble 12-12:15 seg Hy m-f L Benton & Bowles **Feather Your Nest** Colgate-Palmolive alt d 12:30-45 NY m-f L **Esty**
No network programing	No network programing m-f	No network programing all wk	No network programing
	Jack Paar Show NY m-f L Welcome Travelers P&G: prell, ivory snow m-f (see mon)		
No network programing	No network programing m-f	No network programing	No network programing
	Robert Q Lewis Brown & Wmsn: vicroy—alr wk Beloa 2-2:15 till 8/26 Gen Mills w,f 2:15-30 BBDO 49NY L ¼ hr $3000 Art Linkletter Lever: surf BBDO m,w,f Dole Pineapple Ayer 2:45-3 64Hy L ¼ hr $4000		
No network programing	No network programing m-f	No network programing	No network programing
	Big Payoff Colgate m,w,f (see mon) **Esty** Bob Crosby BOS: McCann-E Gerber: D'Arcy alt f 3:30-45 General Mills 41Hy 3:45-4 L Knox ¼ hr Reeves $3100		**Ted Mack's Matinee** NY m-f L It Pays to be Married Procter & Gamble 3:45-4 seg Hy L Benton & Bowles
No network programing	No network programing m-f	No network programing	No network programing
	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Am Home Prods: m-f (see mon) B-B-T On Your Account (Win Elliott) P&G: tide, prell m-f Benton & Bowles		**Way of the World** Borden Co NY m,w,f L Y&R First Love Jergens Co Phila m-f L Robt W. Orr World of Mr Sweeney NY L **Modern Romances** Colgate-Palmolive rp all days Bryan Houston
No network programing	No network programing m-f	No network programing	No network programing
	Barker Bill's Cartoons 5-5:15 Gen Mls: sug jets 84NY w,f F Esty ¼ hr $4000 The New Revue (colorcast) NY L		**Pinky Lee** Hy m-f L Partic: Gen Fds: Y&R tu,w,f Howdy Doody Luden's Mathes 5:30-45 Intl Bb: H,H&M alt f 5:15-6 Welch Grp Juice DCSS alt f 5:45-6 49NY m-f ¼ hr $1800

SATURDAY

NBC	CBS	Du Mont	NBC
No network programing	No network programing	No network programing all wk	**Pinky Lee** Hy Show Brooks Co Lorillo 84NY Masella & Ei
	Winky Dink and You NY L		Paul Wh Show Brooks Co Lorillo 84NY Masella & Ei
No network programing	**Captain Midnight** (at 8/3 Tales of Texas Rangers) **General Mills** 80NY alt wks F **Tatham-Laird** $16,000	No network programing	**Commando C** General Fo NY B&B Mr. Wizar Ch
No network programing	**The Big Top** National Dairy Prods: sealtest ice cream, sealtest dairy prods 69Phila L Ayer $14,000	No network programing all wk	No network programing
No network programing	**Lone Ranger** General Mills: wheaties, kix 51NY F DFS $18,000 **Uncle Johnny Comes** Lever Bros 16NY L McCann-Erickson $4000	No network programing	No network programing
No network programing	**Baseball Game of the Week** Falstaff Brewing DFS 74Ver L 2-4:30 16 games	No network programing	No network programing
No network programing	**Baseball Game of the Week** (cont'd) 2-4:30 Falstaff Brewing DFS	No network programing	No network programing
No network programing	**Baseball Game of the Week** (cont'd) 2-4:30 Falstaff Brewing DFS No network programing	No network programing	No network programing
No network programing	No network programing	No network programing	No network programing

HAPPENS EVERY YEAR!

just as though Topeka, Kansas moved to South Florida



During 1954 Over 115,500* Persons (equivalent to the entire City of Topeka, Kansas) Moved to, and Became Permanent Residents, of Fabulous South Florida.

• • •

THIS MARKET NOW CONTAINS 1,185,200 PEOPLE

• • •

For your best sales results use WTVJ, Channel 4, MIAMI . . . The only TV station giving complete coverage of the entire market.

See Your Free & Peters Colonel Now

* Sales Management 1955

CBS TELEVISION NETWORK

Basic Affiliate

WTVJ Channel 4

MIAMI

FLORIDA'S FIRST TELEVISION STATION
100,000 Watts Power—1,000 ft. Tower

k
a
m
Q

NOW
5000
WATTS IN
AMARILLO
Greater
Coverage of the
Fabulous
Panhandle of
TEXAS and
Tri-State Area
1010 KC

REP: FORJOE AND COMPANY
Affiliated with the
MUTUAL BROADCASTING SYSTEM

SPONSOR BACKSTAGE



(*Continued from page 34*)

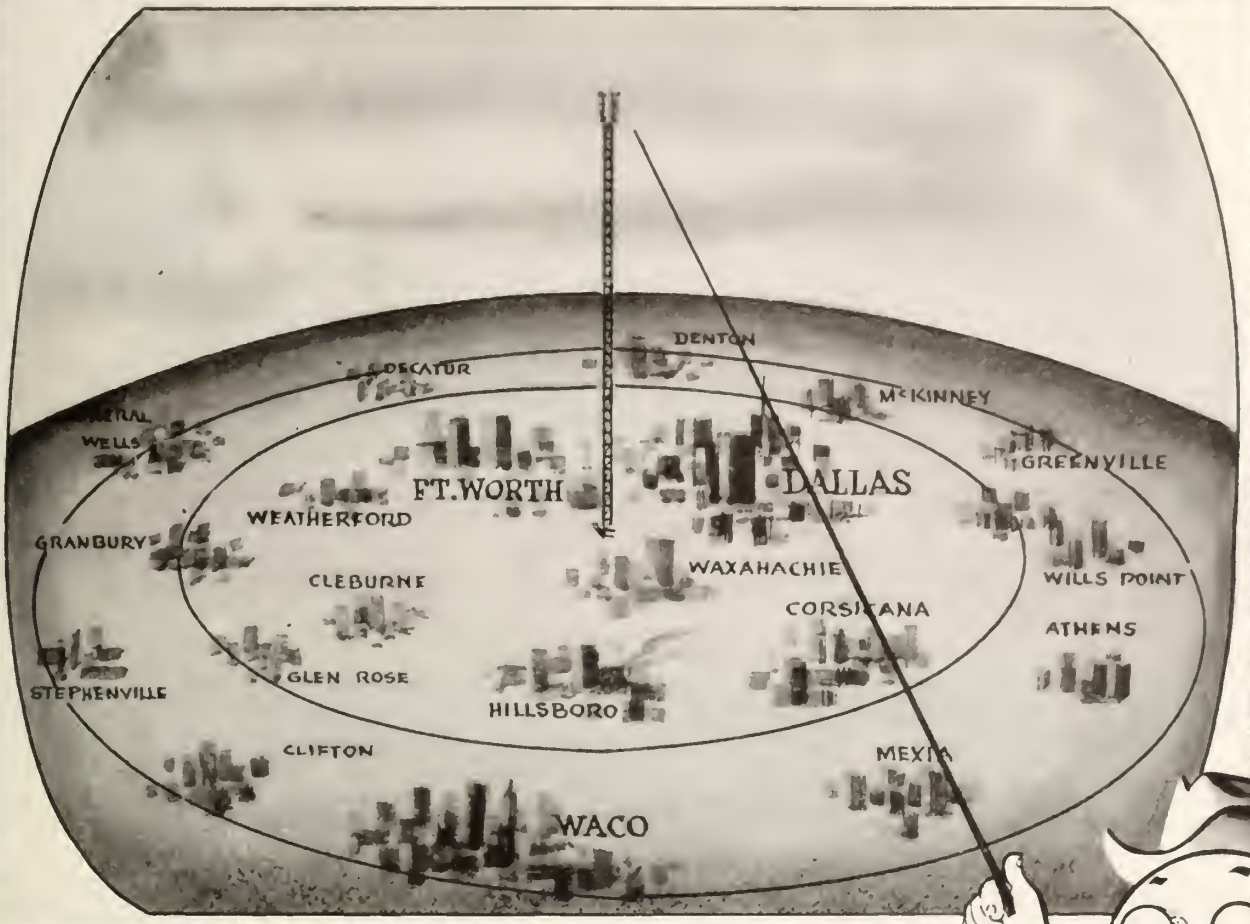
is a stanza called *Wanted*, wherein participants in actual unsolved criminal cases of note are the cast of the show. The pilot episode, I'm told, dealt with the Arnold Schuster murder, and before it was completed, a number of people involved in producing the show were threatened with the same fate which befell Schuster. Seems some of the irate still-suspects, approached to appear before the *Wanted* cameras, not only refused but made violent promises about what they would do if the CBS crew didn't lay off.

This situation, it seems to me, demonstrates as graphically as any, that the golden programing era I'm discussing here involves not only staggering sums of money where warranted, but whatever else it takes in the way of ingenuity, courage and small amounts of sheer insanity. (Would you take on the *Wanted* production, or direction job?)

In the children's field, substantially sparked by Walt Disney's blockbuster entry into the medium, powerful new program efforts are also being and will continue to be made. I don't know how many tens, if not hundreds of thousands of dollars, Roger Muir and his NBC crew have spent and are planning to spend on *Howdy Doody*, and to a lesser extent on *Pinky Lee*. But it's substantial. And I do know that CBS, in trying to come up with a one hour children's strip for the 8 to 9 morning spot, Monday through Friday, has already spent better than $50,000 producing pilot TVRs for the inspection of the brass and prospective buyers. Frank Luther, the daddy of all kid entertainers, who has sold more than 65,000,000 Decca records, turned in a kine of a show called *Frank Luther's Wonderful Island;* Martin Stone and company are completing an elaborate "real child's world" TVR; Bob Keeshan, ABC's Mr. Tinker, turned one in; as did Sheriff Bob Dixon.

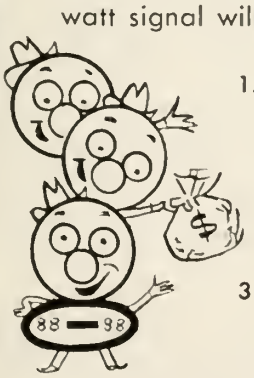
Nothing points up, as does this situation, how far the networks are going these days to invest in pre-air testing of formats and ideas. And this condition is substantially true of virtually each program category.

And a fellow would need two or three more columns to talk about the golden era of new programing coming up on tv film. What it all adds up to, at any rate, is that tv must inevitably win new and larger audiences than ever before, which should make you fellows who pay the bills happy people. ★★★



BUSINESS LOOKS GREAT FROM UP HERE!

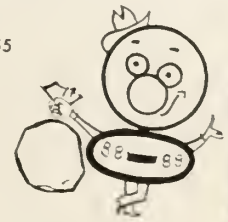
More People – More Retail Sales. These are the important results of WFAA-TV's upcoming coverage increase.* From the tip of Texas' tallest structure, 1685 feet above average terrain, Channel 8's 316,000-watt signal will create new "A" and "B" contours which include:



1. MORE PEOPLE — a population increase of more than one-third million over the present "A" and "B";
2. MORE RETAIL SALES — a whopping gain of nearly one-half billion dollars annually;
3. THREE recognized metropolitan areas — Dallas, Ft. Worth and Waco.

As Egbert, the Chanel 8 Electron, says: Business Looks Great — for sponsars who use WFAA-TV to cover one of the nation's top dozen markets in one easy operation.

*Target Date: October, 1955



Channel 8

WFAA-TV
DALLAS
NBC - ABC - DUMONT

RALPH NIMMONS, Station Manager
EDWARD PETRY & CO., National Representative
Television Service of the Dallas Morning News



WIN THIS 21-INC

in this history-making contest sponsored

Just as color television adds an important new dimension to advertising
so "BUYERS' GUIDE TO STATION PROGRAMING" adds an importan
new dimension to the buying of tv and radio time

In the two years BUYERS' GUIDE has been published, we've heard of scores of way
it has been used. But we'd like to hear still more uses so they ca
be passed along for the profit of our readers

And so this exciting contest was conceived to get the answers from SPONSOR subscribers . .
all of whom received "1955 BUYERS' GUIDE TO STATION PROGRAMING" on May 16th

Enter the Contest today. The rules are simple. The prizes are exciting. And win, los
or draw . . . your rewards from using "BUYERS' GUIDE" will be great

Extra copies of BUYER'S GUIDE are available @ $2 each

Non-subscribers may get one by entering a subscription t
SPONSOR @ $8 for 1 year, $12 for 2 years

ST PRIZE

gnificent 21-Inch RCA
ligible Color Set!

ov the thrill of big screen Color TV—
dless reality of high drama—the
olor of Broadway musicals.
superb performance goes stunning
cabinetry. For here is television's
houette, stylish and low . . . a show-
ch mahogany or blond tropical
finish. Brings you *all* the programs
rea, too! Magnificent "color-casts" in
olor—and all the other shows in
r black and white.

CA COLOR TV SET

RS' GUIDE TO STATION PROGRAMING

2ND, 3RD AND 4TH PRIZES—

RCA "Slumberette" Clock-Radio

mberette is designed to give you
round the clock. At bedtime, enjov
hour of music—inviting sleep, then
urns off automatically. In the morn-
utomatic switch turns radio on and
uzzer ten minutes later. Automatical-
coffee-maker. Built in phonosocket.

TER, HERE'S ALL YOU DO!

00 words or less tell *one way* you are
BUYERS' GUIDE TO STATION
AMING" (mailed free to all SPON-
scribers on May 16th)

ries will be judged on the basis of
ty and freshness of thought by a
f judges that includes Pete Cash,
Station Relations, TVB; R. David
Director Local Sales & Service,
nd Lawrence Webb, Managing Di-
RA.

ducate prizes will be given in case of
ployees of SPONSOR are not eligible.

l your entry to:

YERS' GUIDE CONTEST
o SPONSOR SERVICES INC.
East 49th St., N. Y. 17, N. Y.

ries must be post-marked no later
tember 30, 1955.

5TH THROUGH 10TH PRIZES—

RCA DeLuxe "Personal" Portable

werful little performer is housed in
kable "impac", won't dent . .
. crack . . . or break. Here's sensi-
ption, too . . . plus room-size vol-
nd it's all in a portable about the
book, less than 6 inches high. Plays
. . . no warm-up . . . no waiting.
by self-contained batteries.

THESE EXCLUSIVE FEATURES GIVE BUYERS' GUIDE HUNDREDS OF USES

√ catalogs the local programing of 2172 radio stations and 381 television stations in U. S. and Canada.

√ tells at a glance the program character, audience interests and facilities of each individual station.

√ provides separate lists of stations appealing to specific groups and tastes.

√ shows the number of weekly hours each radio and tv station devotes to 10 principal categories of programing.

√ gives studio facilities and film and slide specifications of tv stations.

√ gives power, national rep, network program hours, services.



PUSS 'N BOOTS

(Continued from page 47)

lead, Mr. Jolly, about to marry his lady fair, Paulina Truebell. The audience was asked to voice its approval or disapproval of the contemplated marriage. The only inducement offered was a picture of the cast. Seven announcements were made on successive shows.

The letters poured in, over 10,000 of them. So unexpected was this response that neither agency nor network was really prepared to handle it. What makes the mail-pull even more outstanding, according to NBC, is the fact that the program was carried on only 84 stations, including sustainers.

The test network: Of the total NBC lineup carrying the program, only 31 were on the Puss 'n Boots list.

Coverage was spotted to tie in with Puss 'n Boots marketing needs. All of the West Coast was hit, through NBC's Pacific Coast Network. WMAQ, Chicago, carried the ball for part of the Midwest, while individually selected stations covered New England and portions of the East, including Philadelphia, New York and Baltimore.

NBC Radio Sales Manager Fred Horton explains that this was possible to arrange on a network basis for two reasons: (1) no extra line charges were involved, since the standard network lines were used; (2) the 75% minimum rule of NBC Radio need not apply in non-option time. The 5:30 period falls in a mixed period, says Horton, and includes non-option time in the East, some option time as you go West. Horton points out that any advertiser can take advantage of a similar setup, if he is willing to try to clear time in non-option periods. NBC Radio will work with clients in developing unorthodox network patterns in such periods, provided they are thought of primarily as first steps toward ultimate regular network use. (For present selling provisions on all four radio networks see "Do you know all the ways you can buy net radio?" SPONSOR, 8 August.)

Economy: How small the program investment can be on national radio is shown by the $1,800 Coast Fisheries lays out weekly for production. This is the client's share of the weekly production nut for five programs. NBC

NEW AND UPCOMING TV STATIONS

*I. New stations on air**

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER
BLUEFIELD, W. VA.	WHIS-TV	6	29 July	50.1	1,225	———	None	NFA	Daily Telegraph Printing Jim H. Shott, pres & ...

II. New applications

CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw)** Visual	Antenna (ft)***	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT, AM AFFI
CHEBOYGAN, MICH.	4	18 July	1.3	281	$ 84,730	$30,000	None	R. E. Hunt, d/b as Straits E (owns WCBY, Cheboygan; is owns 80% of WITW, Piqua.
LAUREL, MISS.	7	18 July	100.4	472	$192,000	$90,000	None	S. A. Rosenbaum & Wm. S. d/b as Laurel Tv Co
HAYES CENTER, NEBR.	8	11 July	28.4	707	$188,166	$24,000	None	Bi-States Co.[1] F. Wayne Brewstar, pres C. E. Freas Jr, vp
ELMIRA, N. Y.[2]	18	18 July	15.1	700	$ 95,579	$30,000	None	Central NY Bestg Corp E. R. Vadeboncoeur, pres

BOX SCORE

U. S. stations on air	**422**
Markets covered	**253**§
U. S. tv sets (1 July '55)	**36,477,000**§

*Both new c.p.'s and stations going on the air listed here are those which occu... 1 August and 15 August or on which information could be obtained in that period. ... considered to be on the air when commercial operation starts. **Effective radiated ... power usually is one-half the visual power. ***Antenna height above average ... above ground). †Information on the number of sets in markets where not designa... from NPC Research, consists of estimates from the stations or reps and must be dee... mate. §Data from NBC Research and Planning. ‡In most cases, the representative ... station which is granted a c.p. also represents the new tv operation. Since at pr... generally too early to confirm tv representatives of most grantees, SPONSOR lists ... the radio stations in this column (when a radio station has been given the tv grant ... figures available at presstime on sets in market. [1]Bi-States also operates KHOL-... Nebr., from which all programs of proposed satellite station will originate. [2]Sate... will broadcast programs of WSYR-TV, Syracuse.

Radio carries the show sustaining on Tuesdays and Thursdays. Time costs last season came to about $4,100 weekly after discount.

The contract allows NBC Radio to seek other, non-competitive, sponsorship in those areas not utilized by Coast Fisheries. But so far no other clients have shown up. Still NBC Radio is interested in carrying the program on Tuesday and Thursday, even if not sponsored, so as to provide continuity for the five-time-a-week show, which redounds to the benefit of the advertiser in the long run. Coast Fisheries will stick to the three-time-a-week schedule in the fall.

The show: *Hotel For Pets* is one of those programs you either cotton to strongly or not at all. The agency reports that while some listeners appear to take the show very seriously, others seem to be aware of its basic light-fantasy approach. It definitely has a flavor all of its own, which is suggested in these excerpts from a typical script by Bob Cennendella of NBC Radio.

ANNCR: The time has finally arrived for the wedding of Mr. Jolly and Paulina. . . .

The pets have taken it upon themselves to go to the church and wait for glimpses of the bride and groom as they enter and leave. Just now the other pets have strolled off, and Lord Byron the English Bull Dog, and Serena the cat, are left talking to each other. . . .

(MUSIC: TRANSITION TO ANIMAL SPEECH, THEN UNDER)

SERENA: Meow.

LORD BYRON: What was that Serena?

SERENA: Nothing Lord Byron. I was just meowing . . . nerves, I guess.

LORD BYRON: But why should you be nervous, Serena. You aren't getting married. Cats don't get married.

SERENA: I know . . . but wouldn't it be nice if we did.

LORD BYRON: It isn't necessary with pets. We prove our love and loyalty in other ways.

SERENA: Yes, but I do love to hear the church organ play. It makes me purr. There's such a nice sound to it.

LORD BYRON: Then purr, by all means . . . don't meow.

NBC staffer Fred Weihe directs. Agency tv-radio head David E. Durston produces.

Commercial approach: For many years the Puss 'n Boots campaigns have been visually conceived. It was believed essential to *show* a healthy, beautiful cat. Magazines have thus been the traditional backbone of the firm's advertising. Television is considered important for this reason. Coast Fisheries was happy with its Garroway ride last season.

Despite the loss of visual advantages on radio, the commercial impact of the aural medium is considered strong. Agency researcher Jack Kline outlines the Puss 'n Boots commercial approach on *Hotel For Pets*.

1. The pet owner is presumed to be affected by a dramatization of something that is of benefit to her pet.
2. It is not enough to stress the cat's preference for the product, since you assume the animal likes what it is being currently fed anyway.
3. Women try to feed their pets a

(*Please turn to page* 102)



. . . keeps viewers tuned to

KMJ·TV

FRESNO, CALIFORNIA • CHANNEL 24
NBC affiliate

the San Joaquin Valley's FIRST TV station in . . .

POWER now 447,000 watts.

RECEPTION Pacific Coast Measurement Bureau Survey (Oct. '54) shows KMJ-TV reception "most satisfactory" in area.

RATINGS KMJ-TV carries 24 out of the 35 top-rated nighttime programs in the Fresno area (ARB report, March '55).

COLOR KMJ-TV was the first local station equipped to transmit network color shows and has presented them on a regularly scheduled basis.

Paul H. Raymer, National Representative

MEET THE BIG 4

N E





OVER WB

Meet News Director ROD MACLEISH! He's the gallivanting globe-trotter who literally *covers* the news for WBZ+WBZA. He analyzes it. Reports it. With clarity, color and completeness. Among his many exclusives: Interviews with Adenauer, McCarthy, many others! Articles and stories published in Saturday Evening Post, American, Red Book, Family Circle. Monday-Friday, 12:05-12:15 P.M.

Meet LEO EGAN! New England's number-one
man, according to Nielsen! Most often fo
WBZ's News Wagon, equipped with mobile
and tape-recorder to scoop the news exactly
and when it happens. At the Charlestown
riot, for instance, Egan scored his usual
Monday-Saturday, 7:30-7:45, 8:00-8:05, 8:3
8:55-9:00 A.M.

Now you know them. You know the men who make the news *more* th
wire service copy over WBZ+WBZA. These Big 4 are *reporters*
Their own eye-views, objective interpretations and presentations kee
New England on its ear. Families by the hundreds of thousands foll
station that keeps them dramatically up-to-date.

If *you* want to give your products a newsworthy pitch, do it drama
on WBZ+WBZA. Talk to Bill Williamson, Sales Manager, at ALgonquin 5
Or call Eldon Campbell, WBC National Sales Manager, MUrray Hill 0
New York.

BEHIND THE BIG

WBS





WBZA RADIO!

...TIRLETER STUART! Veteran WBZ+WBZA newsmed for on-the-spot descriptions and dynamic ews with people who make the news. Typical taking bulletins: taped interview with comont of an Alaskan air base when Russian MIG's own an American patrol plane off Alaskan t. Monday-Friday, 6-6:05 P.M., 7-7:05 P.M., 11 15 P.M., and 11:55 to 12:00 P.M.

Meet ARCH MACDONALD! Outstanding broadcaster recently cited for "personality, diction, adaptability, voice, and versatility," won the coveted Davis Memorial Announcer's Award. Famous program pioneer and ad-lib reporter par excellence. Monday-Friday, from 9:25-9:30 A.M., 1:00-1:05 P.M., 2:00-2:05 P.M.

WBZ+WBZA—Boston+Springfield

WESTINGHOUSE BROADCASTING COMPANY, INC.

RADIO	TELEVISION
BOSTON—WBZ+WBZA	**BOSTON** WBZ-TV
PHILADELPHIA—KYW	**PHILADELPHIA**—WPTZ
PITTSBURGH KDKA	**PITTSBURGH** KDKA-TV
FORT WAYNE WOWO	**SAN FRANCISCO** KPIX
PORTLAND KEX	

KPIX REPRESENTED BY THE KATZ AGENCY INC.
ALL OTHER WBC STATIONS REPRESENTED BY FREE & PETERS, INC.



PAL *says:*

"Summer Radio Stations . . . and Summer Not! w-PAL *is* a summer radio station. By that we mean we take pride in doing a selling job for our clients *all year long*—including the summer. Our clients know this, and the majority of them are year 'round residents with us! To reach the lush negro market in Coastal Carolina, you really *need* w-PAL! This 'little doggy station' can really 'put on the dog' for you!"

w-PAL

of Charleston
South Carolina

Forjoe & Company

---

proof positive

WCUE

now **FIRST**

in **AKRON**

latest Hooper ratings
March-April 1955

SHARE OF RADIO AUDIENCE	Mon. thru Fri. 8:00 A.M.-12 Noon	Mon. thru Fri. 12 Noon-6:00 P.M.
WCUE	**32.2**	**32.7**
Station **B**	29.5	28.3
Station **C**	27.0	21.6
Station **D**	4.2	9.3

Wcue . . . Akron's only Independent—we're home folks.
TIM ELLIOT, President

John E. Pearson Co., National Representatives

PUSS 'N BOOTS

(*Continued from page* 99)

balanced diet, and they have their own checkpoints—pep, coat, appearance, contentment and so forth.

4. Women are interested in the techniques of nutrition generally.

For these reasons, the Puss 'n Boots commercials usually start with a listing of benefits and follow with nutrition information. The product pitch is essentially that Puss 'n Boots is made of *whole fish*.

Coast Fisheries claims that its cat food is the number one in national distribution, that it does more business than all its competitors combined.

★ ★ ★

SPONSOR ASKS

(*Continued from page* 83)

PUBLIC IS FINAL JURY

By William P. Warwick
Director of Tv and Radio
Warwick & Legler, N. Y.



The television code is a thorough set of standards designed by the industry to inspire greater appreciation of its programs by the public and to forestall or eliminate altogether any direct censorship supervision by federal agencies. The "biting" action to make the code more effective must come from two sets of teeth.

First, responsible advertisers, advertising agencies, networks and stations must maintain moral interest in enforcing code requirements. This means complete familiarity and agreement with contents of code.

The second set of teeth belong to the viewing public who after all, constitute the final jury and must be encouraged to protect the privacy of their living rooms by pointing out violations of commercial excesses and bad taste.

The code is not so much a set of rules as a description of fair play and as long as good remains a matter of individual conscience, there will be violators who will take advantage of the good intentions of their competitors.

So let's ask the "jury" to put the "bite" on those who make mistakes.

★ ★ ★

NGLE COMMERCIALS

Continued from page 43)

Eight years ago the catchy refrain The values go up, up, up," hit the rwaves in New York, and Robert all began a swift climb on a "low verhead" spiel that has made it a naonal company with retail outlets roughout the country. The lyrics ve remained untouched, but the arngements are altered frequently.

In addition, Robert Hall has its gency, Frank Sawdon, Inc., create ngles for the numerous special occaons retail operations find so helpful building sales. A full-time jingle riter, Jack Wilshire, is retained for is purpose.

In November, the time-tested jingle isappears temporarily while the secnd Robert Hall perennial makes its vo-month debut. It begins: "I'm doig my Christmas shopping at Robert Hall this year." This contrasts beautially with the hard-hitting year-round Hall favorite, and seems more like a op song than a commercial.

A third Robert Hall jingle used early is geared to the going-back-tochool period of late August and early eptember. As for Easter, agency v.p. erry Bess wryly comments: "We aven't yet come up with a jingle to ompete with Easter Parade."

Robert Hall policy generally is to avor the one-minute commercial, in which there are 20 seconds of jingle ntroducing 40 seconds of talk.

The car companies: Following an ntirely different practice is the Ford Motor Co., which sees the function of its musical commercials to be primarily that of luring customers into the showrooms when the new models are announced.

This means that the jingles must be newsy, full of the excitement of new-model talk. In recent years its agency, JWT, has created special versions of hit songs, employed big-name stars and dressy productions. Among the numbers used to sell Ford have been "Come-On-A-My House" and "This Old House" featuring Rosemary Clooney and Mitch Miller's orchestra (see "The diary of Ford's 'This Ole House' jingle," 10 January 1955, page 40), and a "Glowworm" rendition by the Mills Brothers.

An opposite policy is followed by Oldsmobile, whose "Merry Oldsmobile" seems destined to go on forever stopping only for yearly lyric overhauls to keep the copy fresh.

Testing jingles: With so much riding on a jingle—especially since it takes time for any song to catch on—



"I'M glad KRIZ Phoenix said to visit the Grand Canyon of Arizona —but which way did Junior go?"



WHEAT

124 million bushels of golden Kansas wheat, moving to market in endless caravans of trucks, will put

$235,600,000

into the pockets of our listeners, the Kansas farmers, helping to swell their average annual income to

$8,830*

after taxes . . . 52% above the national average! These folks have the cash — 52% more of it — to buy your product!

Sell these upper-income Kansas Farmers with WIBW—the radio station they listen to most†

*Consumer Markets, 1955
†Kansas Radio Audience, 1954

"See Your Capper Man"
WIBW
CBS RADIO

TOPEKA, KANSAS
Ben Ludy, Gen. Mgr.
WIBW & WIBW-TV in Topeka
KCKN in Kansas City
Rep: CAPPER PUBLICATIONS, INC.

When you say TV
in Hartford County
everyone knows you mean
WKNB-TV
channel 30

210,400 watts m. r. p.

LOCAL RECOGNITION

★ Civic movements . . . charity drives public appeals: They turn *first* to WKNB-TV for support, and get it.
★ More than 40 women's clubs on the air every month — 82,000 visitors to our new studios in first 10 months.
★ The most live shows . . . local news, local programs . . . local civic service . . . special studio-produced spectaculars.
★ Channel 30 is *the* TV vehicle for Hartford County and the New Britain-Hartford market.

CONCENTRATED COVERAGE

More than 300,000 WKNB-TV families. (UHF conversion 81%. ARB Feb. '55)

HIGH RATINGS

Ability to capture audience with network or local programs.
42.4 CBS Jackie Gleason Show
18.7 WKNB-TV Early Show
(ARB-Feb. '55)

NBC CBS

WKNB-TV
1422 New Britain Avenue
WEST HARTFORD
Connecticut

Represented by The Bolling Co., Inc.

it becomes imperative to lower the risk as far as possible. Sometimes, you just know you have a winner. This was the case with the "Man O Manischewitz" jingle coming out of the Emil Mogul agency.

Reports Chairman of the Executive Board Seth Tobias: "The client was so excited by the audition record that he decided to put it on from coast-to-coast. Those cuts ran nationally for about a month before we were ready with the final production. By that time it had already caught on quite a bit, faster than anything we had had experience with before."

But what do you do when your intuition is not hitting on all cylinders and your crystal ball may be a bit clouded? Play your audition material before as wide a group of agency and company personnel as possible, say the experts. The combined judgment will be more likely to come close to popular judgment than yours alone.

Kenyon & Eckhardt's experience with the recent group of RCA tv set jingles leads it to the conclusion that testing can contribute a great deal to a jingle campaign. To make final choices of jingles for the 1954-55 campaign as objective as possible, K&E retained the Schwerin research organization to conduct a special series of tests.

Nine commercials created by the agency and outside writers were tested by Schwerin on 1,921 respondents. Objective was to hand the agency a list showing the ranking of the nine jingles in terms of their ability to win the favor of the subjects; four different measurements were used to compile the rankings.

Five of the nine were immediately eliminated as being unacceptable, owing to their very low ratings on the test. Number seven on this list was a surprise, for the agency had confidently expected it to rank way above average. It was dropped, however, despite its popularity with agency personnel.

Of the four leaders, one ranked far ahead of all the others; actually it stood out in terms of its appeal to the test audiences. Yet it was never used. This illustrates, according to both the Schwerin organization and the agency, the limits of research in this field. Says Schwerin v.p. Don McCullum: "Research cannot be used mechanically. Judgment based on many other considerations must enter into an eval-

ALL AGREE!
IT'S WKBN-TV

WKBN-TV RATINGS
PULSE
22 of the first 26 programs
(March, 1955)
ARB
17 of the first 25 programs
(Nov., 1954)
HOOPER
18 of the first 26 programs
(Oct., 1954)

WKBN-TV
QUARTER-HOUR FIRSTS

PULSE
406 of 444 Weekly Quarter Hours (March, 1955)
ARB
312 of 466 Weekly Quarter Hours (Nov., 1954)
HOOPER
363 of 451 Weekly Quarter Hours (Oct., 1954)

YOU NEED WKBN-TV TO COVER THE YOUNGSTOWN MARKET

WKBN-TV
CHANNEL 27
YOUNGSTOWN, OHIO
CBS • ABC • DUMONT
Represented Nationally By
PAUL H. RAYMER CO.

uation of the research findings."

"At K&E we use research as a guide to judgment, as one of our tools in creating better commercials," states V. P. Barrett Brady, K&E's copy director.

The most popular jingle of the group of nine contradicted a price policy of RCA, reports Brady, of which the copy group was unaware at the time. It was therefore eliminated.

One of those tied for second place turned out to be too complicated, involving a switch in rhythms from bounce to square dance, in the agency's later opinion. This left two possibilities.

The first, which has shared the number two spot, carried the now well-known phrase "R-Dependable . . . C-Dependable . . . A-Dependable" at its theme. This fit it with RCA Victor's copy platform perfectly and it was the one selected.

Not only did research play a vital role in the selection of the two RCA Victor jingles which were finally used, it played a similar role in the selection of Vaughn Monroe as company spokesman.

Monroe was one of a number of personalities tested as announcers by the Schwerin organization. Interestingly, the tests were not for radio, but tv purposes, with the contestant's appearance and visual personality playing an important part. The tests indicated that Monroe and another announcer would be good choices.

Here again you can see how research is best used as a *guide* rather than as a mechanically applied tool. Monroe could sing, he had a famous name as a musical personality, he had a following too: these were considerations which when added to his high ranking in the test prompted the agency to pin their hopes on him.

With this experience under their belts, RCA Victor and its agency are inclined to favor similar testing in the future, on the grounds that it provides for an organized and scientific, rather than an informal procedure for pretesting singing commercials.

Jingle trends: Where once the jingle was a simple tune sung by a soloist or small group to modest instrumental accompaniment, today it is just as likely to be a lavish production on a symphonic scale. In many agencies it is dignified with the designation "musical commercial" or "minute commercial."

"Singing commercials have had to grow," says JWT's Joe Stone, v.p. and Ford copy chief, "from the jingle, to the popular song, to the musical production." The recent Coca-Cola jingle is a case in point (see "Coke's new look," 21 February 1955, page 30).

Stone believes this a natural development arising out of the importance of this form of advertising today. "The 'big' commercial," he says, "dresses up the message, makes the product look big, is especially important for the company that is large; its advertising should be appropriate."

To Stone the trend to increased use of the jingle is all to the good. "There are only three ways to advertise on radio: by talking, dramatizing or singing. The only reason that you are more conscious of the singing commercial is that it has a greater penetrating power —but you remember it, and that's the point."

The possibility that all radio ad



PUBLICIDAD BADILLO, INC.
ADVERTISING AGENCY

takes great pleasure in announcing the opening of its new branch office in

NEW YORK

CHANIN BUILDING · 122 EAST 42nd ST.
MUrray Hill 2-0521

PUBLICIDAD BADILLO, INC.

ADVERTISING OFFICES
SAN JUAN, PUERTO RICO NEW YORK, NEW YORK

messages may someday be sung is amusingly dwelled upon by BBDO jingle specialist Joe Hornsby. "Jingles are now successfully used by all sorts of products, where you might have thought them inappropriate a few years ago," comments Hornsby. "Fedder's air conditioners, De Soto cars are examples."

"There may be such a thing as a saturation point," he believes, "but a good jingle can go on for years. Music is the basic element; it becomes a theme which provides for instantaneous product association."

No matter how elaborate jingles may yet become, say the experts, they will fail unless they are distinctive and melodious enough to catch on easily. Says Chuck Goldstein, president of the jingle-house, Goldswann Productions, "The thing that hits your ear is liable to stick in your mind."

On the way to camp with his and some other kids, relates Goldstein, he started to sing some of the commercials he had done recently. The youngsters chimed in immediately. "When they are able to do that," he says, "it means you've got them."

At WNEW, New York, where jingle-making is a big activity, they caution advertisers that it is not enough, however, to have a good jingle; it must also be used properly. Says Program Director John Grogan, "The vital job of framing is frequently neglected. When the best of jingles is poorly or incompletely integrated into a surrounding program, and followed up by a weak or inept comment, its effectiveness as a sales message can be considerably reduced. I've heard light, melodious jingles featuring soft vocal styling between hot and harsh open-brass records—and vice versa! How much more effective if the program material preceding and following a jingle is planned to avoid a jolting contrast of mood and sound. I've heard announcers practically ruin the most sparkling jingle by a perfunctory, attention-losing introduction and a cas-



WKOW Country---

Bigger than St. Louis!

The 50 county market covered by Wisconsin's most powerful radio station is bigger than St. Louis in retail sales, more than twice as big as Milwaukee. Like these metropolitan areas, wKOW COUNTRY is a group of shopping centers. Unlike them, however, the land between one rich wKOW COUNTRY shopping area and the next produces valuable farm products and an average annual family income of $6,921 for the producers. Madison, the capital of wKOW COUNTRY, with over 105,000 population, has an average spendable income per household of $8,067. You can sell it all at bargain rates on WKOW at one-fifth the price you pay for St. Louis, one-half the price for Milwaukee.

WKOW CBS Affiliate
MADISON, WIS.
Represented by
HEADLEY REED CO.

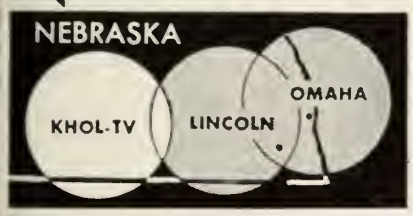
THE EASIEST WAY
TO SELL THE BIG NASHVILLE
NEGRO MARKET
USE ALL-NEGRO STAFFED
WSOK

NORTH CAROLINA'S
GOLDEN TRIANGLE
LISTENS



TO THE BIG VOICE
WSJS
RADIO
WINSTON-SALEM
NORTH CAROLINA
NBC for WINSTON-SALEM, GREENSBORO, HIGH POINT
5000 W • 600 KC • AM-FM
HEADLEY-REED, REPRESENTATIVES

Discover this Rich Market
Covered Exclusively by KHOL-TV



- 30% of Nebraska's Entire Farm Market
- 128,000 Families
- With a ½-billion dollars to spend

High per capita income based on irrigated farming, ranching, light industry and waterpower.

For information, contact Al McPhillamy, Sales Manager, or your nearest MEEKER representative.

KHOL-TV
Holdrege & Kearney, Nebr.
CBS • ABC • NBC • DUMONT

ual "I'm glad that's over" kind of follow-up. In short, the effective jingle is the one which is not only well-conceived and created, but the one which is framed by the broadcaster with the maximum of pacing and taste." ★ ★ ★

ROUND-UP

(*Continued from page 71*)

WLOW, Norfolk, Va., has opened small savings accounts for local agencies and mailed the savings book to agency executives. An accompanying letter pointed out that clients always save money when they use WLOW, that merchants had been using WLOW for eight years and banking the profits.

This is part of a hard-hitting sales promotion campaign. Earlier in the month WLOW sent parakeets to local agencies with a card which read, "Any advertising campaign in Norfolk that does not include WLOW—is strictly for the birds."

* * *

Talk about the flexibility of radio—while relaxing in a shady grove during their visit to Shenandoah, Iowa, the Russian farm delegation was startled to hear a voice speaking Russian blare out from a P.A. system: "Gentlemen, this is Dick Mills, representing KMA here in Shenandoah. We hope that you are enjoying your watermelon (this was one of the features of the shady grove) and your visit. We would like to extend to you, all feelings of good will and hope to do so with this message in music. While you relax, enjoy a little piece of your native land."

KMA proceeded to broadcast 15 minutes of Russian music including the Red Cavalry Song, Caucasian Folk songs and other traditional songs. Vladimir Maskevich, deputy minister of agriculture in the USSR said, "This is one of the finest surprises the hospitable people of Iowa have shown us. It is wonderful."

* * *

Studio Films has a promotional booklet in the mails that is bound to be noticed by admen on the basis of shape alone, if not for its layout. Each page measures 17 by $3\frac{3}{4}$ inches. Opened, the booklet is almost a yard across while less than four inches high. Purpose of the novel-sized booklet is to plug Studio Films' *Showtime*.

WSAU-Tv
WAUSAU, WISCONSIN



CBS • NBC
ABC • DuMont

CHANNEL 7
100,000 watts
1,921 ft. above sea level
540,000 population
$662,899,000
spendable income
152,000 homes

Represented by
MEEKER, TV.
New York, Chi., Los Angeles, San Fran.

Stockholders Include
RADIO STATIONS:
WSAU - WFHR - WATK
NEWSPAPERS:
Wausau Daily Record-Herald
Marshfield News Herald
Wis. Rapids Daily Tribune
Merrill Daily Herald
Rhinelander Daily News
Antigo Daily Journal

OWNED AND OPERATED BY
WISCONSIN VALLEY TELEVISION CORP.

YOU'LL SELL MORE BREAD with these $60,000* Animated Cartoon TV BREAD COMMERCIALS

*Original production cost. This has already been paid by one of the country's largest bakers. This is what it cost to produce these films from the start, but you can get them for a tiny fraction of the original cost.

Here's what you'll get:

FULLY ANIMATED FILMS—Animated cartoons are top salesmen on TV. You get full, not partial, animation.

SHOWS YOUR WRAPPER OVER AND OVER—Your wrapper appears in the animated cartoon sequences. It's also shown full screen size repeatedly.

YOUR BRAND NAME REPEATED OFTEN—Your brand name, slogan and the sales slant you are now using are made part of each commercial. Entire sound track is made to your order.

FAST-MOVING ACTION THAT PACKS A SELLING WALLOP!—This series was created by baking industry people to fill the need for top-flight television film commercials for bread. It's tested and proved—is now doing an outstanding job of increasing bread sales for bakers in one-fifth of the country.

EXCLUSIVE USE—No one else can use it in your market—ever! Extra prints guaranteed available up to three years.

POINT-OF-SALE TIE-IN—Attractive cartoon youngsters (named for your bread in the film) offer many possibilities for merchandising.

USE AS TV SPOTS AND IN PROGRAMS—Strong appeal to both children and adults makes these commercials appropriate for use at any time during the television day—as spots, in programs, or within participating shows.

TAILORED TO YOUR BRAND—You get strong identification of your brand name throughout, in both sight and sound. These films look as though they were specially made for you—top quality production puts your commercials up with those of America's biggest television advertisers.

LOW COST—Because original production costs have been paid, this series is practical for even LIMITED ADVERTISING BUDGETS.

AVAILABLE QUICKLY—Prints will be delivered ready for use within 35 days.

DON'T DELAY!

This series is available to only one baker in a market.



TELEVISION DIVISION

ALEXANDER FILM CO.

201 Alexander Bldg., Colorado Springs, Colo.

Mail the coupon now for full details — no obligation

Television Division, ALEXANDER FILM CO.
201 Alexander Bldg., Colorado Springs, Colo.

Send detailed description of Animated Cartoon TV Film Commercials for bread.

NAME_____

FIRM_____

ADDRESS_____

CITY_____ STATE_____

CHUNKY CANDY

(Continued from page 50)

39¢. Two years ago, Chunky also began packaging raisins because "we felt that there was a big void in promotion on the part of the people who had been selling raisins. Tv gave us a good chance to push this line," Jaffe explains. (The raisins account today for less than 15% of the total Chunky sales volume.)

Commercial technique: Chunky uses its tv programing to advertise its entire line, but the stress is on "the Chunky bar" of varying sizes, which accounts for better than 75% of the firm's total sales. Each commercial makes mention of the different packages and prices at which Chunky is available. And there are separate commercials for the raisins.

Most of Chunky's past commercials have been film commercials starring the performers of the syndicated film shows the firm bought, e.g. *Abbott and Costello*. Occasionally, the firm used cartoon commercials and live announcements, as within *Ramar of the Jungle*.

This fall, on its network show, Chunky will again use the mixture of cartoon and live commercials—the latter in order to get the benefit of Mary Hartline's personality. Chunky's new agency, Hilton & Riggio, has developed storyboards starring a boy and girl (virtually, the Chunky kids, though there's no intention at the moment of developing them into a trademark), who're heroes of brief adventures in their search for Chunky. The projected cartoons were still to be approved by the client at SPONSOR's presstime.

The copy, also still in the tentative stage at SPONSOR's presstime, will continue along the broad lines set forth five years ago: The stress is upon quality not bigness, though there's mention of the odd size for identification.

This minute film commercial, planned for *Super Circus*, is typical of Chunky's approach:

Announcer (Indian staccato):

"Big eyes bright
On hand to greet.
"Heap big shopper . . .
Lots to eat.
"Food aplenty
Food galore . . .
"Young brave scouting party
Hunt for more . . .
"Search 'um bag . . .

SKYLINE GROUP DISCOUNTS

lower selling costs





1 buy



covers 3



Finding those rich Southwestern Pennsylvania markets hard to sell? It's child's play with WJAC-TV. Powerful WJAC-TV boxes in Johnstown, Pittsburgh, Altoona and everything in between. Hooper rates WJAC-TV:

FIRST in Johnstown
(a 2-station market)

SECOND in Pittsburgh
(a 3-station market)

FIRST in Altoona
(a 2-station market)

You'll corner the market with the one buy that covers three . . .

SERVING MILLIONS FROM ATOP THE ALLEGHENIES
WJAC-TV
JOHNSTOWN · CHANNEL 6

Ask your KATZ man for full details!

Look for prize
"Extra thick chocolate
Meet the eyes . . .
"Give 'em whoop
One long blast.
"Chunky in sight . . .
At long last.

"What a heavenly sight Chunky bars are . . . hmm . . . hmm . . . with cashew nuts from far off India, raisins from sunny California, brazil nuts from South America, and luscious, mouth-watering milk chocolate that gives Chunky a delicious taste and aroma all its own. They're so tempting, perfect for anytime, anywhere eating. At school . . . work . . . play . . . or at home.

"Chunky bars are *extra thick* for extra flavor, everyone of them. The 2¢ Chunky Cutie . . . the 5¢ bar, the twin Chunky and the new half-pound family size bar the whole town's talking about . . . there's enough for everyone . . . and so economical too! Hmm! . . . hmm!"

"Just stack delicious eating Chunky up against ordinary chocolate bars, you'll see that solid size and yummy taste is really a standout."

Each commercial ends with a musical jungle sung to the tune of "Mulberry Bush," which is just a repetition of this line: "Extra thick chocolate with raisins and nuts. . . ."

Like all chocolate bar advertising, Chunky's copy is slanted toward children, with a mention of economy and quality factors to appeal to mothers. The really unusual aspect of the copy is the stress upon size and the selling against competition on that score. It is by drawing attention to the Chunky shape and size that the firm managed to turn the handicap into a salespoint.

Chunky's competitors: Chunky's competition in the field is considerable. In a broad sense, of course, Chunky competes with all manufacturers in the $970 million-a-year candy business (*The Candy Industry Magazine*). More directly, Chunky is a part of the $130-million-a-year chocolate bar business. "And we're one of the top 20 candy bar manufacturers," says Jaffe, "in a business that has thousands of major and minor manufacturers."

The biggest and most unusual of these competitors is Hershey, of course, since this candy maker maintains his No. One sales position without any advertising at all. Hershey's

IN
SALT LAKE CITY
KNAK IS FIRST



KNAK's Joe Lee, top newscaster of the Intermountain West. Five minute periods every hour. "On the scene" broadcasts of all LOCAL headline stories plus UP. KNAK is FIRST with the news in Salt Lake City. Hooper 39.1.

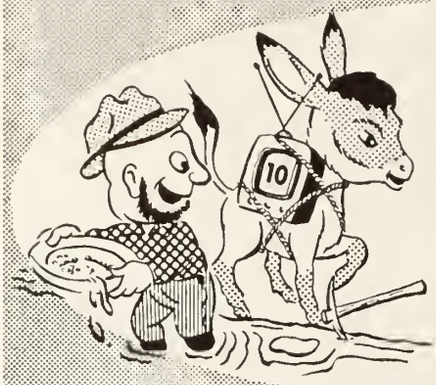
MUSIC
NEWS
SPORTS
24 HOURS A DAY

NOW GRANTED
5000 WATTS

LOWEST COST
Per Listener in
SALT LAKE CITY
(Hooper Feb. 1955 12 noon to 6 p.m.)

Represented Nationally by
FORJOE & CO., INC.

GREATEST COVERAGE
in wealthy
Central California



. . . and the rapidly growing
2¾ BILLION DOLLAR ANNUAL
INCOME that goes with it!

BASIC CBS plus

K 351,000 televiewing families who love basic CBS programs.

B KBET. . . you can BET, is a cinch to have *2½ to 1

E families as steady night time audience.

T·V CHANNEL 10
Sacramento, Calif.

H-R Television Inc.

*ARB APRIL 1953

annual chocolate bar volume is estimated at $70 million. Next-largest, Mars, with an annual volume of $40 million or more, has been a consistently large air media user. Though Mars is not truly in the chocolate bar business (they make a chocolate-covered nougat), this manufacturer is interesting for having preceded Chunky on *Super Circus*.

In fact, Mars used *Super Circus* in 1952 and 1953 on a weekly basis with a 30-station line-up, at $750,000 a year for time and talent. The firm used this program to reach mainly kids, although Mars' v.p. in charge of sales and advertising, Victor Gies, pointed out that the program's audience was half adult and half kiddie. (See "Radio and Tv greatest sales tools we ever had—Mars," 15 December 1952 SPONSOR.) It's a program that pulled strong results for Mars. The firm also used *People are Funny* on CBS Radio to get a mixed family audience.

Nestle, another major Chunky competitor, had sponsored *Space Patrol* Saturday mornings both on ABC TV and ABC Radio to advertise not only the chocolate bars but also two Nestle chocolate drinks. Nestle's chocolate bar sales are estimated at $15 million. The firm now advertises them mainly through Sunday supplements, partly with spot tv. Nestle had offered premiums like plastic space ships on its tv show. Chunky may try premiums this fall, but does not intend to go into premiums too heavily.

★ ★ ★ ★ ★ ★ ★ ★

"Television has changed rapidly and very dramatically in the last few years. If the same eight advertisers who accounted for one-third of the radio billing in 1948 were to dominate tv in the same way, they would need a combined appropriation of over $300 million a year instead of the $60 million they spent to dominate radio. Obviously, even they cannot afford that kind of money."
RICHARD PINKHAM
V.P., Net Programs
NBC TV

★ ★ ★ ★ ★ ★ ★ ★

M&M, with sales estimated at $16 million a year, uses spot tv to advertise its M&M bar. Peter Paul, Mounds and O'Henry are all currently spot advertisers.

Despite the greater dollar weight these giant competitors can put behind their advertising, Chunky outgrew its Manhattan plant within two years, built a larger Brooklyn plant, then reopened the Manhattan one in addition when demand continued to grow. ★★★

29 of the Best Independent Radio Stations

ALWAYS BEST in the MARKET

the AIMS station!

Boston	WCOP	New Orleans	W
Cleveland	WDOK	New York	W
Dallas	KLIF	Omaha	K
Denver	KMYR	Portland, Ore.	
Des Moines	KCBC	San Antonio	
Evanston, Ill.	WNMP	San Francisco	
Evansville, Ind.	WIKY	Seattle	
Houston	KNUZ	Springfield, Mass.	W
Indianapolis	WXLW	Stockton, Cal.	
Jackson, Miss.	WJXN	Syracuse	W
Kansas City	WHB	Tulsa	
Huntington, L.I.	WGSM	Wichita, Kan.	K
Louisville	WKYW	Worcester, Mass.	W
Milwaukee	WMIL		

Canada
Calgary, Alberta, Canada C
New Westminister, B.C. CK

Only one in each market

AIMS Association of Independent Metropolitan Stations

Member by invitation only

RADIO GROUP

ATTENTION, RADIO SPONSORS

NOW YOU CAN REACH
THAT BIG RICH
CHICAGO BILLION DOLLAR
NEGRO MARKET

721 500
LATEST FIGURES

"JAM WITH SAM"

The disk jockey show that is the talk of the town

Monday Thru Saturday—
9:30 P.M.-12:00 M.

WGES—5,000 Watts — 1390 Kc.

PARTIAL LIST OF SPONSORS
ARMOUR—Carnation—Coca-Cola
Ebony Magazine—Illinois Bell
Telephone—Lucky Strike
Miller High Life

WRITE, WIRE OR PHONE FOR AVAILABILITIES

SAM EVANS PRODUCTIONS
203 N. Wabash Ave., Chicago, Ill.
Phone Dearborn 2-0664

TV SET COUNT

(*Continued from page* 41)

way. The sample each quarter will be of the "probability" variety; i.e., a miniature "cross-section" of the U.S. numbering about 25,000 homes.

Final reports will show the following:

The total number of sets and homes throughout the nation. Also it will give breakdowns for the number of sets in the four major U.S. regions. Possibly, breakdowns will even be made for the largest U.S. states, and —if the sample is large enough—set counts calculated for the largest U.S. cities like New York and Chicago. In addition, the study is expected to provide data about the relationships of tv ownership to income, home-owning, education, and the like.

The figures will find widespread use, by all indications, in tv advertising. They will serve as the national "bench mark" against which television's national ratings (such as those of Nielsen, ARB and SAMS) will be projected. They may even stand as the "official" mark, against which the coverage studies above may "correct" their figures so that, at least, their national figures will be in line with an industry-accepted count. The Census figures will also form the basic selling tool of national tv networks.

Client pressure: Why are so many tv research firms getting into the tv set count-and-circulation act after such a long time lapse? Chiefly, the answer lies in the fact that agencies and advertisers need this kind of information, and are stepping up the pressure on research firms to get it.

Assistant Research Director Harvey Spiegel of the TvB calculated recently that the trade association gets "between 15 and 20 phone calls per week from large and small agencies wanting the latest set counts for various markets or counties." And, he added, "the number gets larger every week."

One explanation for the step-up in industry demand for the latest tv data was offered to SPONSOR by a McCann-Erickson research executive, who declined direct quotation: "We've been carrying out our market estimates of tv sets on a projection basis ever since the 1952 and 1953 NCS reports. We revise them as often as we can, particularly to allow for changes in tower height, power, the coming of uhf and intermixed markets, and channel changing. But, a projection gets wilder the further you get away from your original 'bench mark.' That's why we're trying harder than ever to prod *someone* into doing a national survey."

★ ★ ★

ROUND-UP

(*Continued from page* 107)

American working women, married and single, are more thoroughly covered by radio than by any other medium, two studies made by Pulse for RAB reveal.

The studies, conducted this past May in Milwaukee, Cincinnati, Philadelphia, Atlanta, Los Angeles, and Washington, D. C., show that 95% of working women listen to radio every week. The bedroom is the favorite listening spot for single women, while married women do more listening in the kitchen.

The average sets-in-household of married women is 2.6, in those of single women 2.8, the study revealed. ★ ★ ★

KFAL

A BIG LOCAL MARKET

MORE THAN 65000

RADIO FAMILIES

Fulton-Mexico-
Columbia-
Jefferson City

KFAL COVERS!

30 COUNTIES—½ MV.

INFLUENCES SALES!

FROM DAWN TO DUSK

STUDIOS & OFFICES AT

FULTON, MISSOURI

Represented Nationally By
Benton Paschall Company

QUEEN ISABELLA

hocked her jewels for a fella
to prove the world was round.
The chance she was taking
was rather world shaking,
suppose he had run agronnd?
But Christopher knew
what his three ships could do
and his discovery of America
was in.
To parallel his feat
we repeat and repeat,
you can discover success
on W P I N.

When you discover WPIN, you have unearthed the daytime station preferred by more local advertisers.

WPIN's clear channel signal serves a market of 790,300 people with a buying income of $989,640,000.00. This dominant news station is the West Coast of Florida's best daytime radio buy!

WPIN

680 Clear Channel

Offices and studios in the
Royal Palm Hotel
St. Petersburg, Florida

Arthur Mundorff, Owner-Manager

Represented Nationally by
Walker Co., Inc.

IN EVANSVILLE INDIANA
WISE
BUYERS
CHOOSE



THRIFTY FIFTY

SALES WITH SHOWMANSHIP

NANCY THOMPSON

Homemaker Supreme

Every survey for 18 months shows WEHT'S NANCY THOMPSON "tops" as the Evansville, Indiana Tri-State's NUMBER 1 Homemaker

PARTICIPATIONS AVAILABLE

Represented by
MEEKER TV, INC. — ADAM YOUNG
ST. LOUIS

CHANNEL 50

WEHT

NOW OPERATING
WEOA—CBS RADIO



Size it up from your latest PULSE report. Or judge it by the remarkable rush of advertisers to WLOL. The answer comes out the same. WLOL now leads all independent Twin Cities radio stations . . . outdraws three of the four network stations . . . delivers more radio homes per dollar by far. And that's 372,300 city and suburban homes we're talking about!

•

THE TOPPER
IN INDEPENDENT RADIO!

WLOL
MINNEAPOLIS - ST. PAUL
LARRY BENTSON, Pres.
Wayne 'Red' Williams, Mgr.
Joe Floyd, Vice-Pres.

DROPPING THE AXE

(*Continued from page 45*)

From the start of a series, a qualitative survey of employees within its own ranks and a similar survey among the employees of its ad agency.

"You know pretty fast," opines Hank Fownes, head of the New York office of MacManus, John & Adams, which handled the *Red Buttons Show* last season for Pontiac, "Your show is right there and if you've got a great hit you know it."

A dramatic example is *Disneyland*. It premiered on 3 November to a 49% share of audience and has stayed up there right along. Competitor Godfrey was pulled down from 53% the month before to 34%, and *I Married Joan* from 26 to 16%.

Most sensational case of the season is that of *The $64,000 Question* on CBS TV. A Lorillard spokesman sadly reflects: "We were doing fine with *Truth Or Consequences*, then along came *The $64,000 Question* and murdered us." *Truth Or Consequences*' share of audience went down from 48.2% in May to 27.7% in June as a result of the competition.

Why does everything happen with such suddenness in television? A leading research analyst offers this explanation:

"Let us say a program has a potential share of 30%. The first show hits 15%. Some of these viewers will return to the program next week. Some will go elsewhere. And new viewers will tune in. This process goes on show after show. By the time eight shows have passed, you will have sampled in this way 75% of all tv homes, there will be very little room left for 'turnover.' By this time about 30% of the audience should be staying with you consistently. In a way it's like a P&G sampling operation for a new product with product purchase telling you the story quickly after you've given out your samples."

Some cite the presumed gradual growth of Gobel's popularity as evidence that shows still can build slowly. Examination of two separate sets of rating figures reveal that while Gobel's popularity did indeed climb during the season, by the end of eight weeks he had reached his general plateau. Furthermore, his very first month's ratings were already in the substantial class. In October Gobel began with an audience share of 47%; in Novem-

BMI

"Milestones" for September:

BMI's series of program continuities, entitled "Milestones," focuses the spotlight on important events and problems which have shaped the American scene.

September's release features four complete half-hour shows—ready for immediate use—smooth, well written scripts for a variety of uses.

"V-J DAY"
(Tenth Anniversary) September 2

"EDUCATION '55"
(School's In) September 12-19

"TO FORM A MORE PERFECT UNION"
(Constitution Day) September 17

"THE FIRST BAND CONCERT"
John Philip Sousa (Plainfield, New Jersey) September 26

"Milestones" is available for commercial sponsorship—see your local stations for details.

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL



Effective September 28, 1955, KMBC-TV joins the nation's most dynamic and fastest-growing television network, the American Broadcasting Company. For programming details, consult your Free & Peters Colonel or:

Don Dovis, *First Vice President*
John Schilling, *Vice Pres. & Gen. Mgr.*
George Higgins, *Vice Pres. & Sales Mgr*
Mori Greiner, *Director of Television*

ber it was 42%, in December 56%.

Gobel illustrates another important factor involved in evaluating shows. Almost from the beginning he generated talk among the public, in the trade, in the press. In almost no time his expressions became national coin and take-offs were being done by others.

Ratings alone, in short, are hardly enough. You've got to take all sorts of reaction into account, say admen, like general talk, press notices, agency and client responses—they are part of the audience too.

The slow-starting show is not necessarily doomed, for its appeal may be changed for the better by doctoring efforts on script, production or talent. Basic changes in show treatment lifted *This Is Your Life* from an audience share in the 40% range to 60% in a month's time. Milton Berle showed the industry how a fundamental change in comic character and situation was able to revive a falling rating.

Person-To-Person went along a slowly declining curve during its first season, beginning October 1953. Not until the winter of 1954-55 was it able to match its opening high audience shares. One of the reasons appears to be a policy of selecting guests with greater popular appeal, with the emphasis on Hollywood names, as well as a general improvement in the program.

The General Electric Theater is another case where basic changes have helped lift the ratings from one season to the next. The show is on CBS TV, Sunday, 9:00 p.m., opposite the long-established *Television Playhouse*—alternately sponsored by Philco and Goodyear. This season's budget was about doubled, with bigger names, better scripts and slicker production sought. Result has been a 15-20% increase in share of audience over last year.

Such experiences cause admen to caution against panic if immediate ratings aren't up to hopes. "A show needs six to eight weeks to settle down, it needs a 'shake-out' period," goes the typical comment. One agency man compares the first few weeks to the tryout period for a Brodway show.

A research analyst puts it this way: "In many cases it takes time to crystallize the show's appeal. Many intangibles are involved." Where a show has built, you will invariably find it is associated with a changing show character as the bugs are shaken out."

Serious attempts were made to rectify troubles before cancellation in almost every case last season. Bristol-Myers casualty *Honestly Celeste* was one that couldn't make the grade despite a complete reupholstering job on script and production and the valant efforts of charming Celeste Holm. A big publicity push helped start the first show in the Nielsen mid-thirties, but it subsequently dropped into the mid-twenties.

Bristol-Myers finally concluded that the situation comedy featuring a female photographer simply did not have the "built-in" strength that could make it a good property for the long pull.

The Red Buttons case shows what can happen when a comic's basic appeal is played with too radically. Under General Foods sponsorship in 1953-54 Buttons started out well on CBS, but lost viewers when the format changed to its situation comedy base. Interestingly, he began to climb toward the end of that season.

Under Pontiac sponsorship on NBC he began the past season with a 29% share of audience on Friday night at 8:00 p.m., only to decline swiftly thereafter. A musical format was tried, but it proved too ambitious a project

Tillie Vision
IN THE LAND OF
MILK AND HONEY



THE ONLY CBS PROGRAMMING AVAILABLE TO A MILLION NICE PEOPLE!
From 7 A.M. to 1 A.M.
Yep! Bigger'n Baltimore!
CHANNEL 2 CBS 100,000 GREEN BAY
HAYDN R. EVANS, Gen. Mgr. • WEED TV, Rep.

WMRY NEW ORLEANS
KNOK FT. WORTH-DALLAS formerly KWBC
KCOH HOUSTON
1 order delivers the Negro Population of the South's 3 Largest Markets ...cuts cost, too!
negro radio South
Gill-Perna, Inc., Nat'l Representatives
Lee F. O'Connell, West Coast

Where your Boast Meets the Coast and Pays You Greater Dividends

KGER
COVERING SOUTHERN CALIFORNIA WITH 5000 WATTS
Los Angeles 541 So. Spring St. MAdison 5-2551
Long Beach 3745 Atlantic Avenue L.B. 407-907

to develop fresh musical comedy material weekly. In addition, Buttons had a spell of illness.

A costly casualty was the ill-fated *Norby*, whose short, sad career ran from 1 January to 23 March. So painful is this tv disaster to those who cherished fond hopes at its birth, that mum's the word at the J. Walter Thompson agency, where they are indulging the pleasant pretense that it never happened at all. At least they prefer that the whole thing be forgotten.

The cases of *Willy* and *Father Knows Best* raise the crucial question of the time period. A D-F-S spokesman says that while the agency was aware soon enough of the show's faults, the most important factor was the time period, 10:30-11:00 p.m. Saturday night. The General Mills show stayed in the low Nielsen 'teens, but in some areas where delayed broadcasts found it in better periods, the ratings went up five points, the agency claims.

Lorillard believes that it's Sunday 10:00 p.m. slot on CBS was working to the disadvantage of *Father Knows Best*. This is a "family-appeal" type show on which the company set high store. Ratings were down below that of its previous show *The Web*, which leads the firm to believe that the time slot is too late for a family show. Lorillard says it tried hard to get a better slot, but in vain. It has gone back to a mystery-adventure show in the same period, *Appointment For Adventure*, convinced now that this type of show has a greater appeal at that time of night on Sunday.

A check of recent ratings shows that the mystery show is riding higher than the family show if you rely on one rating service, but below it if you rely on another.

An example of importance of time slot is *Guiding Light*, the P&G serial



1st in Power and Coverage
1,000,000 WATTS
WILK-TV
Wilkes-Barre
Scranton
Call Avery-Knodel, Inc.

RAILS NETWORK

HTS

WKLO
LOUISVILLE

5000 WATTS 1080 KC
ABC AFFILIATE

NOW! YOU CAN SELL IN

• LOUISVILLE
• DAYTON
• COLUMBUS
• SPRINGFIELD
• ASHLAND • IRONTON
HUNTINGTON

EPRESENTATIVES
FOR
• WCOL • WIZE • WCMI

HI BLAIR & CO.
FOR
WKLO

WZE
GIELD

WCMI
ASHLAND • HUNTINGTON • IRONTON

ATN
AIR TRAILS NETWORK

on CBS TV. In the 10 Trendex markets, the show increased in audience share about 30% when it moved from the 2:30 p.m. to the 12:45 spot immediately following high-rated *Search For Tomorrow*.

Practically everybody agrees on this fundamental: You can't look at your show in isolation; it is part of a competitive situation. ★ ★ ★

40 EAST 49TH

(*Continued from page 16*)

BASICS

I have just returned from a vacation and have been looking over your ninth Fall Facts Basics issue, 11 July. May I compliment you on the fine subjects that you have published over a period of many years?

I am very much interested in making distribution, not only to the sales staff associated with this station, but to present advertisers as well as prospective advertisers, of Radio Basics, pages 183-208.

Please let me know if you have available 100 copies of subject information and, if so, what would be the charge for the 100 copies.

Again congratulations for the many splendid articles that continually appear and which are so helpful to the radio broadcasting industry.

GAINES ALLEN
WEZB
Homewood, Ala.

• 1955 Radio Basics (as well as Tv Basics, Film Basics and Timebuying Basics) are all available in reprint form. Radio Basics is priced at 25c per reprint in quantities from 25 to 100; 20c per reprint for 100 or over.



"Daddy, how about persuading KRIZ Phoenix to broadcast rhythm and blues?"

CANADIAN BOOM RESUMES

(Continued from page 53)

iness went up 814%. And Canadians are traveling to work and traveling around in their own cars in increasing numbers. Automobile dealers upped sales 579% during the decade and a half. For some reason, however, garages and filling stations showed a business increase of only 347%.

Canadians are eating better, too. The Dominion's grocery and combination stores upped sales at a faster rate than the national retail average during the past 15 years. The food store percentage increase was 541.

Not doing so well in the long pull as other important retail categories were department and drug stores. The former increased sales only 266% while the latter showed a 15-year hike of 306%—substantial, but below the average.

Q. What do recent retail trends show?

A. While personal expenditures on consumer goods and services increased last year over 1953, actual retail sales were down slightly. However, a healthy advance was shown during the last two months of last year and this continued into 1955. During the first four months of this year retail sales were up 2.1% over 1954.

The quickening of retail sales this year is not uniform in all provinces. The Maritime Provinces, Ontario and British Columbia show healthy jumps for the first four months but Saskatchewan and Manitoba—especially the former—registered declines, a reflection of the Canadian Midwest's farm problem.

The quickening of retail sales was not uniform in all categories, either. The best showing was made by grocery and combination stores, where this year's sales through April were 6.6% above the corresponding period last year. Canada's rapidly growing super markets did better than the independents with the former racking up higher sales of 11.5% while the independents increased their sales 3.5%. Independent grocery and combination stores still have a bigger share of business than super markets. For example, independent sales in April 1955 were $122 million while chains sold $83 million worth of goods.

Next best increase in 1955 sales was among the furniture, appliance, radio and tv set groups of stores. Other increases were listed by lumber and building material dealers and drug stores. Apparel sales in general were down slightly and so was the restaurant business.

Q. Do retail sales slump in the summer?

A. In Canada as in the U.S. people buy, buy, buy all-year-'round. Last year third quarter sales for all retail outlets were well above the first quarter and only slightly below the second quarter. In some businesses, the hot quarter of the year is the best. Garages and filling stations do their best business during July, August and September in Canada. Grocery and combination stores do more business during the third quarter than the first two quarters. Drug store sales run practically level through the year, except for December when they jump up. Lumber and building material dealers hit

CALDWELL
OF
CANADA
DISTRIBUTORS
S.W. Caldwell LTD.
447 Jarvis St. Toronto 5, Ontario
Walnut 2-2103

heir peak business during the summer ast year.

Actually, Canadians take in more ncome from July through September han during any other quarter of the ear. While the third quarter is not he peak spending period, it certainly as the potential to be.

Q. Is the average Canadian earning more money?

A. Yes. His dollar as well as his real ncome is going up. The average week- wage of Canadians on 1 April 1955 as $60.66. A year previous it was 59.06. Since the war, the general rend of wages has been up, while consmmer prices, after hitting a peak at he end of 1951 have been fairly level nd right now are actually lower than hey were at the end of 1951.

An interesting sidelight to the indiidual income picture is provided by he American Management Association hich released a study this year of 1953 salaries of Canadian executives. The study showed that salaries of Canadian executives in 1953 compared with 1952 increased more than in the U.S. Canadian executives received increases of 6.6% more on the average while their U.S. counterparts received 4.2%. The AMA study also showed that 60% of Canadian executives received bonuses averaging more than one-third of their salaries.

Q. Do many Canadians own automobiles?

A. The latest available government figures on auto ownership (September 1954) show that 55% of Canadian households own one or more autos. That means 2,044,000 households, of whom 1,866,000 own one auto and 178,000 own two or more. It is estimated that that number of autos at present is about 300-400,000 greater.

Ownership of autos varies widely by province. Top ownership is in Canada's most populous province, Ontario, where 68% of all households own autos. This is almost equal to the U.S. figure. Ownership is also high in the Midwest and West Coast with Saskatchewan, Alberta and British Columbia sporting ownership percentages of 60 or above.

East of Ontario, the ownership of autos is lower. In French Quebec, the figure is 37%. Lowest of all is Newfoundland with 20% ownership.

Q. Are different kinds of appeals necessary in advertising to Canadians?

A. Three typical comments from Canadian agencies reflect one important difference:

"I would say that our messages are more subtle and not so full of claims," says D. G. McMaster, media department manager, James Lovick & Co., Ltd.

"Generally speaking, advertising is more conservative in tone," explains W. D. Hannah, manager, radio and tv

CKCK-TV

CHANNEL 2
REGINA, SASK.
CANADA

SERVING

a Potential 50,000 TV HOMES

one year young in ambition
enthusiasm for the future



JULY 28th, 1955
ONE YEAR OLD
IN EXPERIENCE,
LOCAL SUCCESS AND
ACCEPTANCE.

ARE YOU ADVERTISING - - -

1. IN VANCOUVER AREA?
2. ON VANCOUVER ISLAND?

CHUB — NANAIMO & CJAV-PORT ALBERNI CAN DO THE JOB FOR YOU AT OH — SO LITTLE COST!

CHUB—NANAIMO is now a suburb of Vancouver with 21 ferries each way daily! CHUB is always 3rd, often 2nd in Vancouver Area Elliott-Haynes ratings! CHUB's Vancouver Island population is now 100,000!

CJAV—PORT ALBERNI has more than 85% of local business firms as your fellow advertisers. CJAV covers the rich mainland area of Powell River where CJAV is "Home" station. CJAV has dominant listenership in the industrial heart of Vancouver Island.

FOR FAST INFORMATION SEE OUR REPS TODAY

Stephens & Towndrow Ltd.	— Toronto & Montreal
Horace N. Stovin & Co.	— Winnipeg
John N. Hunt & Assoc.	— Vancouver
Donald Cooke Inc.	— United States



the big food and drug chains are on **CKWX**

5000 friendly watts

If your products are sold in grocery and drug stores (and these days what isn't!), consider this fact: In Vancouver the big food chains like **SAFEWAY** *and* **B & K** *and* **SUPER-VALU,** *and the* **CUNNINGHAM** *and* **OWL** *drug chains, all choose CKWX for day-to-day radio selling. Last year, chain stores placed seven times more business on CKWX than the year before! How's that for chain reaction?*

reps: All-Canada
Radio Facilities Limited
Weed & Company

RADIO VANCOUVER

department, Cockfield, Brown & Co., Ltd.

"The major difference lies in the actual copy, which in Canada is more restrained and avoids any extravagant claims," states W. L. Charland, vice president, McKim Advertising, Ltd.

Government regulations affect advertising, too. Says Henry E. Karpus, manager, radio and tv department, E. W. Reynolds, Ltd.: "Perhaps the biggest difference in advertising between Canada and the U.S.—as it applies to the broadcasting and telecasting business—is our food and drug advertising. We are required to submit all food and drug copy to our Department of National Health and Welfare and to the Canadian Broadcasting Corp. before it can be put on the air."

Canadian regulations are fairly tough and many a commercial which would be acceptable in the States would not get by the DNHW. An example of official attitudes is given by Mrs. Hazel A. Blair, manager, radio and

★ ★ ★ ★ ★ ★ ★ ★

"There is no magic to buying or selling spot radio or spot tv. It is a business. It is sound. Common sense prevails in the long run, and there is no sense in tilting at windmills or slanting off at a tangent. It is a matter-of-fact, precise business proposition."

NED MIDEGELY
Media Supervisor
Ted Bates
New York

★ ★ ★ ★ ★ ★ ★ ★

tv commercial department, Baker Advertising Agency, Ltd.:

"Two favorite adjectives applied unfailingly to any U.S. food product from cereals to desserts are 'creamy' and 'rich,' both of which are anathema to DNHW. According to their very direct logic, nothing is 'creamy' unless you can prove it's made from cream; and 'rich' had better be followed by 'flavor' or else the public might be falsely led to believe the advertiser means rich in vitamins or nutrition, or something else the product undeniably is not."

Of course, the French-Canadian market requires another language as well as knowledge of the people and of the market. Like English-speaking Canadians, the French-speaking group are not terribly different from modern people anywhere in the world. The differences, however slight, still require on-the-scene experts to do the job.

To get some specific ideas of how Canadian and U.S. audiences react to the same or similar commercials and

programing, SPONSOR went to Schwerin Research Corp., which now tests audiences for Canadian advertisers. Henry H. Newell, Schwerin vice president, reported as follows:

"In general, Canadians and Americans seem to absorb about the same amount of information and copy points from commercials and to be just as much influenced by them.

"It appears to us, though, that Canadians are more impressionable than Americans in at least one major product category we have studied. This product is cigarettes and Canadians' high remembrance and belief in this area may be due to their not being bombarded as heavily with cigarette claims.

"We have tested a few of each country's programs before audiences in the opposite country. So far, it seems that U. S. audiences react fairly well to Canadian 'informative' programs and not so well to Canadian comedy. Canadians strongly like certain elements of our top comedy and variety and do not like other elements—not necessarily following the same lines as American audiences on these particular elements." ★ ★ ★

CANADIAN TV

(*Continued from page 57*)

time was sponsored. The study was made by the *Canadian Television and Motion Picture Review* during an undisclosed week. Actual percentages were 57.28 commercial and 42.72 sustaining.

Q. How much U.S. tv programing is shown in Canada?

A. As in the case of commercial sponsorship, CBC is getting more liberal toward U.S. shows. While CBC reports that only about 15% of Canadian radio network shows come in from the U.S., a *Canadian Television and Motion Pictures Review* study revealed that 44.12% of programing time on the CBC tv network was U.S.-produced last season. The Canadian-produced programing occupied 53.02% of tv network time while other programing totalled 2.86%.

Illustrative of CBC policy on sponsorship is the fact that twice as much Canadian programing was unsponsored as was sponsored, with the actual figures being 9:25 hours sponsored and 18:25 hours sustaining during one week's time. All of the Canadian sponsored shows were live while all the Canadian film time (4:45 hours) was sustaining.

On the other hand, most of the U.S.-produced programing was sponsored—only 2:15 hours (all film) out of the total of 18:25 hours was sustaining. A breakdown of sponsorship of U.S. programing in Canada showed there were 9:25 hours of live commercial time and 11:30 hours of film commercial time.

Q. Who's advertising on Canadian television today?

A. A rundown of the list of tv network sponsors looks like a *Who's Who* in U.S. air advertising. The purely Canadian firms are greatly outnumbered by the Canadian subsidiaries of U.S. firms.

Some of the names on the English network are Procter & Gamble, General Foods, General Motors, Ford,

POWER 50 kw MAX. + TOWER 2050' above sea level = EFFECTIVE SEPTEMBER 30th Coverage 1.5 MILLION

on CKCO-TV

CHANNEL 13 KITCHENER

REPRESENTED IN USA BY WEED TELEVISION CORP. IN CANADA BY JOSEPH A. HARDY—TORONTO-MONTREAL AND JOHN N. HUNT & ASSOCIATES IN VANCOUVER.

Serving 1/10 of Canada's population in the rich Central Ontario market

Canada's first buy is:

CKCO-TV *channel* 13

Bristol-Myers, RCA Victor, S. C. Johnson, Westinghouse, Kellogg, Goodyear, Goodrich, Lehn & Fink, Prudential, Carnation, Singer, Nabisco, Standard Brands, Campbell, Colgate, Borden, Dow Chemical, Admiral, Gillette, Swift, American Motors, Shaeffer, Schick, Whitehall, Hazel Bishop, Pillsbury, Remington Rand.

Q. What are the sponsored programs on Canadian tv?

A. Again, a rundown of the list of sponsored programs looks like a *Who's Who* of U.S. tv network shows. Most of them are sponsored by the same firms who sponsor them in the States. Exceptions include *Dragnet*, sponsored by Liggett & Myers in the U.S. but S. C. Johnson and Elna in the Dominion.

Some of the U.S.-produced sponsored shows this past season included *Ray Bolger Show, You Are There, Burns & Allen, My Favorite Husband, Our Miss Brooks, Toast of the Town, Four-Star Playhouse, Howdy Doody, Caesar's Hour, Bob Hope Show, Martha Raye, Milton Berle, Super Circus, Medic, Producer's Showcase, Jackie Gleason Show, What's My Line, Dear Phoebe, Cavalcade of Sports, Roy Rogers, Red Buttons, Dinah Shore, Mickey Rooney, Disneyland, Jimmy Durante-Donald O'Connor Shows.*

Q. Are U.S. produced shows popular in Canada?

A. Yes, indeed. Of the top 10 shows in Elliott-Haynes' four-market (Montreal-English, Toronto, Winnipeg, Vancouver) Teleratings for April, seven were U.S. shows. Of the top 20, 13 were U.S. shows.

The top 10 in order were *Toast of the Town, Jackie Gleason Show, Dear Phoebe, Studio One, Holiday Ranch, Caesear's Hour, Our Miss Brooks, Showtime, On Camera* and *Four-Star Playhouse.*

The ratings range for the top 10 went from 70.4 to 41.1. It must be remembered that two of the markets—Montreal and Winnipeg—are "captive" markets with no station competition except for the French station in Montreal, and an undetermined number of French-speaking homes view English tv. As for the Toronto and Vancouver areas the competition is fierce, with U.S. stations getting about half the audience. (E-H Teleratings include Canadian viewing of U.S. stations.)

Q. What are tv costs like in Canada?

A. Agencies consider them high but realistic. Production costs are kept down for advertisers in two ways. In the first place, shows piped in from the U.S. are already paid for. In the second place, advertisers who will sponsor Canadian-produced live shows will find CBC ready to contribute from 30 to 50% of the production cost.

Canadian shows are not as lavish as those in the States, which keeps down costs considerably. An average Canadian half-hour tv show costs about $5,000. Costs might be even less if Canada had a fully-developed theatre. There are only two costume houses in Montreal and two in Toronto. As a result, CBC's programing department has to make its own costumes and wigs very often.

no matter how you measure...

MORE PEOPLE LISTEN TO CKRC WINNIPEG THAN ANY OTHER MANITOBA STATION

coverage
BUREAU OF BROADCAST MEASUREMENT
(Radio Homes)
(Listen 6-7 times a week)
DAYTIME 118,100 NIGHT TIME 93,860

listenership
ELLIOTT-HAYNES
CKRC—35% Station B—23.3%
Station C—21.9% Station D—19.8%
Figures taken from a special Summary of city and area reports for 1954 by Elliott-Haynes Ltd.

CKRC | WINNIPEG MANITOBA
Representatives:
All-Canada Radio Facilities Ltd.
Weed & Co. in U.S.A.

Private broadcasters, who maintain that time rates are about half of what they should be, say rates are kept down by CBLT, Toronto, CBC's flagship station for the tv network. It is explained that CBLT rates are a kind of yardstick which private stations must adhere to, even though the CBC does not try to make money out of its tv operation and even though some of the private stations do not face the same competitive situation which CBLT has.

Q. What's offered in the way of syndicated film?

A. Mostly programs from the U.S. Canadians find it hard to compete with U.S. programing sources, who can bring programs north of the border with their costs already borne by U.S. sales and some profit beside. All Canada Tv offers the large Ziv lineup of shows. S. W. Caldwell represents CBS TV Film Sales and Guild Films. Screen Gems of Canada, Ltd., set up in June, syndicates Screen Gems shows plus those of Telepix Movies, Ltd., whose officers now head Screen Gems of Canada.

Q. Are tv film commercials made in the U.S.?

A. When it comes to advertising Canadian thinking works best and Canada has the facilities for making any kind of commercial. When tv first started in Canada, ready-made U.S. commercials were "Canadianized." S. W. Caldwell, which did quite a bit of this kind of work finds the emphasis now is on Canadian-originated material. Others doing film commercials include the Tv Division of Crawley Films, Rapid Grip and Batten, Dominion Broadcasting.

Q. Is there much done in the way of local advertising on tv?

A. There is a substantial interest in tv by local retailers and a raft of success stories from the stations to prove it. For example:

CKEK-TV, Regina Sask.: An appliance dealer, Sun Electric, advertised GE "Airline" ranges on one telecast with two commercials. The following day 33 ranges were sold.

CHCT-TV, Calgary, Alta.: During a test run, a department store used seven one-minute announcements on men's wear. Over $4500 worth of merchandise was sold, exceeding the volume of a competitor who advertised the same goods at a lower price in a printed ad.

CJIC-TV, Sault Ste. Marie, Ont.: Soo Mill and Lumber Co. advertised a new subdivision on Saturday night's "Weather Window." By noon Monday five homes were sold. No other advertising was used.

An unusual program and sales twist to attract retailers was cooked up on CKCW-TV, Moncton, N.B. It was a half-hour fashion show, which ran every week for four weeks and is being planned again for the fall by its sponsors. Called *From Head to Toe*, the program had three participating sponsors, Acadian Beauty Shoppe, Peake's Women's Wear and Lister's Shoe Store. A rear-screen projector was used to give the illusion that the fashion showings were taking place in the stores.

CANADIAN RADIO

(*Continued from page* 55)

Q. Has tv affected the amount of time families spend with radio?

A. Not too much. A study by International Surveys in three top tv markets—Toronto, Montreal and Vancouver—indicates that tv has increased the total time families spend with both radio and tv compared with the time spent on radio in radio-only homes.

The study was made in May, was published last month in "Marketing" magazine. It shows that in the three markets the total time per day spent by the average tv home in listening and viewing came to 6:06 hours. Of this total, 3:32 hours were spent before the tv screen, while 2:34 hours were spent listening to radio. The 2:34 hours in tv homes compares with an average of 3:19 hours of radio listening in radio-only homes.

An interesting aspect to this study are the figures in Montreal, which is heavily French-speaking. The French-Canadian has been a radio lover par excellence and this loyalty apparently has not been shaken by tv. As a matter of fact, the figures suggest that radio listening increases in Montreal after tv comes into the home. Unbelievable? Take a gander at the figures:

The Montreal tv family spends more time with radio than tv. Total viewing time per average family per aver-

NOTHING BUT

FACTS

FROM CKOV, KELOWNA, BRITISH COLUMBIA, CANADA

Okanagan Valley:

1955 Apple Crop:
6,463,340 Boxes.
(An increase of 109,823 boxes over last year)

1955 Pear Crop:
1,645,512 Boxes.
(An increase of 948,737)

1955 Cherry Prediction:
276,180 Crates.

★ CKOV, KELOWNA, is right in the heart of Canada's $25,000,000 fruit-growing Valley.

★ The Kelowna area markets over 4500 carloads of produce annually.

★ With 60 lakes within a 25-mile radius of CKOV, there is a tremendous Tourist business.

★ Tenders will soon be called for an $8,500,000 bridge across Okanagan Lake, such is the Highway traffic —California to Alaska—growing. A recent check revealed visitors from 20 States and every Province in Canada.



630 K.C. 1000 WATTS

KELOWNA
BRITISH COLUMBIA
CANADA

Representatives:
ALL-CANADA RADIO FACILITIES LTD.
WEED & CO.

EDMONTON'S GREAT CFRN-TV

PARTICIPATION SHOWS

LOCALLY PRODUCED PROGRAM FEATURES
PROVIDE PEAK AUDIENCE FOR NATIONAL ADVERTISERS



★ Sports Beat
★ Weatherman
★ Shufflin' Shore
★ Kitchen Show

At the sign of the totem pole —top rated vehicles that move products fast!



CFRN-TV
EDMONTON

Representatives
Radio Representatives Ltd., Canada
Adam J. Young Jr. Inc., New York, Chicago
Harlan G. Oakes, San Francisco and Los Angeles

Showmanship!

We've built on "showmanship" with a solid foundation of local programs, *involving local people*. For example:

★ "*The Little Red Schoolhouse*"—a quiz show with local schools competing against each other.

★ "*Teenage Forum*"—conducted by the general secretary of the YMCA and presenting four high school students discussing problems of teenagers.

★ "*Kids on Kamera*"—a talent show of youngsters drawing talent from as far as 100 miles away.

★ "*The Jack Armstrong Show*"—an adult talent program conducted by the versatile and personable staff organist after whom the show is named.

54 live originations a week—more than 18 hours!

Throughout the three Maritime Provinces, *CKCW-TV* is the *only* station working with CBC on a co-operative newscast including pictures, both movie and stills.



CKCW-TV CHANNEL 2
Moncton, N.B.

Representatives: U. S.: Canadian Station Reps.
Canada: All Canada Tv

age day is 3:00 hours. Listening time per day is 3:48 hours. But in the Montreal radio-only home the average listening time per day is 3:18 hours.

In other words, in Montreal—as well as for the three markets as a group—tv doubles the amount of time during which the air advertiser can reach the average family via radio and tv combined.

Q. How has tv affected radio sets-in-use patterns?

A. Canadian sets-in-use figures in four big markets (where tv is now located) during the first four months of this year averaged 25.6%. During January to April 1954 the average was 29.8%.

These figures are from Elliott-Haynes, the most widely-used rating service in Canada. They cover 9:00 a.m. to 10:00 p.m. (E-H gathers ratings via the telephone coincidental method, hence does not call early in the morning nor very late at night), Monday through Saturday daytime and Monday through Sunday nighttime. Markets covered were Montreal (English and French), Toronto, Winnipeg and Vancouver.

Daytime sets-in-use figures declined slightly from 27.2 to 25.5%. Nighttime declined from 35.4 to 26.1. Top daytime listening hour this year is noon to 1:00 p.m. with a 30% sets-in-use figure but there is not much spread with 22.5% being the lowest daytime sets-in-use figure. Similarly, the spread at night is not great either, the range going from 28% during the 6:00-7:00 p.m. hour to 24.6% during the 9:00-10:00 p.m. hour.

For French Montreal alone, the overall average came to 34.6% this year compared to 37.5% last year. This average, however, hides a slight increase in daytime listening (34.7% to 35%). At night there was a decline of 9.9 percentage points from 43.5 last year.

Q. Have there been any significant changes in the popularity of national shows?

A. By and large, the same shows that have been leading in popularity in the past are still tops in popularity. However, English nighttime network radio has been hard hit by tv and the top English daytime shows now do better than the top nighttime English shows. As a matter of fact, the top

French shows in Quebec at night now reach more actual homes than the national English nighttime network shows, according to the April report of International Surveys, which uses the diary method.

The French shows are strips (mostly soap operas) which have always gotten high ratings and are holding up well in the face of tv competition. They are especially popular in rural areas, as are English soap operas. The top show, *Un Homme et son Peche* (*A Man and His Sin*), which is on at 6:45 p.m., got an average daily rating in April of 66, but in the farm areas its rating was 80 (with a cumulative five-day rating of 87). This show got an 80 in April of 1954, a 76 in April of 1953 and a 66 in April of 1952. While this year's rating is the same as that of three years ago, a 66 in 1955 represents 490,000 homes while in 1952 a 66 represented 420,000 homes.

Q. What are the trends in the use of radio by advertisers?

A. Spitzer & Mills, an ad agency which handles such clients as Colgate, Toni, Quaker Oats, RCA, reports: "Probably the most significant change (as a result of tv) has been the decrease in the use of network radio on the part of some advertisers. Many are dropping network radio in favor of network and spot tv and selective (spot) radio." Two of S&M's accounts, Colgate and Toni, use network radio now.

A similar comment comes from Cockfield, Brown & Co., whose clients include Campbell, Ford, Pepsi Cola, Nestle, Socony-Vacuum. Of Cockfield's 42 air clients, four use network radio and all but four use spot radio.

There is a big demand for daytime radio. Except in the border areas, where Canadian audiences can tune in U.S. tv, there is no tv in the morning in Canada. Some of the private tv stations start programing about 1:00 p.m. In Canada's big markets, which are at present monopolies of the government's Canadian Broadcasting Corp., programing does not begin until 5:00 p.m.

Saturation announcement packages are beginning to catch on. With the expansion of Canadian suburban life and the building of suburban super markets, weekend saturation packages aimed at weekend shopping are becoming popular, it is reported by All Canada Radio Facilities, important Canadian rep and programing firm.

There are other forces pushing Canadian radio stations toward saturation packages. From CKOM, Saskatoon, Sask., comes this explanation: "Many of the larger national concerns, particularly appliance manufacturers, are looking to the local retail outlet to advertise their product on a co-operative basis at the local rate, and in conjunction with this we took steps some time ago to introduce the saturation technique and establish a new rate card for volume purchasing."

CKOX, Woodstock, Ont., has a special rate card for short-term saturation campaigns for local sponsors. Its "basic" campaign is 13 flashes (15-second announcements) or spots (minutes) over 24 hours. The card is run-of-schedule with a guarantee that 30% of the announcements will fall in Class "A" time. The card also provides for special rates for 26 announcements in 60 hours, 52 in six days and 104 in two weeks.

CFPL, London, Ont. sells packages with announcements as short as eight

BMI CANADA LIMITED

The tremendous post-war growth of industrial Canada, so well measured by economists, sociologists and historians, is matched by the music coming from the minds and hearts of the people of Canada.

YES, THERE IS CANADIAN MUSIC!

. . . and it is the music that Canadians want to hear on Canadian radio and television programs.

By encouraging and stimulating the efforts of Canadian composers of both popular and concert music, **BMI CANADA LIMITED and BROADCAST MUSIC, INC.** are making it possible for Canadian music to be published, recorded and performed, not only in Canada but throughout the world.

Written and composed by Canadians, published in Canada by Canadian publishers, this music should become the first choice of those advertisers and program producers who want their programs to find the widest possible favor with Canadians.

For further information on the subject of Canadian Music call or write

BMI CANADA LIMITED

229 Yonge Street, Toronto, Ont.

1500 St. Catherine Street, W., Montreal, Que.

SURE-FIRE



of QUEBEC'S GIANT

French speaking

MARKET

by

CHRC

Your advertising
French Buy
in QUEBEC area

Richer-than-ever
Quebec area Market
Buying Income : $894,462,000
Retail Sales : $410,995,000

For all the facts, write to CHRC or ask our representatives

CANADA
Jos. A. Hardy & Co. Ltd.

U. S. A.
Adam J. Young Jr. Inc.

seconds "or less." These are called "flashettes." Discounts are given for packages of 15 and 25 one-minute, 15-second and eight-second-or-less announcements.

There is less interest in programing and more in buying circulation via announcements. Stations are buying syndicated shows (hour and half-hour strips are not uncommon) but they find more interest in participations in these shows, rather than full sponsorship.

Some of the attitudes toward radio in Canada are dictated from the U.S. This story comes from Sid Boyling, manager of CHAB, Moose Jaw, Sask.:

"Our station has done a great number of local productions for national advertisers and I feel that we have more than our share of national advertising for this. Consequently, we are more susceptible to a number of cuts (to put money into tv). One of our shows was lost despite the very strong recommendation of the Canadian advertising manager that it be kept on our station. The orders had come from the States to cut all local productions and that was that."

While many stations report that this past season saw a decline in national business in many cases local business more than made up for it. There is evidence, moreover, of a new appreciation of radio among advertisers and agencies as stations become more active in promoting the merits of the medium. James Lovick's D. G. McMaster told SPONSOR:

"In this agency the accounts are beginning to see what a good selling job radio can do. The feeling that radio is dead is no longer here. I expect our radio billing to increase greatly in the next year."

McKim Advertising's W. L. Charland said: "The agency's list of national radio accounts continues to expand. This is not essentially due to the addition of new accounts. Several accounts served by the agency for many years have turned to radio in the past two years. During the past year two accounts, one in transportation and the other in the communications field, made effective use of radio for the first time in their long history of advertising."

Q. What are radio stations doing to meet the challenge of tv?

A. There is steady activity in the revamping of programing. J. A. Hammond, manager of CFCF, Montreal, reports:

"There has been a decline in the number of contests and giveaway programs on CFCF resulting in a more broadly-based, overall programing appeal. We are currently buying two five-a-week daytime syndicated shows —*Eddie Cantor* and *Clubtime*. So-called western and folk music continues to thrive and the coming months should show more of this type of music appearing on our schedule."

Hammond said that after an initial dip national billings have been going up "steadily but moderately." On the other hand, he went on, "local business shows a greater rate of increase and now for the first time in our history, local billings out-strip national billings on a regular basis." Weekend saturation buys have been going well.

More and more one hears statements like the following from CHEX, Peterborough, Ont.: "We are placing great stress on local news and special events coverage, plus musical programs slanted to the out-of-home audience."

What does a radio station do when its owner puts a tv outlet on the air? T. H. Tonner, manager of CKCW Radio, Moncton, N. B., said that it works harder than ever on programing and sales. "Our local business has climbed to almost unbelievable new heights," he told SPONSOR. "The station is carrying more sponsored newscasts than ever before. We are covering community affairs like a blanket. We are taking advantage of the thing radio does best—immediate coverage of special events, newscasts, music and general information type of programs." CKCW has had success in local selling via "on the spot" auditions of proposed announcements. Salesmen take taped commercials to the sponsor's place of business so he can hear what the commercial will sound like before it is on the air.

CJBQ, Belleville, Ont., is halfway between Toronto and Montreal, Canada's two biggest cities and is in an area which can receive U.S. tv in addition to Canadian video. Seven tv stations and 22 radio stations are available to local audiences. Yet CJBQ reports it is doing better all the time. The answer, says the station, is in heavy coverage of local and national events that are of interest to those in the station's area.

THEY *COULDN'T*

BELIEVE US . . .

BUT

THEY DO *NOW*

CJOR

has the *BEST*

MERCHANDISING

IN CANADA

We hired **EXPERTS.**

TWO Vancouver sales supervisors for a national food product sold direct through food and drug stores NOW merchandise full time for our sponsors' products.

Want a survey made?

Want increased sales?

Want proof of our claims?

Contact our Reps for full details

Horace N. Stovin & Co.
Toronto, Montreal, Winnipeg.

Canadian Station Representatives
New York, Chicago, Los Angeles

CJOR

VANCOUVER, B. C.

What does a station do in a border market covered by a cross-fire of signals from both U. S. and Canada? CKTB, St. Catherines, Ont., says: "We find that where tv has been in the market for five years or more (as in our case) the audience becomes more selective and returns to radio for good music and news. We find that d.j. shows are very popular as well as quiz and mystery shows. Business has been holding its own and we look for a big upswing by fall."

Q. What are Canadian stations doing in the way of merchandising?

A. Ad agencies report an increase in merchandising support. Fred Smith of Spitzer & Mills told SPONSOR:

"Radio stations seem to be getting more conscious of the merchandising of a client's products. Some stations have always given good support, but more and more are willing to call on chain stores and small druggists or grocers in an attempt to get better floor space or window displays for their advertised products. Some will even work in co-operation with an advertiser's sales force and conduct independent surveys or spot checks before and after the campaign."

All-Canada Radio Facilities points out that it wasn't so long ago that broadcasters knew very little about merchandising. Now, the firm said, advertisers commonly get at no additional cost the following: (1) broadcast promotion, (2) direct mail promotion, (3) billboard promotion, (4) newspaper promotion, (5) window displays, (6) point-of-sale displays, (7) product sales checks.

Stations are hiring people with merchandising know-how. CJOR, Vancouver, now offers a merchandising service operated by Sales Manager G. E. Ryan and two assistants. Ryan was formerly sales manager for Canada Dry, Ltd., in British Columbia and the two men under him, "Hud" Olson and "Mike" Harris were sales supervisors for the same firm.

Q. What kind of sales results have stations been getting for sponsors these days?

A. Here are four examples:

CHOV, Pembroke, Ont.: Salada Tea switched two years ago from participating in one of the "casino" shows (quiz shows with proof-of-purchase



*They got my last scent!**

Nobody, advertising to consumers, should place all their resources in one medium alone — nor believe that anything has taken the place of radio as a powerful, profitable medium. Remember—radio is the most economical mass medium available; it reaches more people more of the time than any other medium . . . it reaches people when they are eating, working, playing, relaxing, driving, retiring, rising, reading a book — or, yes sir, even standing on their heads. Radio does it . . . what else can?

In Montreal, one of Canada's biggest and most profitable markets, your advertising can be most effective with CFCF-RADIO. Our staff is lively, imaginative, and happy here. We do great work because of it. In this huge market, CFCF-RADIO enjoys both MASS and CLASS audience. Your advertising will pay off sales-wise because of it. Now, how about it? CFCF-RADIO is represented by All-Canada in Canada, and Weed in the U.S.A.

CANADA'S FIRST STATION
CFCF
RADIO
MONTREAL

* *Any similarity between characters as portrayed in this ad and actual advertisers, living or dead, is purely coincidental.*

BEST

NON-METROPOLITAN

BUY

IN

B. C.

All day averages
sets-in-use 44.1%

95% of listeners

41.9 program rating

CKOK

PENTICTON, B. C.

Maurice Finnerty
President & Managing Director

Roy Chapman
Vice Pres. & Station Manager

Representatives
Don Cooke, USA
Paul Mulvihill, Canada

answers) that are so popular in Canada to a 10-minute money merchandising quiz of its own. It consists of a mystery jingle and an addition of $10 to the jackpot each day it is unsolved. Although the jackpot seldom reached more than $375 mail pull this year has been running at the rate of 7-8,000 letters per month. The station said: "One of the most gratifying features of the show has been that each letter contains a proof of purchase and not a facsimile, which has been a bug in many label-pulling quiz type shows."

CJOY, Guelph, Ont.: Simpsons-Sears opened a new store in Guelp recently and although the manager, an American, was frankly outspoken in his views that more of the store's advertising should be in white space, he decided to try a saturation campaign as a test. Through a misunderstanding as to the actual days of the sale, the announcements started one day early. "So many people flocked to the store," the station reported, "that the manager was forced to start the sale a day early in spite of his prior arrangements. Needless to say, we are now doing a much greater volume of business with Simpsons-Sears.

CKGB, Timmins, Ont.: Timmins has always been a very competitive market so far as bread sales were concerned and Westons Bakeries decided on a heavy effort to increase their share of sales. The firm changed the texture of the bread and the name to Sunbeam. Westons then bought a campaign of five announcements a day for a six-week campaign. "Right from the first day the response was terrific," the station said. "Stores were visited by drivers at least twice a day to keep their shelf space filled but, even at that, it was difficult to get Sunbeam bread unless you were right there at the time of delivery." The station reported that sales were doubled as a result of the campaign.

CKLC, Kingston, Ont.: Last fall CKLC asked Marion Earl, a city alderwoman to do a woman's show. The show attracted good audiences and Canada Packers, one of Canada's leading soap firms bought three 15-minute segments weekly on the daily show for four of its soap brands. Sales distribution and display space were checked at the beginning of the advertising and after a two-month period. Said the station: "The results showed that the four products made large gains in sales, distribution and display space in six of the seven chain and independent stores used in the test."

Q. Are French-speaking audiences confined to Quebec?

A. No. There are groups of French speaking people in Canada's midwest CBC's French network goes out to these provinces and the stations also have, of course, their own local shows many of them of a homey, intimate nature. For example CHFA, Edmonton, Alta., invites listeners from all over the province to drop in at the station and tell friends on the air how they are, how their relatives are whether anyone is in the hospital, and so forth.

Two Saskatchewan French Stations CFNS, Saskatoon; and CFRG, Gravelbourg, were built with the funds of their listeners, about 50,000 in all, who contributed $400,000 so they could have their own radio stations in a sea of English air programing.

There has been considerable immigration from East European countries (especially Slavic) since the war. More than a million immigrants have come in during the past 10 years. ★★★

CKDA

BRITISH COLUMBIA

Your

"swim" station!

From CKDA's own boat—Chatham Chief—B. C. listeners are kept posted on all Juan de Fuca straight swimmers.

CKDA

now 5000 watts

Dial 1280



THOSE **CLICKING** NOISES . . .

The loud, clicking noises you hear from UP NORTH are not just Geiger Counters announcing more uranium.

The cash registers are also clicking mightily up here in Canada.

We suggest that you explore the Canadian market. with Core Research as your guide. Research is our business, with market, media and motivation research our specialties. But, basically, *service* is what we offer.

Write or telephone. It will be a pleasure to explain how we can help you earn handsome returns on your Canadian activities.

market
motivation
media
CORE RESEARCH

30 Bloor Street West Toronto 5, Canada WAlnut 1-4163 • Albert A. Shea Director



- 256,000 TV sets . . . . serving over a million people
- Only VHF station covering this multi-billion dollar market
- Well outside the range of either Chicago or Milwaukee television signals (90 air miles)
- Only VHF station feeding top CBS and ABC network shows to this densely populated rich, midwest area
- Combined rural and industrial following . . . . ideal for test campaigns
- YES, THERE'S REAL SALES POTENTIAL IN REX-LAND

WREX-TV

CHANNEL **13**

ROCKFORD - ILLINOIS

NETWORK AFFILIATIONS CBS • ABC

REPRESENTED BY

H-R TELEVISION, INC.

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the big look



is to

kbis

bakersfield california

970

DOMINATING CALIFORNIA'S SOUTHERN SAN JOAQUIN VALLEY WITH POPULAR MUSIC AND NEWS 24 HOURS A DAY!

representatives:

SAN FRANCISCO DAREN McGAVRE

NEW YORK
CHICAGO
ST. LOUIS
LOS ANGELES
ADAM YOUNG JR.

SPONSO

Newsmakers in advertising



Richard N. Heath, *who has been with the Leo Burnett Company for 19 of the 20 years the firm has been in business, has just been elected president of that agency. He succeeds Leo Burnett who becomes board chairman. The agency is one of the "top 10" in air billings, ranked sixth in that category in 1954, placing $33.8 million in air advertising (by* SPONSOR's *estimate). It represents such prominent air-users as Procter & Gamble, Kellogg Co., Toni Co., Philip Morris, Campbell Soup, Mars, Inc., Pillsbury Mills.*



Ralston H. Coffin *has been named to the vice-presidency of advertising and sales promotion of the Radio Corp. of America; he has been director of the same activities for the past 18 months. He is responsible for the administration of the RCA advertising budget, of which approximately 30% is devoted to radio and television. Coffin joined RCA in 1949 as director of advertising of the former RCA Victor Division. He came to RCA from McCann-Erickson where he had held an account executive post for five years.*



Louis G. Cowan, *creator of the Revlon-sponsored tv success,* The $64,000 Question, *has joined CBS TV as a producer and program developer on a full-time basis. His production company, Louis G. Cowan, Inc., will continue with Harry Fleischman as president, Steve Carlin as executive v.p. At CBS, Cowan will be responsible for the creation of new tv ideas and programs. His programing ideas have been setting trends for over 15 years with such shows as* Kay Kyser's College of Musical Knowledge, Quiz Kids, Stop the Music.



William A. Hart *will take over the presidential post at the Advertising Research Foundation on 1 November, succeeding Edgar Kobak. Hart has just retired after 31 years as director of advertising of E. I. duPont de Nemours, Inc. He has long been an active figure in advertising associations, is a former president, vice president and director of the Association of National Advertisers and an ex-v.p. of the National Better Business Bureau and the Advertising Federation of America. He is also a director of the Audit Bureau of Circulations, has been on the ARF board since 1953.*

WGR

Wherever you Go . . there's Radio

Sell the Nation's 14th Largest Market! . . . use WGR's Salesmen of the Air

THE KEATONS
9:15 - 9:50 AM Mon. - Fri.
Buffalo's only Mr. and Mrs. Show. Interesting discussions of topics of the day. Their "Stamp of Approval" on your product means sales.

BOB GLACY SHOW
2-6 PM
Mon.-Fri.
Music, humor and interviews. Ideal show to reach Buffalo housewives.

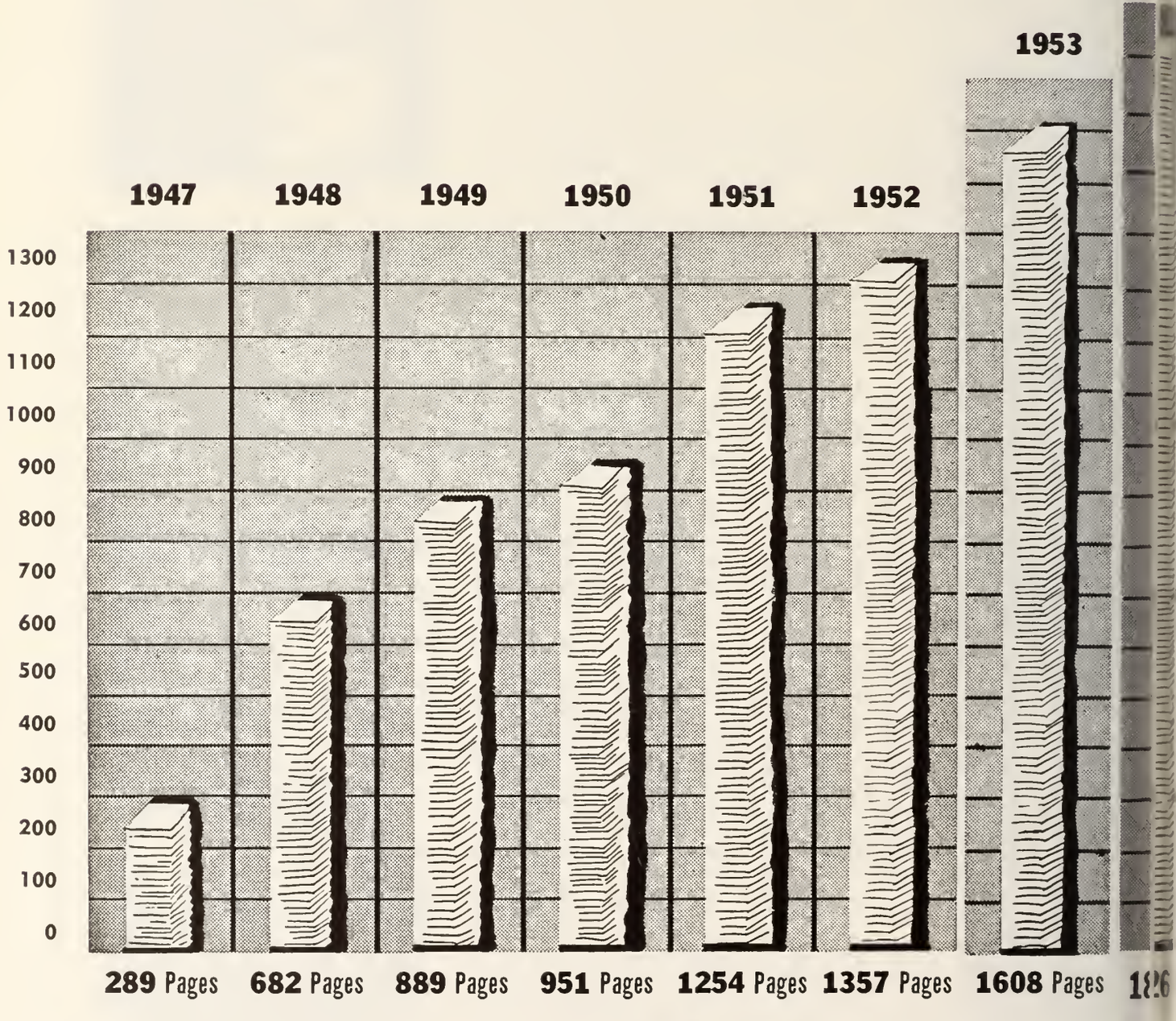
PLUS
Outstanding 5 and 10 minute News and Weather Spots

WGR
Buffalo's FIRST RADIO Station
Hotel Lafayette
Buffalo, N. Y.
NBC Basic Affiliate

•

Representatives:
FREE AND PETERS

BUILDING!



SPONSOR

The magazine radio & tv advertis

SPONSOR builds on a solid basis. Our polic
issues of tangible value to national advertise
ad agencies—and the advertising will follow.
sense approach to tv and radio trade paper
has appealed to station advertisers increasing
first issue in November 1946. Today SPONS
and linage are at an all-time high. And 7
readers are *buyers* of tv and radio advertisin

REPORT TO SPONSORS for 22 August 1955

(Continued from page 2)

Tv shows hit peak quickly

With big new batch of tv shows soon to break for fall, admen are focussing on question: "How long before you know if show's a hit?" Consensus among advertisers, agencies surveyed by SPONSOR is that you can tell from first few shows. (See article page 44.)

–SR–

Canada French radio is strong

French-Canadians, traditionally loyal to radio, are even more so after tv comes into home. Study by International Surveys, published in Canadian "Marketing" magazine, shows Montreal tv homes do more radio listening than Montreal radio-only homes. Listening increase is primarily during day, which is in high demand in Canada on both English and French radio. For full details on 1955 Canadian radio, tv, see section starting page 51.

–SR–

Big money quiz cycle

Flow of new quiz shows with spectacular prizes has begun following meteoric rise of "$64,000 Question." First is MBS's planned "Quarter Million Quiz," scheduled for fall start if sold by then. Prizes alone, however, aren't secret of a quiz show's success, points out Lou Cowan, "$64,000 Question" packager who joined CBS TV as producer-idea man last week. It's appeal of contestants chosen which is vital, he feels.

–SR–

60% gains for atz "I.D" sales

Plan of Katz rep firm to package daytime 10-second "I.D." availabilities and price them at a flat rate has paid off in nearly 60% increase in business on Katz-represented tv outlets. Gain was made between March and June. Under Katz plan, stations offer 15 daytime "I.D.'s" at cost of 3 at night. Tv Sales Manager Scott Donahue now expects a sellout on daytime "shorties" in a few months.

–SR–

Radio booms at local ad level

Radio continues to make rapid growth at level of local advertisers, with local business running some 12.5% better than last year on average, says RAB's Kevin Sweeney. With May and June setting local radio sales records, Sweeney predicts banner $390,000,000 year at grass roots level. Biggest category of local customers, in order: auto dealers, grocers, department stores, according to survey.

–SR–

Admen discount Hearst tv rap

Propaganda score of Hearst Advertising Service in listing 174 firms who have exited network tv in past 5 years was made, many admen feel, with loaded dice. Many firms on list (Bulova, Babbitt, Charles Antell, Canada Dry, Max Factor, Hudson Paper, Peter Paul, Ronson, Tea Council, etc.) merely moved into spot tv, now spend millions. Many others were (a) too small, (b) too regional to keep in step with network growth. Biggest laugh-getter on list is General Tire, whose General Teleradio is now one of heavyweights of tv broadcasting, tv film features (it just bought RKO) and tv syndication.

–SR–

'Margie" to do daytime strip

Innovation in local-level daytime programing is slated by Philadelphia tv outlet WPTZ. Starting 5 September, station will run syndicated (by Official) film series "My Little Margie" on 5-day-a-week basis. Station believes this is first time former nighttime network show has been given daytime strip treatment.



Where's "Monitor" going?

In a few short weeks NBC's *Monitor* has emerged as the hottest subject in radio. Some see it as the most stimulating thing to happen to network radio programing in years. Others are convinced *Monitor* is a danger to the medium's economic health. Whether you're pro or con, this is not the kind of development any adman or broadcaster or national rep can ignore.

Monitor raises so many questions for the future of radio, we haven't space to note them all. First: How far does NBC intend to go with *Monitor*? (At presstime NBC was studying expansion of *Monitor* to weekdays and nights.)

Will one or more competing networks follow suit with similar programing on a major scale? And is there room for more than one *Monitor*? Or is that segment of the audience which enjoys a pot pourri of information, service and entertainment served sufficiently by one such program service?

The most basic question of all is: Will *Monitor* drain billings which might have gone into spot radio to the point where stations are hurt financially?

You'll find the debate over the answers raging hot and heavy this fall and while it's the broadcasters and national reps who are most directly concerned over the economic implications, in the long run it's the advertisers who will be making the most basic decisions. It will be up to the advertiser to decide whether the *Monitor* pattern becomes widespread by the way he spends his dollars.

* * *

Reminder 2: avoid a muddle

Since 1952 there's been no measurement of tv coverage and set counts. Now there may be four launched next year (not to mention the Census Bureau project), as a SPONSOR article this issue reveals (page 39). Obviously we're headed for a muddle which will make the confusion of 1952, when there were only two studies (NCS and SAMS), look clean-cut by comparison.

SPONSOR believes the private organizations planning studies would be ill-advised to proceed when NARTB is now on the verge of establishing an official industry circulation body—to be called Audited Television Circulation (ATC).

But as we point out in an editorial accompanying this issue's article on the subject, NARTB can do its part in preventing the impending muddle by (1) moving fast and (2) making its progress and intent to move ahead clear to all (see page 40).

* * *

Before you kill that jingle . . .

The phone rang a few weeks ago and it was an agency man in the Midwest calling to ask if SPONSOR had ever done an article on how long you can run a radio jingle. We hadn't recently so we assigned a reporter to get the answer. The conclusion that emerged after a canvass of some of the best words-and-music craftsmen in the business was that a good jingle can be ageless.

So this is what we wrote the Midwestern agency man.

"You say your client is concerned because some of his friends ask him when he's going to change his jingle. Our advice is that a client's best friend may be the worst judges of his advertising. If you have confidence in your jingle, if there's no basic copy change requiring dramatization by a new musical identification, why change?

"Radio jingles, because they command attention, are frequently maligned by the people who have a low tolerance for advertising in general. But a jingle does the most for an advertiser after it's become established through long use as his radio trademark. It becomes as much a part of a company as its logo in print advertising. Like anything else, however, there are good, bad and indifferent jingles. If you're interested in talking to some of the best craftsmen in the field, drop us a line and we'll be glad to suggest a few names."

For more on jingles see page 4

Applause

Producer's producer

Because $64,000 *Question* is the fabulous success it is, you can expect to hear of programs proposed in which contestants can win anything from the Hope diamond to the state of Texas. But those who attempt to go Lou Cowan's brainwork one better by multiplying the boodle, will be missing the point Lou grasped with his first big hit, the *Quiz Kids*, 15 years ago. It's not the size of the prizes alone that makes a quiz show click, it's the people themselves, the human stories which unfold naturally in the attempt to win.

Into each of his programs over the years, like *Quiz Kids, Stop the Music, Down You Go* and *Conversation*, to name a few, Lou has put the kind of attention to detail in staging and selection of cast or contestants which have given him a reputation as the producer's producer. $64,000 *Question* went through 17 auditions in front of live audiences before Lou Cowan had finished polishing the basic idea.

$64,000 *Question* has so captured front pages and living rooms across the nation that many are inclined to link his current move over to CBS as a producer and idea-generator with the success of this one show. But it was back in March long before the program started on the air that Bill Paley, Frank Stanton and Hubbell Robinson began discussing the assignment with Lou Cowan.

Lou, though he's best known for his successful quiz show formats, has interests as broad as television itself. We see him as playing an important role in the battle of ideas waged on the one side by NBC with its whirlwind of Pat Weaver-inspired programing and CBS, on the other, now tooling up to seek to swing the pendulum of excitement back in its direction.

Second IN A SERIES OF

WOW-TV

ON-THE-AIR SALESMEN

(Farm Service Director, MAL HANSEN)



Farmers

BELIEVE

MAL HANSEN!

BECAUSE he has broadcast on Radio WOW and WOW-TV daily for ten years.

BECAUSE he has intimate contacts with all mid-western farm organizations and agriculture schools.

BECAUSE he knows farmers personally. Each year he travels 15,000 miles to visit farmers and farm gatherings. He is the most sought after speaker in midwestern agriculture.

BECAUSE he is nationally recognized. He is past president of the National Association of TV and Radio Farm Directors.

BECAUSE more than a thousand farm folk have followed his annual farm study trips, including two to Europe.

BECAUSE he has an expert staff, headed by Associate Farm Director Arnold Peterson.

BECAUSE he is with a Meredith Publishing Co. station affiliated with "Successful Farming" magazine.

MAL HANSEN TELLS AND SELLS

If you want Believable Mal to sell for you, call any Blair TV man or Fred Ebener, WE 3400, Omaha, Nebraska.

WOW-TV channel 6

OMAHA

Max Power . . CBS . . NBC

Affiliated with "Better Homes & Gardens" and "Successful Farming" Magazines

A Meredith Station . . Frank P. Fogarty, Vice Pres. & General Manager.



NOT THE CHORUS...

the Star!

★ When Adam J. Young Jr. Inc. represents your station, you get concentration on YOU exclusively.

In talking to advertisers, we're not selling a long list of stations—we concentrate on YOU and the market YOU serve.

We represent only 20 top radio stations... each in a widely separate and distinct market.

This policy of *exclusivity of concentration* gets such impressive results that we can afford to concentrate on the star... not the chorus.

ADAM J. YOUNG Jr.

INCORPO
477 Madis
New York Ci

RADIO STATION REPRESENTATIVES

New York · Boston · Chicago · St. Louis · Los Angeles · San Fra

SP 5 12-14
MR WM S HEDGES
NBC-ROOM 604
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

RECEIVED
SEP 7 1955
W S HEDGES

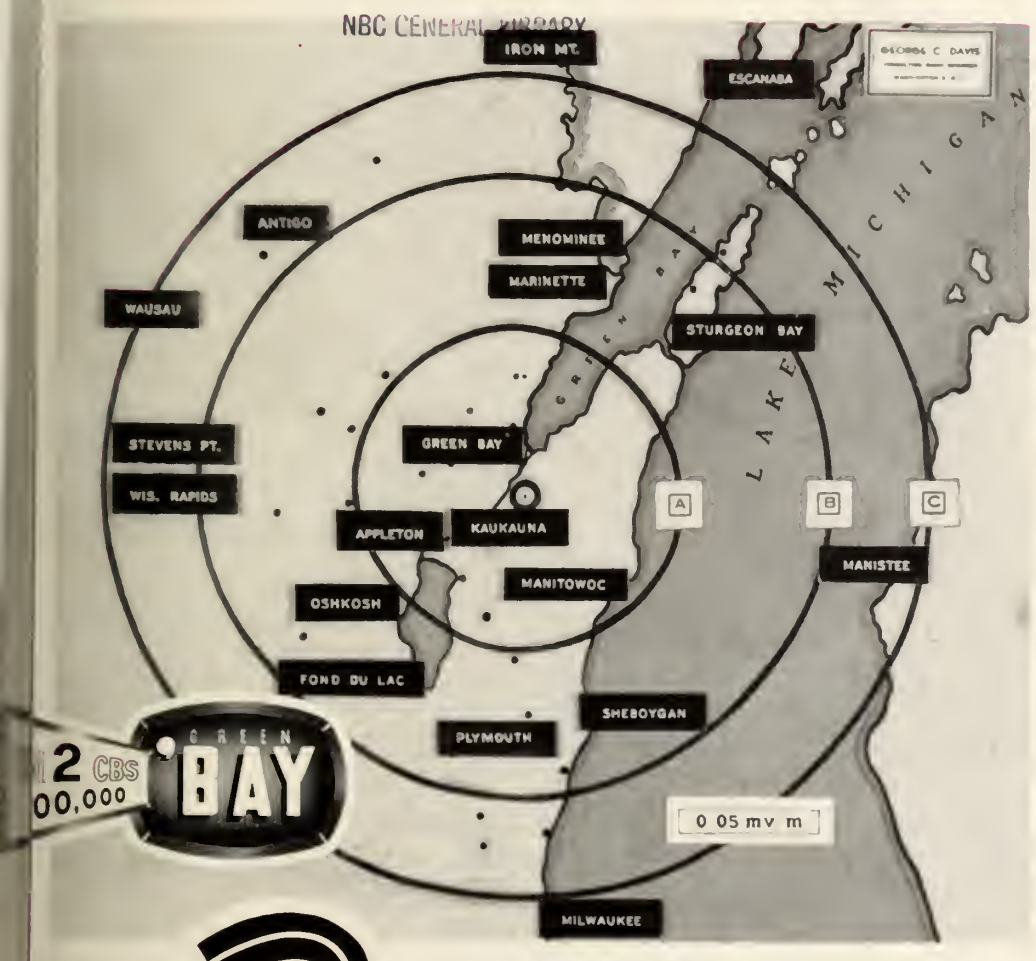
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SEP 19 1955
NBC GENERAL LIBRARY

agazine radio and tv advertisers use

SPONSOR

5 SEPTEMBER 1955

50¢ per copy • $8 per year



ch. 2 WISCONSIN

in the Land of... Milk and Honey

WHERE THE B&M TEST SHOWED A 98% INCREASE IN SALES!

HAYDN R. EVANS, Gen. Mgr. — Rep. WEED TELEVISION

MONITOR: DOES IT HURT RADIO?
page 39

Is the iron curtain on spot $ figures lifting?
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Stunt commercials on tv abuse Sandran but sell it
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How to get "tear sheets" in spot radio
page 52

How radio-tv helped Vim add 41 stores in seven years
page 54



The South's

first TV Station

is RICHMOND'S only TV Station!

In Virginia, don't be satisfied with less than WTVR's ALL-AROUND, POWER-PACKED SERVICE from RICHMOND, "the Capital City". Buy with the confidence and assurance that your campaign on WTVR, "the wide area station" will be handled by A PIONEERING TELECASTER with SKILL, KNOWLEDGE AND ABILITY. WTVR's proven record offers experience long and varied which spells SELL AND RESULTS. Is This SUCCESS FORMULA working for you? Call Blair TV, Inc., New York, MUrray Hill 2-5644.

WMBG AM WCOD FM WTVR TV

First Station of Virginia

A Service of HAVENS & MARTIN, INC.

WMBG REPRESENTED NATIONALLY BY THE BOLLING CO

WTVR REPRESENTED NATIONALLY BY BLAIR TV, INC



REPORT TO SPONSORS
5 SEPTEMBER 1955

Big tv tabs on top fall shows

Price tags for production and talent on biggest tv shows this season are dwarfing big tickets on last year's shows. Hour-long programs, like "Chevvy Show" on NBC TV and "20th Century-Fox Theater" on CBS TV cost over $100,000 mark. NBC TV spectaculars are now nearing $275,000 mark. Time costs are additional. Low-cost shows, however, still make rating grade. "$64,000 Question" on CBS TV belies big figure, costs sponsor only $25,000 weekly. (For costs of all sponsored network television shows see page 49.)

–SR–

New sales plan from Katz reps

In next few days, Katz Agency rep firm will start sales ball rolling on new "group purchase" plan in spot radio. Flexible sales plan is designed to wrap up many types of choice spot availabilities in national-level package, and to compete with major radio networks. Major group of stations, owned by leading broadcast firm, also plans multi-market spot "package" for near future.

–SR–

New PM package has "tv appeal"

Upcoming change in Philip Morris' package design, which may go into effect this month, is due largely to television. Old brown package with coat of arms had cluttered detail, lacked visual punch comparable to PM's tv-styled Marlboro package. New design, of red, gold, and white, will be telegenic in both black-and-white and color.

–SR–

NBC affils weigh more "Monitor"

NBC Radio will roll out its reddest, plushest carpets when station brass of NBC affiliates gather in New York later this week. NBC is seeking to extend weekend "Monitor" to 10:00 a.m.-to-5:00 p.m. format during week, tailored for distaff listeners. Since affiliates rack up something like half of all national spot revenue in this period, elongated "Monitor" will meet opposition, hence kid gloves treatment. NBC may offer more local slots in show as bait. (For article on "Monitor's" economic implications for future of radio see page 39.)

–SR–

Baseball moguls sk tv "blackout"

Baseball management is still blaming tv, not itself, for slumps at boxoffice. Yankee general manager George Weiss has proposed to Giants and Dodgers that they "black out" night tv baseball games next season. Combined loss of admissions, says Weiss, for 3 clubs this year has been 600,000 attendees. Weiss' plans ignore fact, however, that multi-market survey by p.r. firm of Stephen Fitzgerald & Co. for Commissioner Ford Frick says prime cause of audience loss is bad location of ball parks, poor service, parking—not tv.

–SR–

$ facts on spot tv due

Dollar spending in spot tv, long a subject of agency guesswork, may be out in full view shortly, if present negotiations of TvB and N. C. "Duke" Rorabaugh go through. Final details of such a project are being hammered out (see story this issue page 42).

SPONSOR, Volume 9, No. 18, 5 Sept. 1955. Published biweekly by SPONSOR Publications Inc. Executive, Editorial, Advertising, Circulation Offices 40 E. 49th St., New York, 17. Printed at 3110 Elm Ave., Baltimore, Md. $8 a year in U.S. $9 elsewhere. Entered as second class matter 29 Jan. 1948 at Baltimore postoffice under Act of 3 Mar. 1879.

REPORT TO SPONSORS for 5 September 1955

BAR firm steps up airchecks

Monitoring firm of Broadcast Advertisers Reports is pushing a stepped-up sleuthing service to top agencies. BAR now monitors radio and tv in 14 key markets, expects to up list to 30 by end of 1956. Firm recently began monitoring network shows as well. Using tape recorder method, firm provides such hard-to-get information as what brands of multi-product advertisers are sold on network shows.

–SR–

TvB revenue hits $500,000

NBC TV is latest network to join TvB, whose membership now consists of CBS, NBC, 152 stations, 8 reps. Revenue in TvB's first year will probably top $500,000.

–SR–

CBS TV's faith in situation comedy

"Situation comedy is not dead. Only bad situation comedies are dead," stated CBS TV programing v.p. Hubbell Robinson in recent network closed-circuit program previewing 2 new comedy shows, "You'll Never Get Rich" with Phil Silvers and "Joe and Mabel." Said Robinson of the 2 shows: there are no jokes, they are not typical American families or set in typical towns, they are not "wholesome to the point of revulsion."

–SR–

Local clients buy more tv film

Sales of syndicated film shows to local sponsors are on big upbeat, says MCA-TV. Two-thirds of 100 markets in which new film show, "Dr. Hudson's Secret Journal," is being aired were bought by local admen. In almost all cases, sales were made directly to client or agency, not to station. MCA-TV has boosted 3 sales directors—Tom McManus, Ray Wild and Hank Long—to v.p. level to concentrate on local level sales efforts. They report to sales v.p. Wynn Nathan.

–SR–

Tv goldmine: an NBC or CBS link

FCC study of tv station income in 1954 shows that era when big tv outlets pushed network around in matters of clearance, contracts is ending. Affiliation with tv webs of CBS or NBC is now worth $30,000 monthly or more to station.

–SR–

Lucky pitch best liked

Lucky Strike commercials are best remembered and best liked among all tv advertisers, Advertest study during June 1955 found. Lucky Strike was also leader in similar study last year. (Study is based on sample of 745 tv homes in New York metropolitan area.) Advertest also found both men and women prefer male tv announcers.

–SR–

More v channels on horizon

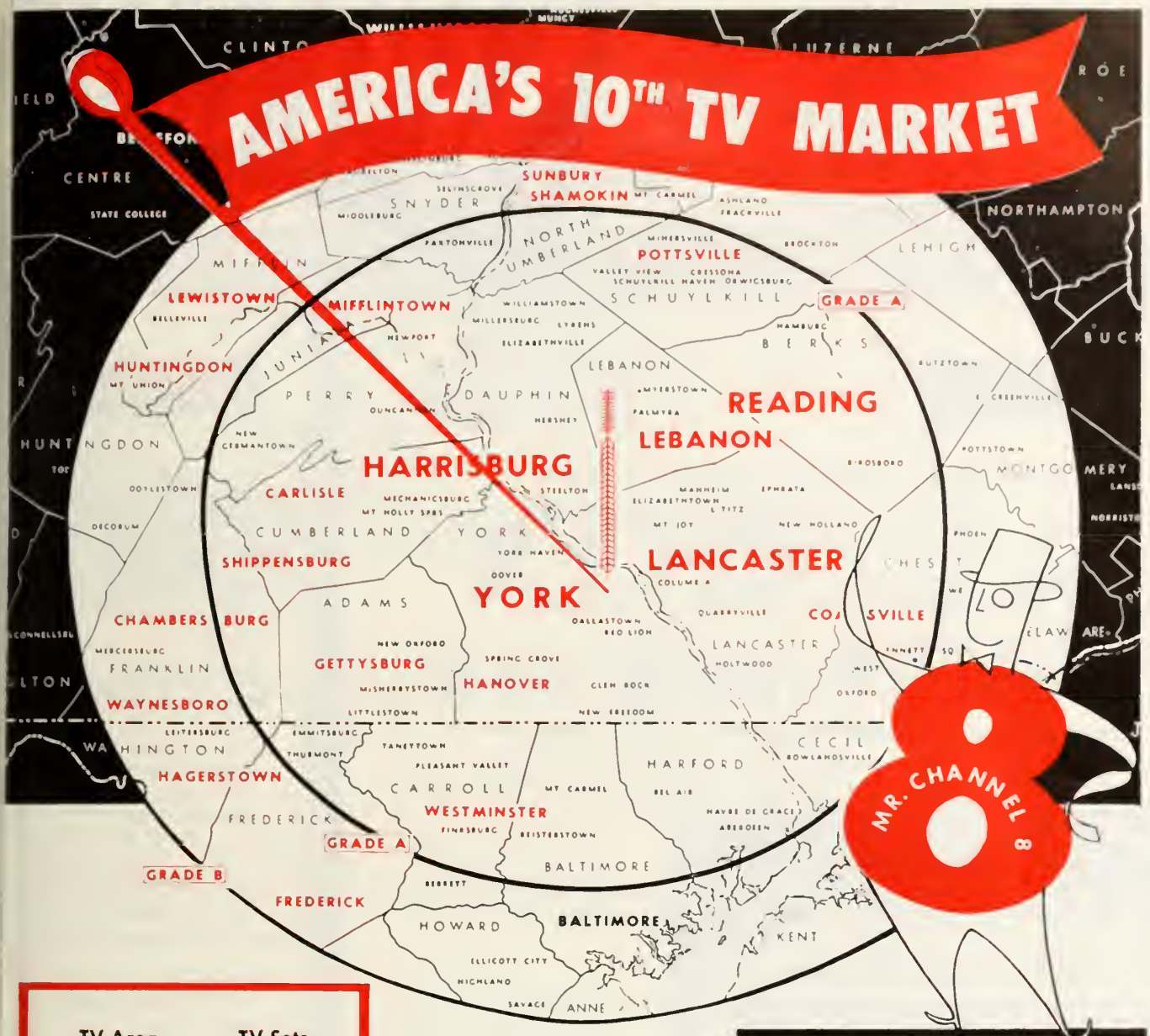
Creation by FCC of more vhf channels is distinct possibility, Washington observers believe. Present allocations system requires separation of channels on fixed mileage basis to prevent interference. FCC plan now taking shape would drop new v's among existing channel allocations. Directional antennas, power limitations would keep new v's from interfering with existing channels. (Principle similar to that long used with radio station.)

–SR–

Kefauver blast arousing parents?

Sponsors of action-type kid shows can expect increase in letters protesting violence in wake of Kefauver report condemning "saturated exposure" of children to crime and violence on tv. Kefauver report called for FCC supervision of programing but at same time pointed out no link between crime and crime shows has been proved. Trouble is, said report, nobody's proved tv can't promote crime.

(Sponsor Reports continues page 133)



	TV Area	TV Sets
1	New York	4,730,000
2	Chicago	2,255,000
3	Los Angeles	2,107,168
4	Philadelphia	2,094,852
5	Detroit	1,553,200
6	Boston	1,308,362
7	Cleveland	1,195,000
8	Pittsburgh	1,134,110
9	San Francisco	1,086,590
10	**LANCASTER**	**912,950**
11	St. Louis	785,162
12	Milwaukee	774,803
13	Washington, D. C.	741,000
14	Cincinnati	724,140
15	Indianapolis	663,000

316,000 Watts

WGAL-TV

LANCASTER, PENNA.

NBC · CBS · DuMont

WGAL-TV's 316,000-watt signal on Channel 8 beams a clear picture from its mountaintop transmitter location to a wide area which collectively creates the tenth largest TV market in the Nation. Stations in only nine other areas reach more television sets than those in the WGAL-TV Channel 8 Mighty Market Place.

STEINMAN STATION Clair McCollough, Pres.

Representatives:

MEEKER TV, INC. New York Chicago Los Angeles San Francisco

Channel 8 Mighty Market Place

Harrisburg, Lebanon, Hanover, Gettysburg, Chambersburg, Waynesboro, Frederick, Westminster, Carlisle, Sunbury, Martinsburg, York, Reading, Pottsville, Hazleton, Shamokin, Mount Carmel, Bloomsburg, Lewisburg, Lewistown, Lock Haven, Hagerstown

the magazine radio and tv advertisers use

SPONSOR

Volume 9 Numl
5 September 19

ARTICLES

Does Monitor sales strategy help or hurt radio?

Where does network flexibility end and affiliate business infringement begin? Broadcasters, network executives and agencymen give their views on this question centering around NBC's "Monitor" **39**

Is the iron curtain on spot tv $ figures lifting?

Spot dollar figures may soon be made available to the industry, at least as far as tv is concerned. This first step toward the removal of secrecy concerning these vital statistics may be sponsored by TvB through data from Rorabaugh **42**

Stunt commercials sell Sandran on tiny tv budget

Rugged "Torture Tests" on tv demonstrate floor covering getting abuse it would never receive in actual use. Heavy merchandising of "Tonight" participations have raised sales 108%, with tv outlay 70% of relatively small ad budget **44**

What the B&M test means to B&M

What did Burnham & Morrill, its broker and new ad agency learn from the recent 26-week tv test? How will it affect their future advertising plans? **46**

Network tv costs: $25,000 is peanuts

Prices for the average show are rising but, despite this, there is a trend toward more big shows than ever. Listing of network tv shows with prices is given **49**

How to get "tear sheets" in radio

Kansas City agency, R. J. Potts-Calkins & Holden, monitors its clients' spot radio campaigns via tape. Admen go directly to markets used, play tapes for station managers and discuss any shortcomings in delivery, time or adjacencies **52**

Vim: nearly a 300% growth in seven years

Metropolitan New York appliance chain grew from 15 stores in 1948 to 56 in 1955, allocates 35% of ad budget to the air media through Frederick Clinton **54**

SPONSOR INDEX: JANUARY-JUNE 1955 **57**

COMING

Negro Radio Section: 1955

SPONSOR's annual look at the size and scope of the Negro Radio field outlines programing trends and points way to most efficient method of using Negro radio **19 Sept.**

Why spot business is booming

Spot radio and tv revenues are still climbing. SPONSOR analyzes major accounts and their thinking, airs views of broadcasters and agencymen **19 Sept.**

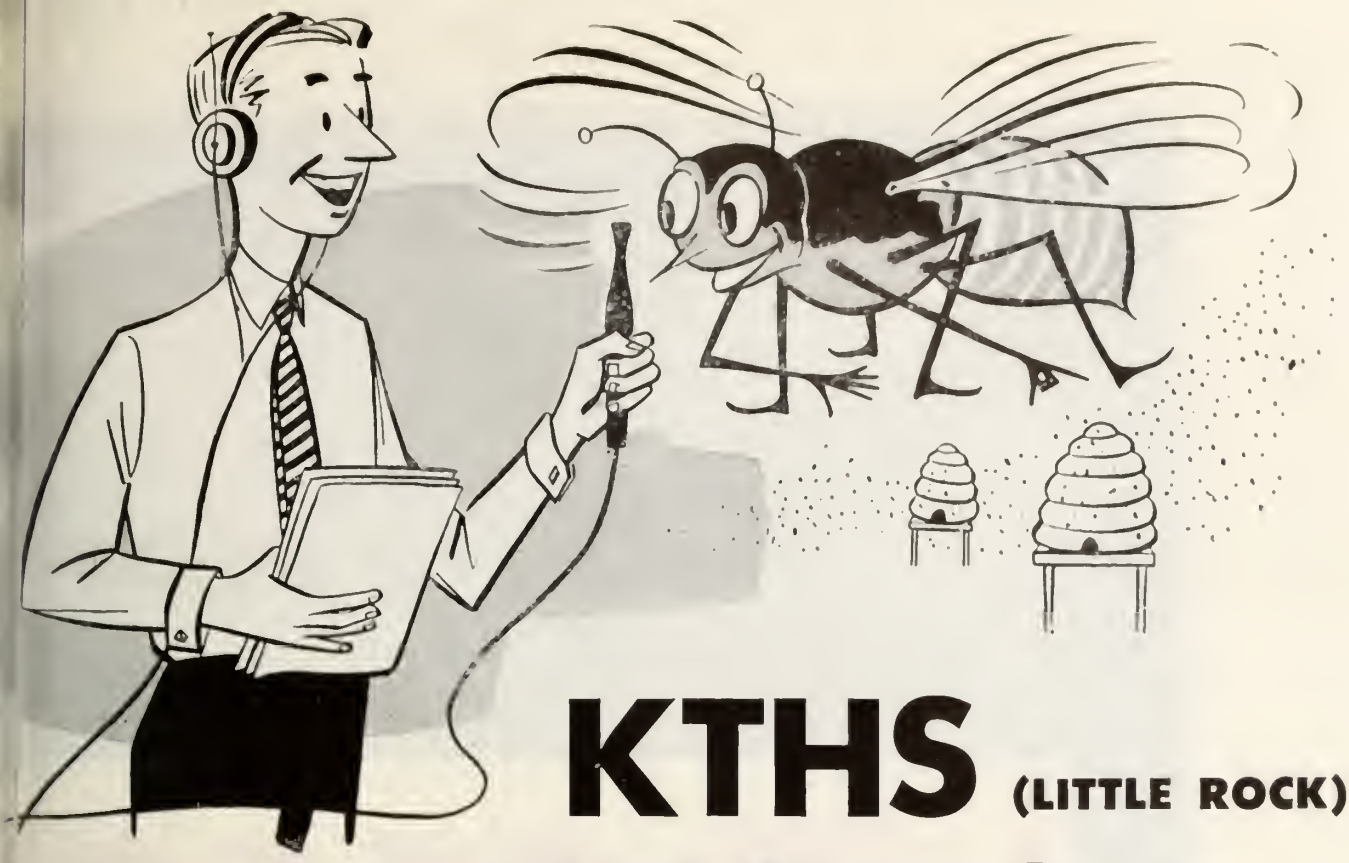
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KTHS (LITTLE ROCK)

BUZZES INTO Bee Branch, TOO!

KTHS—Basic CBS in Little Rock—is the only 50,000-watt station in Arkansas. It is heard and *believed* by hundreds of thousands of people throughout the State.

Bee Branch (Ark.) for example, is part of our hive. True, it only has 141 souls, but there are hundreds and hundreds of other such communities—some larger, some smaller—which combine to give KTHS interference-free daytime coverage of over 3-1/3 MILLION people!

Your Branham man has all the BIG facts on KTHS. Ask him!



The Station KTHS daytime primary (0.5MV/M) area has a population of 1,002,758 people, of whom over 100,000 do not receive primary daytime service from any other radio station . . . Our interference-free daytime coverage area has a population of 3,372,433.

KTHS 50,000 Watts CBS Radio

BROADCASTING FROM

LITTLE ROCK, ARKANSAS

Represented by The Branham Co.

Under Same Management as KWKH, Shreveport

Henry Clay, Executive Vice President

B. G. Robertson, General Manager

The NBC Radio affiliate in Seattle, Washington . . . 20th largest metropolitan area in the country . . . is a 50,000 Watt clear channel station with a frequency of 1,000 Kilocycles. It covers 617,570 families in Washington and Northern Oregon plus a large bonus audience in Canada.

KOMO

SEATTLE



is nationally represented

SPOT SALES

30 Rockefeller Plaza, New York 20, N. Y.

Chicago • Detroit • Cleveland • Washington, D. C.
*San Francisco • Los Angeles • Charlotte**
Atlanta • Dallas* *Bomar Lowrance Associates*

Representing RADIO STATI
WRCA *New York*
WMAQ *Chicago*
KNBC *San Francisco*
KSD *St. Louis*
WRC *Washington, D. C.*
and the **NBC WESTERN RADIO NETW**
WTAM C
KOMO S
WAVE L
KGU H

The 100,000 Watt NBC Television affiliate in Seattle, Washington, Channel 4, covers a market area of 1,816,441 people with an effective buying income of over three billion dollars. A bonus market in Canada and Oregon totals an additional 583,367 people.

KOMO-TV

SEATTLE



is nationally represented by

SPOT SALES

30 Rockefeller Plaza, New York 20, N. Y.

Chicago • Detroit • Cleveland • Washington, D. C.
*San Francisco • Los Angeles • Charlotte**
Atlanta • Dallas* *Bomar Lowrance Associates*

Representing TELEVISION STATIONS

WRCA-TV *New York*
WNBQ *Chicago*
KRCA *Los Angeles*
KSD-TV *St. Louis*
WRC-TV *Washington, D. C.*
WNBK *Cleveland*
KOMO-TV *Seattle*
KPTV *Portland, Ore.*
WAVE-TV *Louisville*
WRGB *Schenectady-Albany-Troy*
KONA-TV *Honolulu*



They bring the MOUNTAIN to MAHOMET

Some broadcasters cry in their martinis for the good old days when thousands flocked to see radio.

Others get off their swivel chairs and take radio to the people.

Over one million visitors see as well as hear Stu Wilson, veteran disc jockey and special events director of KBIG Catalina, broadcast from the September Los Angeles County Fair, world's largest, at Pomona. Daily they shake his hand, hear his music and verbal vignettes, then walk away with KBIG pictures and literature.

Focus of KBIG promotion is its Volkswagen mobile broadcasting studio. Every day of the year a KBIG disc jockey broadcasts from the Volks, somewhere in the eight-county territory served by The Catalina Station.

Southern California millions have met such KBIG personalities as Wilson, Carl Bailey, Larry Berrill . . . at county fairs of San Diego, Riverside, Orange; Hemet Farmers Fair, Holtville Carrot Festival, San Bernardino Orange Show, Los Angeles Sportsmen's Show, Hobby Show, Do-It-Yourself Show . . . on populous beaches . . . Long Beach, Corona del Mar, Santa Monica . . . in window and parking lots of a market, restaurant, furniture store.

They say radio has become a personal companion in kitchen, bedroom and car. KBIG mikemen go further: they're taking themselves to the people, making the station-listener relationship a personal thing.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOllywood 3-3205

Nat. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



Howard Flynn, *Wulter McCreery Advertising, Beverly Hills, was impressed recently with results of a query to KTTV, Los Angeles, viewers asking if they wanted a fourth run of "Victory at Sea." This query, made at the sponsor's suggestion on the last night of the third run brought in 9,003 calls and 763 letters within 24 hours. "We immediately scheduled the fourth run," says he. Howard feels that the most effective way to evaluate a time period is to check on sales results of programs one buys. "I do think that sales results align themselves with ratings. That's one reason why I like to buy radio sports events of national importance, such as the Memorial Day Race in Indianapolis on KBIG," which I bought for an industrial account.*



Mary "Mickey" McMichael, *BBDO, New York, complains, "August is no longer early enough to start buying for September and October starts. It seems as if everyone is now asking for avails in July. Some stations hold firm to the 30-day confirmation period while others will give more time, but subject to a firm contract. Part of the solution is in priority lists and acting immediately when a prime spot is offered. Some of the stress of getting 8:00-10:00 p.m. adjacencies in one-station vhf markets will be eliminated with the FCC grants for a second vhf in the area." Nor does Mickey underestimate the value of working closely and well with both station reps and management. "It's important to be among the first to learn of an availability, so that your client gets first choice."*



Beth Norman, *Richard N. Meltzer Advertising, Los Angeles, worked both as talent and in production in radio and tv back in her San Francisco days. She adds that this background comes in handy at the oddest times. "When you're buying time, ratings are very useful of course," Beth admits "But your own background should help you evaluate the selling power of a particular time slot. The most important factor, however, can be selective selling. For instance, the women who are interested enough to watch or listen to home sewing lessons might not add up to a high rating but are very apt to be good prospects for sewing machines, zippers, or yard goods." Beth says if program and time slots sell her product, she doesn't care about ratings.*

MUSIC that's MUSIC!

SMOOTH — BRIGHT — MODERN and

E-A-S-Y LISTENIN'



Rise 'n Shine
with BILL HAHN
6:00 to 9:00 A.M.
Monday thru Saturday



Gus Saunders' Show
2:00 to 3:00 P.M.
Monday thru Friday



Easy Listenin
with FRED LANG
3:00 to 5:00 P.M.
Monday thru Friday

Another LOW-COST BUY

FOR A 5-DAY SATURATION OF THE BOSTON AREA

Customers who BUY your products are fed up with rock 'n roll noise. In droves they're tuning to 680 for MUSIC easy on their ears. They get news and weather, too. This is where your messages will reach them. For here they find MUSIC That's MUSIC and they stay all day for smooth, E-A-S-Y LISTENIN'.

Ask your H-R Man or WNAC Representative for availabilities

WNAC 50,000 WATTS 680 KC

KEY STATION OF

THE YANKEE NETWORK

DIVISION OF GENERAL TELERADIO, INC. 21 BROOKLINE AVENUE, BOSTON 15, MASS.

Reprinted from WNAC's September 1955 Trade Campaign



Whichever way you look at a KSDO gift, it means *extra* listeners in San Diego's *billion* dollar market.

KSDO delivers more home listeners than any other station in San Diego . . . HOOPER.

More out-of-home listeners.

These *extra* listeners—at no increased cost—is our gift to you.

May we show you how a good look at this gift will pay-off for you?



KSDO 1130 KC 5000 WATTS

Representatives
John E. Pearson Co. — New York
Chicago — Dallas — Minneapolis
Daren McGavren — San Francisco
Walt Lake — Los Angeles

AGENCY AD LIBS



by Bob Foreman

Tv eats writers like the Greek monster Minotaur

As I've heard it told, there once was a monster named the Minotaur who devoured Cretan maidens and boy youths in 52-week cycles. It wasn't until recently, however, that a more voracious Caliban came along and took the title away. I refer, of course, to Television, which consumes more boys and girls daily than Princeton plus Wellesley disgorge in a year.

But I shall not dwell on this phase of the medium's insatiability; instead, I would like to shed a tear or two over the way tv uses up material. Story matter, that is.

The Ivory Tower Boys are constantly hacking away at television for its sameness and I guess they are right. There is a certain similarity of situation and plotting as one twists the dial across the various channels.

I can't say, not being statistically inclined, just how many situation-comedies have dwelled on the problem of inviting the boss to dinner or how many of the current crop of anthologies have unfolded Westerns in which the Bad Man has turned respectable and doesn't want anyone to know of his past, especially his curly headed daughter, only to discover he has to shoot it out with a notorious fast-draw artist, thereby divulging his own skills in the matter.

By the same token, when the daily newspapers devote a column or so to an item on how some intrepid denizens of an Iron Curtain Country stole a locomotive and scrammed, you can bet your bottom ruble there will be at least six live shows that will work up the same plot in the next few weeks. The film shows will come along with it later, of course, changing the locomotive to a sailboat.

But let's not be too unkind. All of Show Business since the beginning of time did not use up as much material as television has in the few years it has been operative. Furthermore, each season can only increase the difficulties of making or keeping fresh a dramatic series.

Here is the reason for the trend to situation drama which provides continuity of characters, locale and relationship. This type of program can lean less heavily upon plot structure and can rely to a far greater degree on familiarity, on the running gag, and on the strengths of established characterizations—and thus the audience tends to overlook the plot-cliché or even the lack of plot.

When Lucy and Ethel are involved in a situation you've

(*Please turn to page* 74)

KSD KSD·TV

top spots

FOR SPOT ADVERTISERS

Re Color TV:

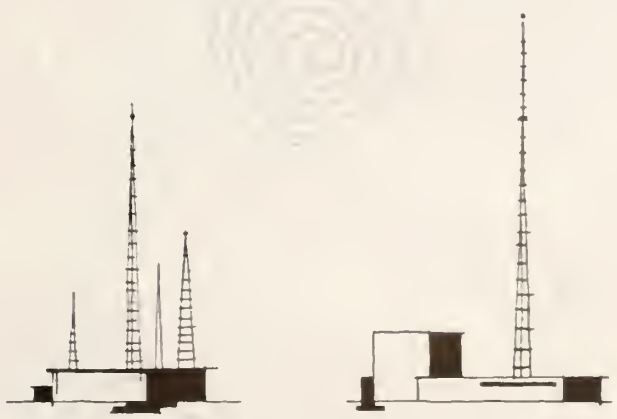
Having attained a 93% penetration for black-and-white TV in Metropolitan St. Louis, KSD-TV is now expediting the development of COLOR TV in the nation's 9th largest market.

Therefore, until further notice, KSD-TV is making its slide and film COLOR facilities available to Spot Advertisers *without additional charge.*

NBC AND NBC-TV
NETWORKS

National Advertising Representative:
NBC SPOT SALES

THE ST. LOUIS POST-DISPATCH
BROADCASTING STATIONS



Time Buyers!

HERE'S WHY YOU SHOULD BUY

WBRE -TV Ch. 28

Wilkes-Barre, Pa.

America's First Million Watt Station!

AN NBC BASIC BUY!

National Representative The Headley-Reed Co.



+ Programmi
=Audienc

WBRE-TV NOW AMERICA'S MOST POWERFUL STATION WITH

One Million Watts

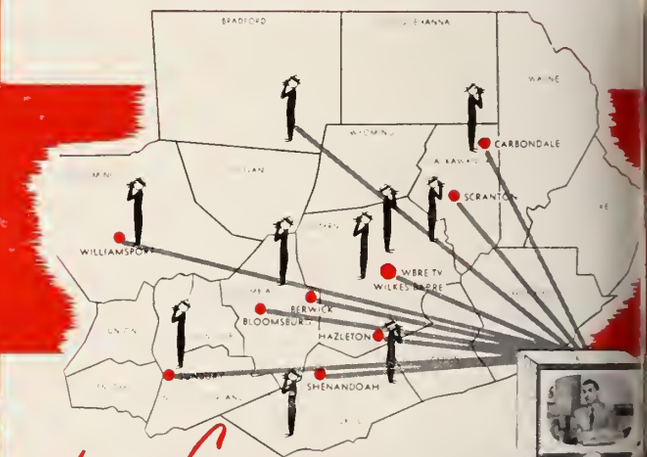
POWER . . . PUNCH . . . PERFORMANCE . . . PERFECT PICTURE . . . . PROGRAMMING . . . PERSONNEL . . . PERSONALITIES . . . PULLING POWER . . . PEOPLE ! ! And now . . . . . a MILLION WATTS of power to make even our previous achievements seem picayune.

WBRE-TV has to its record some ut- standing "Firsts" but none s ter than being the FIRST MILLION .TI TV STATION IN THE NA IN WBRE-TV applied for and receive the first million watt tv station grant yes the F.C.C. It is a source of sat- on that we have been able . . grant in less than tw

JAN. 1955

WBRE-TV Ch. 28 Wilkes-Barre

AN NBC BASIC BUY!



News Coverage SO FAST



WBRE-TV Serves a 17 County Area in a Matter of Minutes

WBRE-TV's Regional News Coverage is produced by a 10 man news staff, with cameramen strategically located at vantage points over the vast area served by WBRE-TV. News is received, developed and aired the same day it happens . . . often while the news is still being made.

For News WBRE-TV is the only medium to cover the above 17 Counties.

Nov. 1, 1954 Wilkes-Barre-Scranto Telepulse-Evening News Ratin were as follows:

WBRE-TV 17.4
Station B 5.8
Station C
Station D 2.4

Set Count as of March 1 245,0

APRIL 1955

WBRE-TV Ch. 28 Wilkes-Barre

AN NBC BASIC BUY!

WBRE-TV's Powerful Influence



ow First Million Watt
lation in the Nation!

Serving 2,000,000 Population!

Verified Set Count 225,000!

...p ...and consider that now you can ...er the entire Northeastern area of Penn ...vania with the Nation's most Powerful ...tion ... WBRE-TV!!!

With a full schedule of NBC shows ... outstanding local shows ... news and sports coverage of local, regional and national interest, WBRE-TV is the "basic station buy" in this thickly populated industrial-agricultural market.

FEB. 1955

WBRE – TV Ch. 28 Wilkes-Barre, Pa.
AN NBC BASIC BUY! National Representative The Headley Reed Co

Here is Proof...



... of

WBRE-TV's
SUPERIOR SALES POTENTIAL

Based on 1953 Retail Sales Figures Reported by.... *Sales Management*

Of the Nation's 100 Metropolitan County areas, Wilkes-Barre, Luzerne County ranked 65th .... Scranton, Lackawanna County 99th .... yet the combined retail sales of these two major Pennsylvania markets covered by WBRE-TV, exceeded those of the Nation's **40th** retail sales market, San Bernardino, California.

In addition to this impressive fact, WBRE-TV with a million watts covers **17** of the 67 counties in Pennsylvania, having a combined retail sales equivalent to the Nation's **12th** market, Baltimore, Md.

WBRE-TV is the "POWERHOUSE" of Northeastern Pennsylvania .... serving over *225,000 sets with the most powerful programming, local, regional and national!

MARCH 1955

WBRE – TV Ch. 28 Wilkes-Barre, Pa.
AN NBC BASIC BUY! National Representative The Headley Reed Co



WBRE-TV Always Head of the Class

GREATEST COVERAGE!

The nations first Million Watt Station serves a 70-mile radius, comprising 17-counties (plus) in N. E. Pennsylvania with a population of over 2,000,000.

GREATEST AUDIENCE!

ARB and PULSE surveys show that WBRE-TV has an average weekly share of audience of over 40% and leads by 23% to 400% over the other stations!

One station ... WBRE-TV ... delivers the viewers in the key marketing areas of Wilkes-Barre, Scranton, Hazleton, Sunbury and Williamsport.

Verified Set Count of 250,000 as of April 1955

GREATEST ADVERTISING BUY!

Your Headley-Reed representative has these and many more facts to prove the consistent class leadership of WBRE-TV ... he will be glad to show them

MAY 1955

WBRE – TV Ch. 28 Wilkes-Barre, Pa.
AN NBC BASIC BUY! National Representative The Headley Reed Co



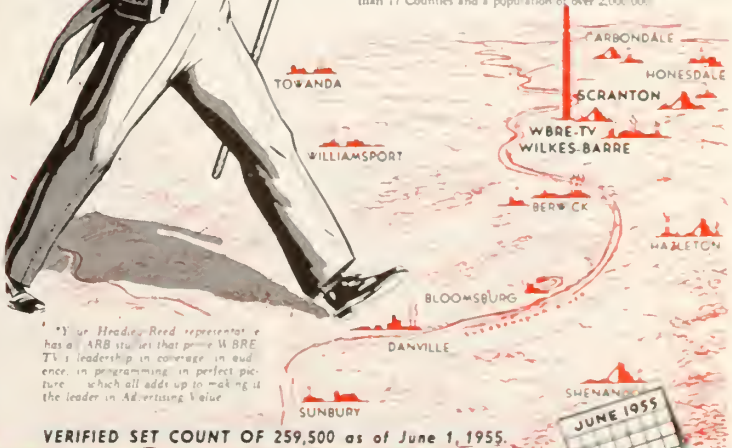
COVERAGE LEADERSHIP

VERIFIED
by ARB* and PULSE*

*WBRE-TV ... the nation's first MILLION WATT STATION delivers to the advertiser the majority of viewers in the key marketing area of Wilkes-Barre, Scranton, Hazleton, Sunbury and Williamsport with an average weekly share of audience of better than 40% and leads all other stations coming into this vast manufacturing and agricultural market by 23% to 400%.

*WBRE-TV not only leads in audience ratings in the Wilkes-Barre-Scranton area, but also delivers more than 40,000 more sets than the second station in the market.

*These two thoroughly competent survey organizations show that WBRE-TV unquestionably is the leading TV station in Northeastern Pennsylvania which comprises more than 17 Counties and a population of over 2,000,000.



*Your Headley-Reed representative has a recent ARB study that proves WBRE-TV's leadership in coverage, in audience, in programming, in perfect picture ... which all adds up to making us the leader in Advertising Value

VERIFIED SET COUNT OF 259,500 as of June 1, 1955.

JUNE 1955

WBRE – TV Ch. 28 Wilkes-Barre, Pa.
AN NBC BASIC BUY! National Representative The Headley Reed Co



On stage at WBEN-TV . . . and a crew of experts goes to work ! Experts because WBEN-TV's well-knit team of directors, announcers and technicians have been with this pioneer station since its beginning in 1948. These TV veterans have had seven long years of experience in the production of television commercials.

WBEN-TV scheduling assures enough rehearsal time for every commercial. Two fully equipped studios permit staging effects that are polished to perfection.

Standards like this cost no more, — that's why more and more time buyers buy WBEN-TV more and more often. Let quality production tell YOUR story in a quality way.

in Buffalo-TV dollars count for more on channel 4

WBEN-TV DELIVERS

Western New York is the second richest market in America's richest State. And — WBEN-TV delivers this market as does no other television station.

CBS NETWORK

WBEN-TV

BUFFALO, N. Y.

WBEN-TV Representative

Harrington, Righter and Parsons, Inc., New York, Chicago, San Francisco

49th and MADISON

SPONSOR *invites letters to the editor. Address 40 E. 49 St., New York 17.*

B&M TV TEST

SPONSOR certainly deserves lots of credit for the Green Bay test of tv's sales effectiveness for B&M beans.

As one who has long believed that media research should be concentrated on measurement of results, I can only hope that your pioneering effort will stimulate others to make such tests.

H. M. BEVILLE
Director,
Research & Planning
NBC

• We plan to do more studies along simila lines. Any candidates please apply to SPONSOI For a follow-up article on the B&M series se page 46 this issue.

I would be very much obliged if you would send me two or three copies o the Procter and Gamble story whic you have now made up into a booklet

ROBERT A. WULFHORST
Media & Space Buyer
Dancer-Fitzgerald-Sampl
New York

We are subscribers to SPONSOR bu missed the Procter & Gamble article Would you please send us a copy?

J. C. FITZPATRICK
President
Fitzpatrick Bros.
(Detergents, cleaners, soaps
Chicago

P&G SERIES

I wish to compliment SPONSOR fo the thorough and splendid job done o the P&G story. Not only does this s ries of articles obviously show a gre deal of exacting research and invest gation, but the report comes off as formula—an example in a sense th those of us in advertising media ca refer to.

I had all members of the tv an radio department here read th series. . . .

DAVID E. DURSTON
Director Radio and T
Lynn Baker Advertisin
New York

• Reprints of the four-part Procter & Gamb series which appeared in the 16 May, 30 M 13 June and 27 June 1955 issues of SPONSO are now available at 40c a copy. Address quests to Sponsor Services Inc., 40 E. 49th S New York 17, N. Y.

(*Please turn to page* 17)



MAXIMUM POWER . . . MAXIMUM TOWER HEIGHT . . . IN THE RICH MARKET OF

RICHMOND

PETERSBURG AND CENTRAL VIRGINIA

WXEX-TV covers all the rich heart of Central Virginia. Its tower is 1049 ft. above sea level—the maximum height allowed. It's 943 ft. above average terrain — more than 100 ft. higher than any station serving the Richmond market. And WXEX-TV has maximum power—316 KW.

So you just can't cover more land area or more TV families with any other station! You can get the whole exciting story of this new basic NBC-TV station for Richmond, Petersburg and Central Virginia from your Forjoe man.



WXEX-TV

Basic NBC-TV Network – Channel 8

Tom Tinsley, President

Irvin G. Abeloff, Vice-President

Represented by Forjoe & Co.

"Kilowatts*" are fine . . .



*We ought to know . . . we were the first with the mast . . . 316,00 watts.

But in Louisville . . .

WHAS-TV Programming pays off!



"THE HERBIE KOCH SHOW"
10:00—10:30 P. M.
Sunday
(Market's only live Sunday musical, with the nation's largest studio organ.)

Are you participating?

VICTOR A. SHOLIS, *Director*
NEIL CLINE, *Station Mgr.*
Represented Nationally by Horrington, Righter & Parsons,
New York, Chicago, San Francisco
Associated with The Courier-Journal & The Louisville Times

316,000 WATTS
WHAS-TV
Channel 11
LOUISVILLE, KENTUCKY

BASIC CBS-TV NETWORK

Your Sales Message Deserves
The Impact of Programming of Character



Happy Wilson
Star of
Yawn Patrol
4:45 to 6:30 a.m. Monday-Saturday

Stars Sell on Alabama's greatest RADIO station

WAPI
Birmingham

Happy has become Birmingham's No. 1 Hillbilly personality during his twenty years of entertaining on WAPI. He builds extra popularity by traveling all over Alabama making personal appearances.

On his early morning record show "Yawn Patrol" Happy has a wide following among farmers and the large early rising industrial population of Birmingham.

You can **SELL**
Your Products
to Alabama folks

If you **TELL**
them on programs
they enjoy hearing

Represented by

John Blair & Co.

Southeastern Representative:
Harry Cummings

40 E. 49TH

(Continued from page 14)

ALL-MEDIA

The Institute for Motivational Research furnished us with some material pertaining to various aspects of motivation research, including "Why admen buy what they do" of your All-Media Study. We would be very glad indeed to have all the other articles of the study.

We are closely connected with the Nürnberg School of Economics and Social Sciences. We look for the latest material available both in Germany and abroad, especially in your country.

DR. GUTH
Institut Fur Absatz-Und Verbrauchsforschung, Nürnberg, Germany

• SPONSOR's "encyclomedia," the "All-Media Evaluation Study" is available at $4 a single copy.

BUYERS' GUIDE

What do you do to sell the products of an association when the brands of its members are issued under differing labels and with descriptions of the product which vary considerably? We faced that kind of situation recently in preparing a campaign for the Association of Japanese Crabmeat Packers in five major U. S. markets.

An important part of our solution was to use homemaking shows on tv with strong merchandising follow-through. We think you'll be interested to learn that we used SPONSOR's Buyers' Guide to Station Programing in drawing up our list of tv stations with strong homemaking programing. It was a big help in launching what now looks like a quite successful promotion.

ANDREW N. VLADIMIR
Radio-Tv Plans Director
Gotham-Vladimir Adv. Inc.
New York

• Many readers have reported they find the Buyers' Guide an invaluable source in preparing radio and tv campaigns. SPONSOR's curiosity about the Japanese crab meat problem is piqued and we're checking reader Vladimir for the details. Looks like there's a story there.

TIMEBUYING TIPS

Not infrequently I find interesting articles in SPONSOR, but occasionally there comes one which in my opinion is especially so. I'm referring particularly to "Tips on timebuying from six veterans" in a recent issue. Whoever did it deserves a pat on the back, and so do you for running it.

SAM VITT
Timebuyer
Biow-Beirn-Toigo
New York



No matter how you figure it— it's a cold fact that WLOL always gives you more listeners for your ad dollar. WLOL is the top-rated independent station —leading all other independents and three of the four networks in the Twin Cities, according to PULSE. Out-of-home WLOL leads every station. It's MUSIC, NEWS and SPORTS that makes WLOL your best buy!

THE TOPPER IN INDEPENDENT RADIO

WLOL
MINNEAPOLIS - ST. PAUL

5000 WATTS - 1330 ON YOUR DIAL

LARRY BENTSON, *President*
Wayne "Red" Williams, *Mgr.*
Joe Floyd, *Vice-Pres.*

The advertiser wh



alked

No trade secret is more jealously guarded by advertisers than the specific effectiveness of their television commercials.

The other day we succeeded in coaxing one of them into talking about a particular 90-second announcement which was broadcast one night at 8:26 on the CBS Television Network.

Immediately following the broadcast 29,972 people in the audience sat down and wrote to an address in New York City. The postmarks disclosed that each request had been mailed prior to 11 p.m. the same night.

The fuse which touched off this explosion of letter-writing was an announcement offering free samples of Nescafé to anyone who wrote and asked for them. The offer was made by The Nestlé Company on its CBS Television program on the evening of September 19, 1953.

Over a period of eighteen months 15 similar announcements, each taking no more than a minute-and-a-half, yielded a total of 2,163,775 requests from the audience.

More than any words, these statistics speak volumes about the extraordinary impact of television—its power to activate swiftly and simultaneously vast numbers of people—and the economic consequences of this power.

Although conspicuous for its dimensions, the Nestlé story is typical of what happens when an excellent product, effectively presented, receives the exposure of the largest single advertising medium in the world.

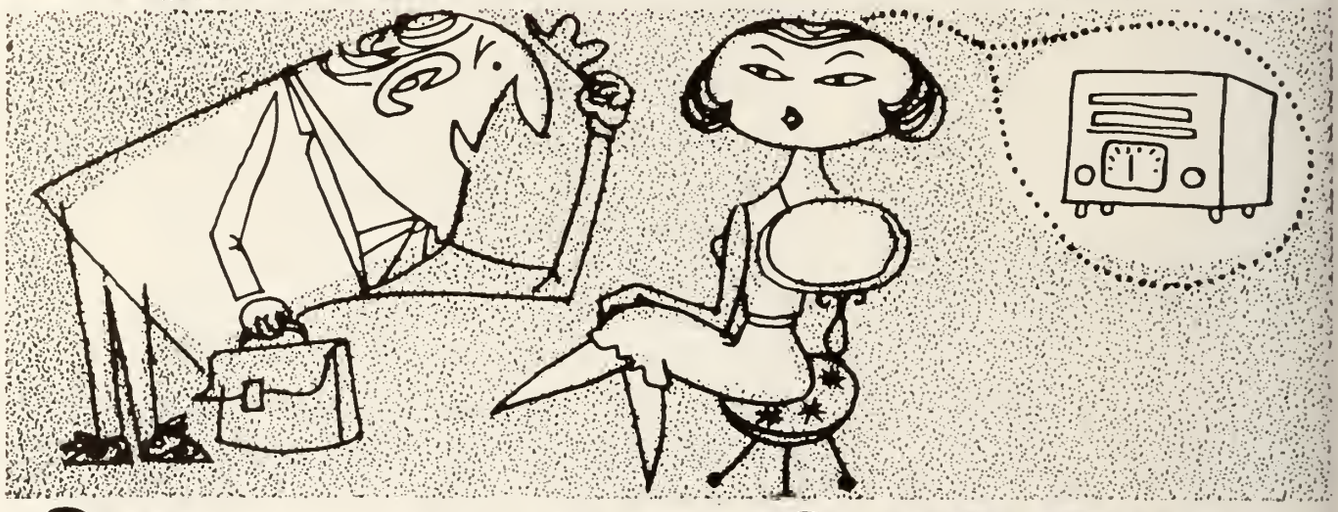
CBS TELEVISION



Calling.... or Recalling

HOOPER STYLE

PULSE STYLE



it's unanimous

FIRST PLACE Hooper,* first place Pulse.** That's WHB with nearly as many daytime listeners as all other K.C. stations combined, according to Hooper (45.1%). Mid-Continent programming, ideas and excitement are responsible. The product *you're* responsible for: Want more folks *calling* for it and recalling it? Call the **man from Blair** or WHB General Manager **George W. Armstrong.**

**Average share of audience 7 a.m.-6 p.m., Mon-Fri., June-July, 1955*

***Average share of audience 6 a.m.-6 p.m., Mon-Sat., March-April, 1955*

The most listened-to station in Kansas City is

WHB

10,000 WATTS, 710 K.C.

MID-CONTINENT BROADCASTING COMPANY

President: Todd Storz

WTIX, New Orleans
Represented by
Adam J. Young, Jr.

KOWH, Omaha
Represented by
H-R Reps., Inc.

WHB, Kansas City
Represented by
John Blair & Co.

New and renew.

1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
m Petroleum Inst, Pittsburgh		NBC	1976; 4:30-5:30 pm; Oct 9, one time only
c Pittsburgh	Fuller & Smith & Ross, Clev	NBC	To alt with Goodyear Tv Playhouse, Sun 9:30 pm 16 Oct
r & Co, Chi	Henri, Hurst & McDonald, Chi	ABC 83	Mickey Mouse Club; M-F 5-6 pm; 3 Oct; 52 wks
, NY	Y&R, NY	NBC	The People's Choice; Th 8:30-9 p m; 6 Oct
l-Myers, NY	DCS&S, NY	ABC 83	Mickey Mouse Club, M-F 5-6 pm; 3 Oct, 52 wks
Flint	Kudner, NY	CBS 146	The Honeymooners; Sat 8:30-9 pm; 1 Oct; 52 wks
bell Soup, Camden, NJ	BBDO, NY	NBC	Star Stage; alt F 9:30-10 pm; 9 Sept, 52 wks
bell Soup, Camden, NJ	Leo Burnett, Chi	ABC 83	Mickey Mouse Club; M-F 5-6 pm; 3 Oct, 52 wks
brough-Pond's, NY	J. Walter Thompson, NY	NBC	Star Stage; alt F 9:30-170 pm, 16 Sept, 52 wks
al Mills, Mnnpls	Knox Reeves Adv, Mnnpls	ABC 83	Mickey Mouse Club; M-F 5-6 pm; 3 Oct, 52 wks
al Mills, Mnnpls	BBDO, NY	CBS 72	Garry Moore; F 10-10:15 am; 2 Sept; 52 wks
al Mills, Mnnpls	Tatham-Laird, Chi	CBS 64	Tales of the Texas Rangers; Sat 11:30-12 noon, 3 Sept; 52 wks
al Mills, Mnnpls	D-F-S, SF	ABC	The Life & Legend of Wyatt Earp; alt 2 8:30-9 pm; 6 Sept
al Motors, Chevrolet Div, Detr	Campbell-Ewald, Detr	NBC	The Chevvy Show; T 8-9 pm; 4 Oct; 17 wks
n & Johnson, New Brunswick	Y&R, NY	NBC 63	Tennessee Ernie Ford Show; T 12-12:15 pm, 9 Aug; 7 wks
n & Johnson, New Brunswick	Y&R, NY	NBC	Ted Mack Matinee; T 3:15-3:30 pm; 9 Aug; 7 wks
n & Johnson, New Brunswick	Y&R, NY	NBC 48	The World of Mr. Sweeney; T 4:30-4:45 pm; 9 Aug; 7 wks
Masland Sons, Carlisle, Pa.	Anderson & Cairns, NY	CBS 67	Garry Moore; W 10-10:15 am; 24 Aug; 12 wks
Labs, Elkhart, Ind	Geoffrey Wade, Chi	CBS 74	Bob Crosby; T 3:45-4 pm; 27 Sept; 52 wks
Pen, Janesville, Wis.	Tatham-Laird, Chi	ABC	The Life & Legend of Wyatt Earp; alt T 8:30-9 pm; 6 Sept
r & Gamble, Cin, for Ivory, co & Duz	Compton, NY	NBC 126	Jane Wyman's Fireside Theatre; T 9-9:30 pm; 6 Sept, 52 wks
r Oats, Chi, for Aunt Jemima	J. Walter Thompson, Chi	ABC	The Adventures of Ozzie & Harriet; every 4th F 8-8:30 pm; 30 Sept
n Purina, St. Louis	Gardner Adv, St. Louis	ABC	Grand Ole Opry; every 4th Sat 7-8 pm
lds Metals Co, Richmond, Va.	Buchanan, NY; Clinton E. Frank, Chi	NBC 65	Frontier; Sun 7:30-8 pm; 25 Sept, 52 wks
, Inc., Stamford, Conn.	Fitzgerald Adv, New Orleans	CBS	Robert Montgomery Presents the Schick Tv Theatre; alt M 9:30-10:30 pm; 12 Sept; 52 wks
rd Brands, NY	Ted Bates, NY	NBC 63	Tennessee Ernie Ford Show; M-F 12-12:15 pm seg; 15 Aug; 52 wks; 27 Sept T, F
rd Brands, NY	Ted Bates, NY	NBC 73	Howdy Doody; alt M 5:30-6 pm; Sept; 52 wks
e Rolls, Hoboken		NBC full net	Pinky Lee Show; Sat 10-10:30 am; 17 Sept
Co, Chi	Leo Burnett, Chi	CBS 76	Garry Moore; alt Th 10:15-10:30 am; 1 Sept; 52 wks
n Oil & Snowdrift Sales, Orleans	K&E, NY	NBC 97	Valiant Lady, M-F 12 noon-12:15 pm; 6 Sept; 52 wks
hall Pharmacal, NY	B-B-T, NY	CBS 93	Name that Tune; T 7:30-8 pm; 27 Sept; 52 wks

2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
num Ltd, NY	J. Walter Thompson, NY	CBS	Omnibus; Sun 5-6:30 pm; 9 Oct
& Williamson Tobacco, sville	Ted Bates, NY	CBS 53	Robert Q. Lewis; alt F 2-2:15 pm; 30 Sept; 52 wks
l-Myers, NY	Y&R, NY	CBS 98	Four Star Playhouse; alt Th 9:30-10 pm; 22 Sept; 52 wks
l-Myers, NY	Y&R, NY	CBS 53	Arthur Godfrey Time; M W 10:45-11 am; 24 Oct; 52 wks
bell Soup, Camden, NJ	BBDO, NY	CBS 71	Lassie; Sun 7-7:30 pm; 11 Sept; 52 wks
rted Rice, Houston	Leo Burnett, Chi	CBS 76	Garry Moore; alt F 10:45-11 am; 16 Sept; 52 wks
al Dynamics Corp, NY	Morey, Humm & Johnstone, NY	NBC 25	Youth Wants to Know; Sun 2:30-3 pm; 14 Aug; 13 wks
g, Battle Creek, Mich	Leo Burnett, Chi	CBS 70	Houseparty; T Th 2:30-2:45 pm; 30 Aug; 52 wks
Bros, NY	F, C & B, NY	CBS 44	Uncle Johnny Coons; Sat 1:30-2 pm; 3 Sept; 52 wks
rillard, NY	Y&R, NY	CBS 116	Appointment with Adventure; Sun 10-10:30 pm; 25 Sept; 52 wks
Sewing Machine, NY	Y&R, NY	CBS 110	Four Star Playhouse; alt Th 9:30-10 pm; 29 Sept; 52 wks
bia Elec, NY	J. Walter Thompson, NY	CBS 91	Beat the Clock; Sat 7:30-8 pm; 24 Sept; 52 wks
o Co, Chi	Weiss & Geller, Chi	CBS 75	Bob Crosby; Th 3:30-3:45 pm; 1 Sept; 52 wks

3. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
w Armstrong	Leo Burnett, Chi, vp in charge of art	Same, also member of bd
rd M. Baker	Ansul Chemical, Marinette, Wis., director of publ rels	Brady Co, Appleton, Wis, vp in chg publ rels
Banks	Ruthrauff & Ryan, NY, vp	Same, member of bd
nce Barnard	Life, NY, drug mdsg mgr	Carl S. Brown, NY, dir of mdsg
t C. Black	Kendall Foods, LA, adv mgr & divisional sales mgr	Erwin, Wasey & Co, LA, sr acct exec
F. Black	Benton & Bowles, NY, acct supvr	Same, also vp
rik Bovraem, Jr	McCann-Erickson, NY, vp	Same, also director of r-tv planning


Shafto H Dene (3)


John D. Burke (3)


Otto Prochazka (5)


Austin A. Thomas (3)


Julian Field (3)


William E. Brownell (3)

In next issue: New and Renewed on Radio Networks; Broadcast Industry Executives; New Firms, New Offices, Changes of Address, Agency Appointments



Vernon Bowen (3)



Henry Cragg (4)



Myron P. Kirk (3)



James F. Black (3)



Stephen Gardner (3)



Clarence Hatch, Jr. (3)

3. Advertising Agency Personnel Changes (cont'd)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Vernon Bowen	Geyer Adv, NY, acct exec	Same, also vp
Thomas G. Brennan	Radio-tv producer, NY	Foote, Cone & Belding, Chi, r-tv suvpr
Julie Brown	Compton, NY, in chg media research	Same, assoc media director
William E. Brownell	Campbell-Ewald, Detr, copy chief	Erwin, Wasey, NY, vp & copy chief
John D. Burke	Erwin, Wasey, NY, vp & copy chief	Lennen & Newell, NY, vp & copy chief
Leo Burnett	Leo Burnett, Chi, pres	Same, chmn of the bd
Rufus Carlson	KVI, Seattle, special events director	Frederick E. Baker, Seattle, asst copy director
F. Strother Cary, Jr.	Leo Burnett, Chi, admin vp	Same, also member of bd
Clinton R. Clark	Dodge Div, Chrysler, Detr, coop. adv mgr	K&E, Detr, media director
Amadee J. Cole	Geyer Adv, NY, creative director	Kudner, NY, copy chief
Shafto H. Dene	Kudner, NY, vp & copy chief	Same, also sr vp
George DePue, Jr.	Bryan Houston, NY, acct exec	Biow-Beirn-Toigo, NY, acct exec
Alfred W. De Jonge	Harold M. Mitchell, NY, media director & acct exec	Same, also vp
Ray Deitrich	tv producer, Santa Barbara	The Kemble Co, Santa Barbara, in chg r-tv d
Julian Field	Ted Bates, NY	Lennen & Newell, NY, vp
Stephen Gardner	Hazel Bishop, NY, natl sales mgr	Biow-Beirn-Toigo, NY, asst to pres
Philip E. Genthner	Scheideler, Beck & Werner, NY, vp & acct exec	Geyer Adv, NY, acct exec
Charles Hanson	Y&R, Detr	McCann-Erickson, Detr, sales prom acct exec
Clarence Hatch, Jr.	D. P. Brother, Detr, exec vp	Kudner, NY, sr vp
Richard N. Heath	Leo Burnett, Chi, exec vp	Same, pres.
Ray Hermann	Foote, Cone & Belding, Chi	D-F-S, NY, acct exec
Ernest A. Holmes	Joseph Katz, Balt	Carl S. Brown, NY, director of research & mk
Myron P. Kirk	Kudner, NY, vp & r-tv director	Same, also sr vp
Warren Krey	D-F-S, NY, traffic mgr	Same, coordinator of creative activity
Frank P. Lapick	F & S & R, Clev, Westinghouse apparatus div, opers mgr	Same, also vp
William Lines	Pasadena Star-News, natl adv mgr	Erwin, Wasey, LA, sales prom staff
Eric G. Mantle	BBDO, Pittsburgh, acct exec	Same, also vp
Paul Martin	Geyer Adv, NY, tv art dir	K&E, NY, tv art director
Jacquelin M. Molinaro	Foote, Cone & Belding, LA, space & timebuyer	Anderson-McConnell, Hllywd, media director
Robert P. Mountain	Y&R, NY, vp	Same, also director of r-tv dept
Russ Paulson	J. Walter Thompson, Atlanta, acct exec	Same, SF
Otto Prochazka	Benton & Bowles, NY, creative supvr	Same, also vp
Arthur W. Ramsdell	Weiss & Geller, Chi, in chg of mdsg dept	MacDonald-Cook, Chi, vp & acct exec
Bob Roberts	Crosley Bcstg, Cin, prod mgr	Biow-Beirn-Toigo, NY, tv commercial dept
Maurice Sculfort	Compton, NY, hd space buyer	Same, assoc media director
Edward C. Simons	Ruthrauff & Ryan, NY, vp	Lennen & Newell, NY, vp
Ronald P. Smillie	Majestic Mfg, Huntington, Ind, sales exec	Krupnick & Assoc, St. Louis, acct exec
Charles Standard	NBC, NY, natl sales dept	Biow-Beirn-Toigo, NY, acct exec
Gordon Stephens	Gibbons O'Neill, Clev	McCann-Erickson, Clev, acct exec
Harold T. Tasker	Fuller & Smith & Ross, Clev, acct exec	Same, also vp
Austin A. Thomas	B & B, NY, art dept bus mgr; supvr prod & traffic	Same, also vp
Jack Wormser	ABC, Hllywd, net dir	Erwin, Wasey, LA, director-expediter, r-tv de
William T. Young	Leo Burnett, Chi, vp in charge of creative planning	Same, also member of bd

4. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
George Abrams	Block Drug, vp	Revlon, NY, vp & adv dir
H. L. Barnet	Pepsi-Cola, NY, exec vp	Same, pres.
C. W. Cook	Maxwell House Div General Foods, asst gen mgr	Same, also vp
Henry Cragg	Minute Maid-Snow Crop, in charge Fla mfg	Same, admin vp
S. Prall Culviner	Edison Elec, NY, publ rels	Sylvania Elec, NY, publ rels project mgr
Irvin Dunston	K&E, NY, research dept	Serutan & Pharmaceuticals, NY, director, mk re
A. N. Steele	Pepsi-Cola, NY, president	Same, chmn of bd

5. Station Changes (reps, network affiliation, power increases)

General Teleradio has acquired controlling interest in WEAT (TV), W Palm Beach

KCRA (TV), Sacramento, Calif has appointed Edward Petry natl reps; goes on air in Sept.

KCOP, Hllywd, will increase its power to 170,000 w on 12 Sept.

KCRG-TV, Cedar Rapids, Iowa, is now operating with 316,000 watts of power from newly constructed 1,085 ft tower

KDAL-TV, Duluth, Minn has added 262½ ft to its tower and antenna. It is now 816½ ft above the ground and 2,049 ft above sea level

KFMB-TV, and KFSD-TV, San Diego, increased to 316 kc on 20 July

KFOX, Long Beach, Calif, has appointed William G. Rambeau natl reps

KFVD, LA, changed call letters to KPOP on August 1

KJBS, SF, has appointed Adam J Young natl reps, effective 10 August

KOMO (TV), Seattle, has appointed NBC Spot Sales natl reps

KTVQ, Okla City has appointed oseph Hershey McGillvra natl reps

WAGA-TV, Atlanta, Ga, transmitting with new 1,100 ft tower, 1,070 ft above average terrain

WBNY, Buffalo, appointed Burke-Stuart natl reps

WDEV, Waterbury, Vt, has appointed Everett-McKinney natl reps

WDSU-TV, New Orleans, is now broadcasting with complete color facilities

WGBE, Atlanta, Ga has been bought by Bartell Bcsters Bartell operates WOKY, Milw; WMTV, Madison; WAPL Appleton. Sale is subject to FCC approval

WGTH-TV, Hartford, Conn bought by CBS 8 July, subject to FCC approval

WHLI, Hempstead, NY, has appointed Gill-Perna natl reps

WHOT, South Bend, Notre Dame's commercial station, has changed call letters to WNDU

WINS, NY, has appointed Burke-Stuart natl reps

WIRL, Peoria, has appointed H-R Reps natl reps

WJOB, Hammond, Ind, has appointed William G. Rambeau natl reps

WJOY, Burlington, has appointed Everett-McKinney natl reps

WJRT, Flint, Mich, has appointed Harrington, Righter & Parsons natl sls rep

WKBH, La Crosse, Wis, has appointed H-R Reps, natl reps

WKBT, La Crosse, Wis, has appointed H-R Tv natl reps

WMGM, NY, has appointed George P. Hollingbery natl reps

WNAO-TV, Raleigh-Durham, N.C. has moved into new and larger quarters at 2128 Western Blvd

WNOW (TV), York, Pa, has appointed Robert S. Keller natl spot, net sls and sls prom rep.

WPAC, Patchogue, NY, has appointed Robert S. Keller sls prom and natl spot rep

WTSP, St. Petersburg, Fla, has appointed Forjoe natl reps

WTVD, Durham, NC, has appointed Edward Petry natl sls rep, effective 1 Sept

WWJ, WWJ-TV, Detr, have appointed Free & Peters natl reps



WHO's Farm Director,

HERB PLAMBECK

gets behind the

IRON CURTAIN!

YOU'VE been hearing about the twelve American farm experts who are now touring Russia, while twelve Russian farmers study American agriculture in Iowa.

We of WHO are tremendously proud that our own Herb Plambeck was chosen as the *only* radio farm news man to accompany the American delegation to Russia. He's taking pictures and making on-the-spot recordings. You will be able to hear these on WHO. His material will be available to NBC, ABC, CBS, MBS, Clear Channel Broadcasting Service and the U. S. Department of Agriculture.

You can imagine the pressure that must have been used by every sort of medium, for representation on this trip. *Why was Herb selected?* Because, in addition to being the favorite farm commentator in America's most productive farm area, he was recommended by the U. S. Department of Argiculture and by the nation's three largest farm organizations — The American Farm Bureau Federation, the National Grange and the National Farmers' Union (also by the National Association of Radio and TV Farm Directors, and other groups).

Herb's Russian tour is a tremendous "plus" for WHO listeners *and advertisers.* It's the sort of "plus" you always expect — AND GET — from Iowa's most important station.

NBC
Affiliate



FREE & PETERS, INC., National Representatives

BUY ALL of IOWA—
***Plus* "Iowa Plus"—with**

WHO

Des Moines . . . 50,000 Watts
Col. B. J. Palmer, President
P. A. Loyet, Resident Manager

the
big
listen



is
to
kbis
bakersfield
california
970

The only popular music and news independent station in Bakersfield and Kern county, dominating California's Southern San Joaquin Valley 24 hours a day!

representatives:

SAN FRANCISCO DAREN McGAVREN
NEW YORK
CHICAGO
ST. LOUIS ADAM YOUNG JR.
LOS ANGELES



Mr. Sponsor

Arthur E. Goldman

Director of Advertising
Gunther Brewing Co., Baltimore, Md.

"There's a lot besides advertising that I learned from George Washington Hill." Gunther Brewing Co.'s Art Goldman recalls. "For one thing, though I was in my twenties when I worked for him, I became a very light sleeper. Mr. Hill would think nothing of calling me at 2:00 a.m. to make sure I'd see him at 9:00."

Goldman feels that directing advertising for Baltimore's Gunther Brewing now is far less nerve-racking a task than his three-year stint with American Tobacco.

"Mr. Hill had us gathered in the conference room one time to listen to a playback of the Sophie Tucker radio show which we had on for Roi Tan Cigars. When the transcript was finished, Mr. Hill asked each of us how often Roi Tan had been mentioned, and after each had guessed wrong, he shouted out triumphantly, 'Thirty-three times!' and this, to him, was great advertising."

Of course Goldman doesn't ignore frequency impact today in his advertising strategy for Gunther Brewing. Some 53% of this firm's $2 million budget (through Bryan Houston) is in television. The firm's pattern is year-'round sponsorship of such syndicated film shows as *Badge 714* (NBC Film Division) and *Waterfront* (MCA-TV) in Baltimore, their major market. Added to this are strips of sports and news coverage over WMAR-TV and WBAL-TV.

"Selling beer is a 52-week operation," says Goldman. "Selling it in the winter is as important as selling it in summer. It takes more than a message during the peak season to keep a beer in top competitive position."

To reach special groups, like Negro audiences, and to insure maximum advertising impressions, Gunther also sponsors a nightly sports show and newscast on WBAL. "And during the summer, we're running 400 radio announcements a week in Baltimore alone."

Gunther also uses heavy air advertising in Washington, D.C., Richmond, Norfolk, Lynchburg, Harrisburg, Altoona, Roanoke, York and Lancaster.

"Mr. Hill was the master of hard sell," adds Goldman, "and I'm of that school myself. Our commercials make a strong, direct pitch, tied in with the show whenever possible for easy transition."

A fast, decisive talker, Goldman doesn't even relax when at the beach, has been known to sit down on the terrace and carry on business during his vacation via long-distance telephone. ★ ★ ★

ATN

Air Trails Network

promotes sales in a

6 BILLION $$ MARKET *with...*



LOUISVILLE • DAYTON • COLUMBUS • SPRINGFIELD • ASHLAND-HUNTINGTON

MAKE MONEY *with*

AIR SALESMEN!

PERSONALITIES WHO **$ELL!**

IN LOUISVILLE • DAYTON • COLUMBUS • SPRINGFIELD • ASHLAND-HUNTI

ATN
AIR TRAILS NETWORK

STATIONS DON'T HAVE AIR TALENT-

WE DO HAVE

AIR SALESMEN!

$ $

WKLO LOUISVILLE

WING DAYTON

WCOL COLUMBUS

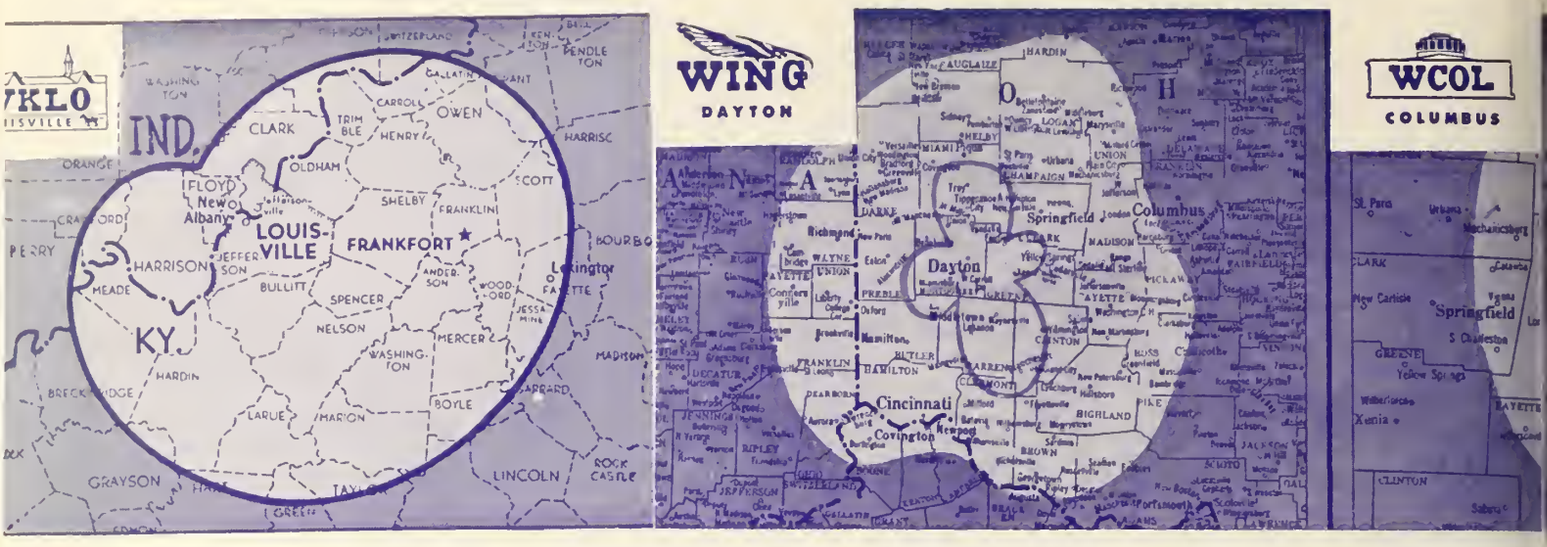
WIZE SPRINGFIELD

WCMI ASHLAND • HUNTINGTON • IRONTON

DISCOUNTS? *Sure!!*

5% OFF *when buying any 2 of the ATN stations...*

$ $ $ $



MAP KEY: Daytime coverage: large unshaded area. Nighttime coverage: smaller outlined area

1955 facs

Combined ATN coverage area

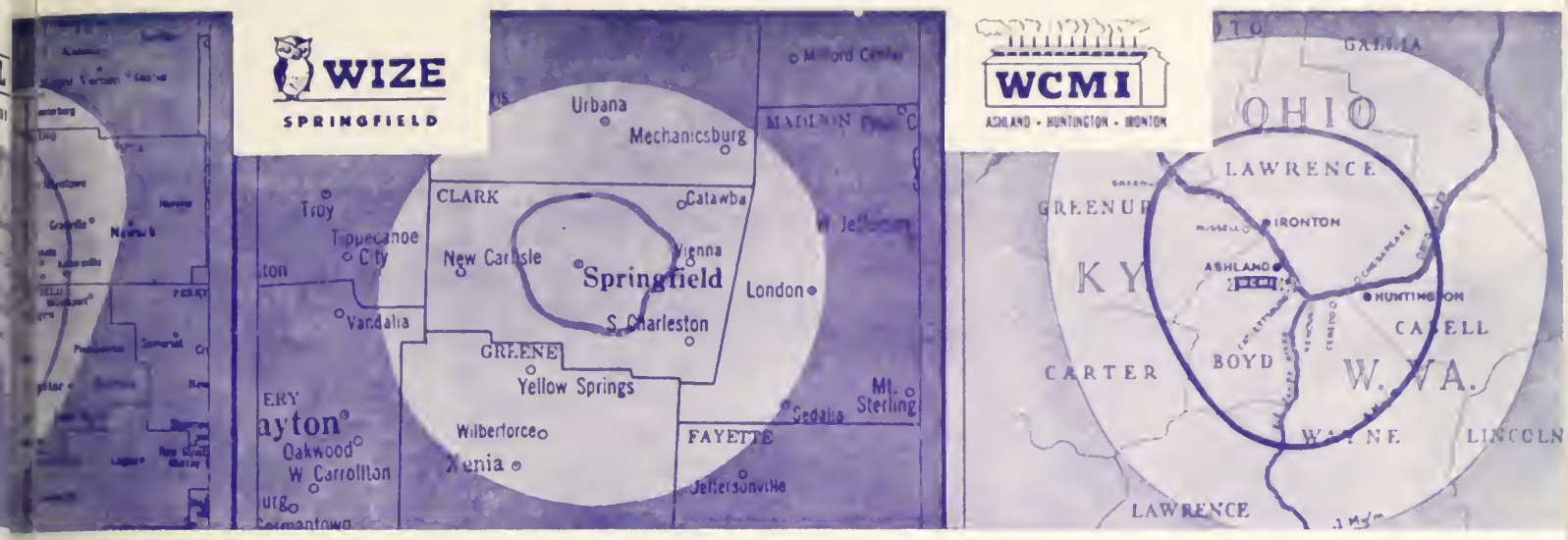
The consolidated coverage of the Air Trails Network—WKLO, WING, WCOL, WIZE, WCMI—represents nearly $6 billion in buying power, $4 billion in retail sales and 1,132,000 radio homes. Each station's market contains thriving, diversified industries, with retail sales per family substantially above national average, and agricultural areas where the dollar yield per acre is among the highest in the country.



MARKETS

POPULATION	CITY METROPOLITAN MARKET
RADIO FAMILIES	CITY METROPOLITAN MARKET
NET EFFECTIVE BUYING INCOME	CITY METROPOLITAN MARKET
RETAIL SALES	CITY METROPOLITAN MARKET
FOOD SALES	CITY METROPOLITAN MARKET
GENERAL MERCHANDISE	CITY METROPOLITAN MARKET
HOME FURNISHINGS	CITY METROPOLITAN MARKET
AUTOMOTIVE SALES	CITY METROPOLITAN MARKET
DRUG SALES	CITY METROPOLITAN MARKET

SOURCES: Radio families: SRI



MAP KEY: Daytime coverage large unshaded area. Nighttime coverage smaller outlined area

...sidual markets and ATN combined market

WING The Dayton Station	WCOL The Capital Station	WIZE SPRINGFIELD	WCMI ASHLAND • HUNTINGTON • IRONTON	ATN Air Trails Network
270,600	408,900	83,000	140,800	
511,100	551,300	120,200	255,000	
996,100	917,900	263,900	339,600	3,822,900
137,100	169,740	26,910	51,720	
138,770	171,980	36,950	71,640	
307,840	280,980	79,290	92,310	1,131,990
$565,655,000	$809,635,000	$151,692,000	$321,640,000	
$999,947,000	$1,094,718,000	$208,325,000	$332,941,000	
$1,726,778,000	$1,580,086,000	$428,900,000	$400,860,000	$5,930,875,000
$449,141,000	$597,408,000	$112,005,000	$187,670,000	
$596,922,000	$663,309,000	$126,115,000	$217,624,000	
$1,084,670,000	$1,137,691,000	$276,463,000	$253,299,000	$3,916,832,000
$101,245,000	$126,993,000	$26,497,000	$41,542,000	
$145,446,000	$146,360,000	$29,938,000	$53,642,000	
$263,384,000	$229,967,000	$61,573,000	$64,646,000	$891,726,000
$74,163,000	$96,475,000	$11,914,000	$22,884,000	
$79,024,000	$97,940,000	$12,058,000	$25,666,000	
$111,684,000	$119,482,000	$20,369,000	$28,779,000	$405,125,000
$22,457,000	$32,615,000	$6,559,000	$11,463,000	
$28,058,000	$34,187,000	$6,779,000	$12,532,000	
$50,905,000	$48,083,000	$13,164,000	$14,241,000	$184,170,000
$81,427,000	$118,012,000	$20,881,000	$40,799,000	
$107,267,000	$122,657,000	$22,905,000	$45,082,000	
$209,030,000	$177,595,000	$52,599,000	$52,863,000	$728,417,000
$16,768,000	$18,882,000	$3,487,000	$5,514,000	
$21,383,000	$21,118,000	$3,665,000	$6,345,000	
$34,097,000	$28,127,000	$11,363,000	$7,207,000	$118,930,000

...other categories. Sales Management's 1955 Survey of Buying Power

AIR SALESMEN $ELL!!

THESE TOP AIR SALESMEN

promote sales on . . .

ATN
AIR TRAILS NETWORK

over

WKLO
LOUISVILLE

WING
DAYTON

WCOL
COLUMBUS

WIZE
SPRINGFIELD

WCMI
ASHLAND • HUNTINGTON • IRONTON



Shirley New ▶

She Also Charms Sales

As WING's Show Girl and sultry vocalist, Shirley offers a special reason for WING's commanding popularity among Miami Valley audiences



Jimmy Osborn

A big hit-maker in folk singer records; his warm, homespun style hypos sales



Beecher Frank

Louisville's top d.j. and sales stimulator; came to WKLO in 1951

WKLO
LOUISVILLE



Jimmy Logsdon

Tiptop ad libber with commercials between his folk music disk spinning



Paul Cooley

Top-rated d.j. from Lexington and WLW —land with great sales success record



Tommy Downs

His country music a sensation in the record field; big audience builder



Bud Baldwin

Dayton's dean of d.j.'s and sales wiz whose quips are constantly quoted



Gene Barry

Combines unique style of d.j. comment and salesmanship; here 11 yrs.



Bill Kehl

Miami Valley's leading sportscaster whose influence amazes advertisers

WING
DAYTON



Jack Zeigin

16 years of newscasting has made him No. 1 favorite in his local field



Les Bodine

A hillbilly d.j. who fractures sales records as well as audience

PERSONALITIES WHO SELL *for you!*



Miles Foland

Hotshot at creating store traffic; been entertaining radio audiences 18 years



Walter Furniss

News commentator 27 yrs; has had the same clients for up to 15 years



Bob Linville

Clicks as big in producing sales as he does with humorous disc comment

WCOL
COLUMBUS



Alice Bahman

She's created singular sales record in 12 yrs. of women programs



John McEnaney

Famed for his comedy characters on sales powerhouse, "Rise with WIZE



Clay Lager

Produces maximum sales among his big hillbilly - western music clientele

WIZE
SPRINGFIELD



Buddy Gumm

Most sold d.j. in Tri-State area presides over unique 4-hr. morning show



Bill Campbell

Area's favorite all-around mike talent; clicks solidly with all age groups



Bex Barton

Packs refreshing d.j. style; exceptionally effective with low-key sales delivery

WCMI

This presentation was prepared in its entirety by SPONSOR PRESENTATIONS, INC., under the supervision of Ben Bodec, for the Air Trails Network

ATN
Air Trails Network
promotes sales on

WKLO LOUISVILLE · WING DAYTON · WCOL COLUMBUS · WIZE SPRINGFIELD · WCM



directed by

Charles Sawyer

Former U.S. Secretary of Commerce and Ambassador to Belgium

John Pattison (Pat) Williams

Executive vice president of the Air Trails Network—WKLO, WING, WCOL, WIZE and WCMI. Former president of the Ohio Association of Broadcasters; 15 years with Air Trails



It's **EASY** *to do business with us . . .*



◄ Alexander Buchan,

administrative assistant of the Air Trails Network. Former manager of WEOL, Elyria, O. WCCC, Hartford; 22 years in

WKLO



D. C. Summerford

WKLO general manager; in radio management and engineering for 23 years; started here in 1948 as technical director

WING



Jack Wymer

Station manager; now in 25th year with WING; his daily "Man on the Street" for Coca Cola now in its 20th consecutive year

WCOL



William H. Spencer

WCOL manager; in radio sales management 19 years; previously spent two years with other Air Trails stations

WIZE



Mrs. V. Bennett

WIZE manager; an account executive at WING four years, coming from WSAI's program supervisory staff

WCM



W. R. (Dick M

Station manag years in radio O WCMI on sale spo casting, pro news and prog

for **EASY BUYING** *write, wire or phone collect*

Any **H-R Representatives** *office* **or** *any* **John Blair & Co.** *ff*

for **WING • WCOL • WIZE • WCMI** *for* **WKLO**

or Pat Williams, Alex Buchan or George Lenning

WING 121 N. MAIN STREET, DAYTON 2, OHIO
HEMLOCK 3773

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

Beeline RADIO

delivers more for the money



These *inland* radio stations, purchased as a unit, give you more listeners than any competitive combination of local stations . . . *and at the lowest cost per thousand*! (SAMS and SR&D)

In this mountain-isolated market, the Beeline serves an area with over 2 million people and over 3¼ billion in spendable income. *(1955 Consumer Markets)*



McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA • Paul H. Raymer Co., National Representative

CAPITAL TYPES #9



THE EXPEDITER

Calls himself "the shortest distance between two points"; known around the office as the Short Circuit. In constant touch with a man who can get you anything from a crate of eggs to a hot motorcycle. Favorite song: "In the Gloaming." Writes poetry, has a tendency to fall out of canoes.

In the Washington area, one station gets more results faster for its advertisers than any other. That station is WTOP Radio with (1) the largest average share of audience (2) the most quarter-hour wins (3) Washington's most popular local personalities and (4) ten times the power of any other station.

WTOP RADIO

Represented by CBS Radio Spot Sales

SPONSOR BACKSTAGE



By Joe Csida

RCA's color tv drive repeats 45 rpm history

A couple of Backstages ago, in a piece on Pat Weaver, I mentioned in passing, the faith, courage and financial resources involved in RCA's introduction of the 45 rpm phonograph player and record. An elaboration upon this and a brief recapitulation of the problems faced and dealt with in successfully establishing the doughnut disk shed amazing light on the current color television situation.

To deal with ultimate effects first, it should be pointed out that the development of the 45 rpm record has had major effects on every person and organization in the phonograph player and record industry, exactly as the eventual widespread use of color will have on everyone in the television business. Today, some 10 years after RCA introduced the 45 rpm record, approximately 55% of all single record sales are accounted for by 45 rpm, and 45% by the 78 rpm platters.

In 1945, when the 45 rpm player and disk was put on the market there were obviously no 45 rpm phonographs in American homes. There were some 16 million 78 rpm phonographs in use. RCA met practically universal opposition from other phonograph manufacturers and, for all practical purposes, found it necessary to create a market for 45 rpm records by selling 45 rpm phonographs single-handed. Columbia had introduced the 33 1/3 rpm record, and most manufacturers of both players and records who were inclined to get involved in the new speeds rate race at all were going into 33 1/3 production.

RCA put on the market a line of phonographs embodying in one fashion or another the 45 rpm speed, along with 78, and, in some sets, even the 33 1/3 speed. But its big gun in the drive was a 45 rpm player attachment, not a phonograph of itself, but a device which could be piped into any radio or tv set via use of a simple jack. This it marketed for $12.95 retail, and occasionally, with a sample batch of good 45 rpm records tossed into the bargain. As I recall it, RCA was losing about $1.00 on every such attachment it sold. But it was effectively developing the 45 rpm market.

The analagous nature of the current color tv situation, I think, is glaringly obvious, with, however, some truly staggering exceptions. In the past several weeks, RCA has announced that this is the year it will establish color, by substantial mass production of sets at reduced prices. In the

(*Please turn to page* 86)

does a



make a market?

"Positively, yes", say more than 150 highly-successful national, regional and local advertisers who have used WBTW during the past year.

WBTW, with 316,000 watts on Channel 8, provides quality network and local shows for 1,106,700 potential customers in the 26 Eastern Carolina counties making up its basic service area. Those million potential customers have a billion dollars in effective buying income . . . and fully half of them receive no other Grade "B" television signal.

Check WBTW by your own standards for a productive television budget allocation. Let CBS Television Spot Sales show you how it qualifies in facilities, audience and results.

WBTW
FLORENCE, S. C.
Channel 8 Top Power

JEFFERSON STANDARD BROADCASTING COMPANY



NEW PROOF...

one radio station dominates the Great Lakes area

You'll start to find out about WJR's amazing sales power the minute you put your nose in the revolutionary new report on radio listenership made by Alfred Politz Research, Inc.

Here's a really new method of audience study—qualitative as well as quantitative. It proves that radio stations, like printed media, have circulations—regular, faithful listeners.

Based on an extremely large sample (1,873 interviews) checked around the clock, Politz found that in the Great Lakes market WJR is the constant companion of more people than any other radio station.

In fact, in an average day, 41.4% of all adults specify that WJR is *their* radio station.

That's even more meaningful when you realize that in the parts of four states surveyed by Politz there are 196 other radio stations fighting for listeners.

Politz asked what kind of programs listeners preferred, and what station they chose for their favorite program.

Read this: for comedy, 52% prefer WJR; 47% prefer WJR for drama; for the news, 42% choose WJR; for music (and some other stations are nothing but) 24% choose WJR; 38% prefer the sports news via WJR; and 37% of farm listeners prefer WJR market reports.

Politz didn't stop there. His researchers found that people regard one station as best for "reliability and completeness," for "handling of advertising," "types of programs," for "helpfulness," and in "public spirit." Again, WJR.

That isn't all. The real payoff in station preference and trust came in answer to a question asking what people would do in case of a war rumor. More than 50% said they'd turn on the radio. And 25% of the total said they'd turn on WJR.

Even *that* isn't all. The whole report is *must* reading for anyone concerned with advertising and selling.

For your free copy either write directly to WJR, Detroit 2, Michigan, or your local Henry I. Christal man.

The Great Voice of the Great Lakes

WJR *Detroit*

50,000 Watts CBS Radio Network



Don't wait! Ask today for your free copy. This offer is limited to those who have something to sell in Detroit and the Great Lakes area.

NOW

TOPS IN TELEPULSE ON

kgul TV

Anyway you look at it — things are changing in the Galveston-Houston market. According to the July, 1955 Telepulse for the Houston-Galveston Metropolitan Area, the number one show was "$64,000 Question" and had a rating of 32.6. In the July 1955 Telepluse for the Houston Metropolitan Area, the show, "$64,000 Question", was Number One with a rating of 30.7.

NOW MORE THAN EVER — THE BEST BUY IN TEXAS

KGUL-TV GULF TELEVISION COMPANY GALVESTON

Represented Nationally by CBS *CBS Television Spot Sales*

THE DILEMMA:

Yes, radio is powerful. But how profitable will it continue to be on the national front if sales strategies like *Monitor* become the norm? Network radio revenue is already discounted by stations that formerly relied heavily on it. Many managers now feel that national spot radio revenue, which in many cases is over 50% of the total, is threatened. (*See text.*)



picture from world broadcasting system inc

Does the Monitor sales strategy help or hurt radio?

Controversy over flexible sales plans reaching peak

Not since the palmiest radio days, when Madison Avenue buzzed with rumors of what *Stop the Music* was doing to the ratings of its competition, has there been a network radio show that's caused as much talk as NBC Radio's *Monitor*.

The weekend-long show is far more than just a program brainstorm from NBC's nimble chief, Pat Weaver. It is, in one vehicle, the concept of network radio "flexibility" carried to the ultimate. And its sales strategy—by which advertisers scatter their network shots in lengths ranging from a minute down to six seconds for hours on end—is being eyed as a pace-setter by more than one of the other networks.

Is this brand of "flexibility" a helpful or harmful trend for radio?

You'll get many answers, often conflicting, these days. But on the answer to that question may well hang the entire future of radio—both network and spot. Eventually, an answer will have to be found.

As many station executives see it, network flexibility is a noose around their neck. The head of a group of powerhouse outlets affiliated with a major radio web told SPONSOR:

"If the present trend toward 'spot carrier' programs is carried out on a full-time basis, we'll be slowly squeezed out of business. We built the reputations and audiences of our stations with local, spot-sponsored programs as well as with network shows. But, if the network continues to sell announcement time on our stations at a price that is way below what a spot advertiser pays, we'll have to cut our own programing and staff to stay alive. This means, in turn, a loss of program quality, audience, and still more spot revenue."

Added the general manager of a major outlet in a large Texas city:

"We're glad when the network creates advertising excitement with its new programing. And, we've given up any ideas long ago that we're going to get rich from network radio revenue. But when the network moves into direct competition with us, we may have to drop it and go 'independent' to survive. If enough stations did this, the

MONITOR HELPS

Flexible pattern has won new clients, audiences for network against tv rivals

"FLEXIBLE sales strategy is the only course by which network radio can survive today," say network executives, pointing to influx of new business brought in by flexible network selling on all major webs. Admen like low cost-per-1,000, high cumulative audience ratings of the flexible sales plans, feel that MONITOR has spearheaded "a revival of client interest in network radio." Although few stations make much money from network compensation derived from flexible sales plans, many have picked up additional spot revenue for slots in and around network shows. "We're sold out on our local slots in MONITOR," reported stations in Milwaukee, New Orleans, several midwest markets. "MONITOR has been a shot in the arm to weekend radio," said manager of an outlet in a large Texas city. Flexible sales plans, network executives say, "are not aimed exclusively at landing big spot radio accounts as network radio clients, are helping radio."

networks will find that they have themselves destroyed network radio as a major advertising medium."

Said a vice-president of a leading radio station rep firm:

"Radio networks are in an all-out competition between themselves and with us to see who can offer the lowest prices to advertisers—all advertisers. This will mean eventually that reps and stations can no longer compete for national spot radio campaigns without cutting back drastically on client services, merchandising campaigns and local program quality."

The whole question of network radio flexibility, and its effects on radio advertising, is due to be aired in two important sessions within the next few days.

On Friday, 9 September, at New York's Waldorf-Astoria, a record attendance is expected at the annual gathering of NBC Radio affiliates. The highest-ranking NBC brass, including Weaver and Bob Sarnoff, will be on hand. Since the meeting is a family business session, NBC Radio is being understandably close-mouthed about what will be discussed.

But the trade is already talking about some new program plans NBC intends to unveil. At the top of this list is a proposal to extend *Monitor* from its present weekend length into a program service that runs across the board in daytime slots as well. Time plotting: 10:00 a.m. to 5:00 p.m.

Nor is NBC Radio the only web with plans afoot to revise its network operations. Four days after the NBC conclave, a similar meeting of CBS Radio affiliates will take place at Detroit's Sheraton-Cadillac. Again high network brass, including Frank Stanton and CBS Radio President Art Hayes, will be on hand.

CBS Radio will be seeking the affiliates' stamp of approval on network sales plans that center on a "segmentation formula"—breaking up across-the-board shows into five-minute segments, each carrying a one-minute participation but priced at a five-minute rate.

New rate policies, hammered out over the course of many months, are due to be announced at the two meetings. NBC is expected to propose new packages of economy-priced participations and discount structures more favorable to agencies and advertisers. CBS Radio will be discussing a new "single rate" price schedule for the network, and a 20% cut in network compensation to affiliates.

The trend doesn't end there. The other two radio networks—ABC Radio and Mutual—have fall plans afoot to match the pricing, if not the sheer

"Flexibility" at work: Trend to flexible selling at network level has sharpened competition between major webs, and between networks and spot interests. Networks today sell participations or segments in programs, have relaxed rulings on contract lengths, size of network lists. Quartet of programs below typify trend of network sales tactics to have





length, of *Monitor* and other participation shows on the two largest webs.

On the eve of these gatherings of network affiliates, stations are presenting a relatively calm exterior, at least for publication. What is being discussed among them privately, however, is another story.

The station squeeze: NBC's *Monitor*, in its present version, has won a number of staunch supporters among station executives, for a good reason.

As the manager of a major southwestern NBC Radio affiliate put it:

"*Monitor's* been a shot in the arm to the sale of weekend radio. It's caused talk, both nationally and locally. We are near to a sellout on the local time we have for sale in and around the program."

Executives at the management level of stations affiliated with other networks made similar comments about the way local sales next to network participation shows have perked up lately.

But stations are griping nevertheless. This is the situation in a nutshell:

- Station executives interviewed by SPONSOR, almost without exception, indicated that they were resigned to getting a small percentage—perhaps as little as 10%—of their operating revenue in the form of network payment.
- Radio stations rely today for the bulk of their revenue on spot radio dollars. Purely local business, in the case of major network affiliates, brings in some 40% of the revenue. The cream of the business is national spot revenue, which can bring 50% or more of a station's earnings.
- As much as 90% or more of the national spot business on the average network affiliate today falls somewhere between the hours of 6:00 a.m. and 6:00 p.m., Monday-through-Friday. National spot at other hours does exist, but agency buying patterns today are generally in the category just mentioned.
- Most of the newest network "flexibility plans"—including the extension of *Monitor*—fall within the daytime bracket. Thus, many stations feel that the newest participation plans are aimed primarily at grabbing a chunk of the station's choicest daytime spot revenue.
- Many major radio affiliates say they can't fight this because they feel they're caught in a tv squeeze. It works like this: A station, let's say, is affiliated with one of the big network radio chains and is losing money. But the station also has a money-making affiliation with the television twin

(*Please turn to page* 124)

MONITOR HURTS

Bargain-priced networks mean stations lose spot dollars, must cut quality

"Network flexibility, spearheaded by MONITOR, is slowly strangling network radio," say opponents of new brand of sales strategy. "We're losing money on these deals," said head of big station group. "We get less network revenue, which means a cut in the quality of local programing. This in turn means lowered national spot revenue. Eventually, we may have to drop our network affiliation and go independent." Other station men and reps see flexible network selling "as a means to siphon off the cream of national spot revenue by offering a network spread at a price less than the spot prices for only 30 or 40 markets." Many stations keep quiet and don't buck network strategy. Veteran broadcasters say it's "because they are afraid of losing valuable television affiliations." Biggest squeeze will start, station men say, "if MONITOR moves in on choicest daytime slots and daytime revenue."

"something for all classes of advertisers." At network level today, participations as short as six seconds can be had. Shown below, l. to r.: "Martin Block," strip on ABC Radio; CBS Radio's "Tennessee Ernie," a segmented strip; "Nick Carter," part of Mutual's Multi-Message plan ($1,500 per minute); NBC's "Monitor," newest of flexible approaches.





Is the iron curtain on spot tv $ figures lifting?

Formula for reporting outlays by advertisers now being worked out

For the first time in the history of the spot air media, dollar figures on the spending of all clients may be made available to admen.

Official announcement of this development may come within a few weeks.

Spot television figures are involved in the expected announcement but on the spot radio front as well efforts will be pushed firmly this fall to crack the iron curtain on spot spending figures.

Here is the information most likely to be made public:

1. Dollar figures on all spot tv advertisers annually.

2. Dollar figures on spot tv product categories annually.

3. Dollar figures on the top spot tv advertisers quarterly as well as the total number of advertisers during each quarter.

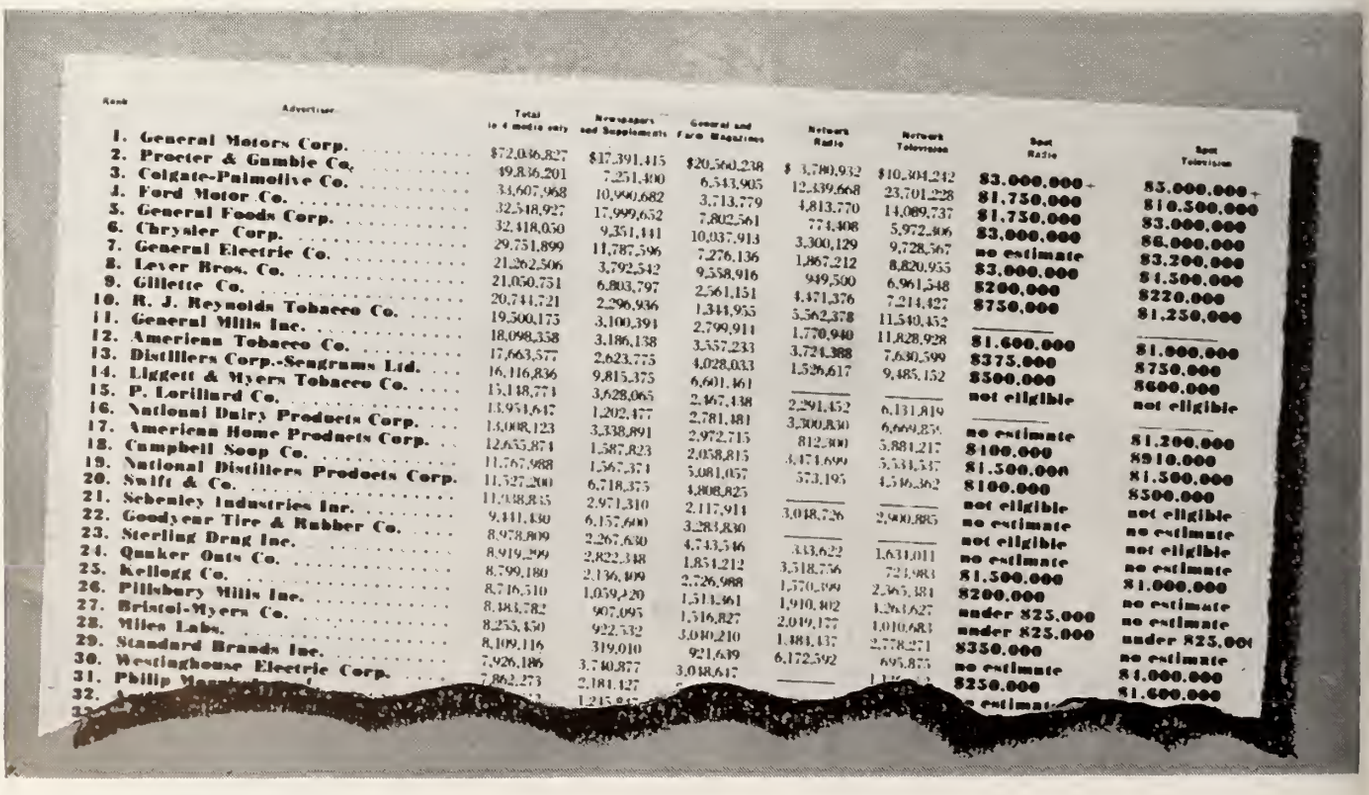
The above information, based upon data gathered by N. C. Rorabaugh, would be released through the Television Bureau of Advertising. Negotiations are now going on between the two and while no firm commitment has been made indications are that an agreement will be hammered out shortly.

The release of information has been decided upon in principle, SPONSOR learned. Bugs to be ironed out revolve about the matter of cost, method of compilation and use of information so that Rorabaugh's business of supplying special tabulations would not be affected. Certain special breakdowns would be given to TvB for use in promoting spot tv. Release of this data would be allowed with certain restrictions depending on the nature of the breakdown involved.

This important development in the spot tv field comes on the heels of publication by SPONSOR of the first published estimates on spot tv and radio spending by many of the country's leading advertisers. These were disclosed in the 1955 Fall Facts Basics issue (11 July, see cut below).

Additionally, as SPONSOR reported in one of a series of articles on the problem of secrecy in spot spending ("Let's bring spot spending out in the open," 25 July 1955 issue), there are two efforts underway to increase dollar data available in spot radio—by (1) the Radio Advertising Bureau and

1955 MILESTONE: First published estimates of advertisers' spot tv and radio expenditures appeared in SPONSOR's 11 July 1955 (Fall Facts Basics) issue, may presage regular, more complete tabulations of outlays



Rank	Advertiser	Total in 4 media only	Newspapers and Supplements	General and Farm Magazines	Network Radio	Network Television	Spot Radio	Spot Television
1.	General Motors Corp.	$72,036,827	$17,391,415	$20,560,238	$ 3,780,932	$10,304,242	$3,000,000+	$3,000,000+
2.	Procter & Gamble Co.	49,836,201	7,251,400	6,543,905	12,339,668	23,701,228	$1,750,000	$10,500,000
3.	Colgate-Palmolive Co.	34,607,968	10,990,682	3,713,779	4,813,770	14,089,737	$1,750,000	$3,000,000
4.	Ford Motor Co.	32,548,927	17,999,652	7,802,561	774,408	5,972,306	$3,000,000	$6,000,000
5.	General Foods Corp.	32,418,050	9,351,441	10,037,913	3,300,129	9,728,567	no estimate	$3,200,000
6.	Chrysler Corp.	29,751,899	11,787,596	7,276,136	1,867,212	8,820,955	$3,000,000	$1,300,000
7.	General Electric Co.	21,262,506	3,792,542	9,558,916	949,500	6,961,548	$200,000	$220,000
8.	Lever Bros. Co.	21,050,751	6,803,797	2,561,151	4,471,376	7,214,427	$750,000	$1,250,000
9.	Gillette Co.	20,744,721	2,296,936	1,341,955	5,562,378	11,540,452		
10.	R. J. Reynolds Tobacco Co.	19,500,175	3,100,391	2,799,911	1,770,940	11,828,928	$1,600,000	$1,000,000
11.	General Mills Inc.	18,098,358	3,186,138	3,557,233	3,724,388	7,630,599	$375,000	$750,000
12.	American Tobacco Co.	17,663,577	2,623,775	4,028,033	1,526,617	9,485,152	$500,000	$600,000
13.	Distillers Corp.-Seagrams Ltd.	16,116,836	9,815,375	6,601,461			not eligible	not eligible
14.	Liggett & Myers Tobacco Co.	15,148,771	3,628,065	2,467,438	2,291,452	6,131,819		
15.	P. Lorillard Co.	13,951,647	1,202,477	2,781,481	3,300,830	6,669,859	no estimate	$1,200,000
16.	National Dairy Products Corp.	13,008,123	3,338,891	2,972,715	812,300	5,881,217	$100,000	$910,000
17.	American Home Products Corp.	12,655,874	1,587,823	2,038,815	3,474,699	5,331,537	$1,500,000	$1,500,000
18.	Campbell Soup Co.	11,767,988	1,567,371	5,081,057	573,195	4,546,362	$100,000	$500,000
19.	National Distillers Products Corp.	11,527,200	6,718,375	4,808,825			not eligible	not eligible
20.	Swift & Co.	11,038,835	2,971,310	2,117,914	3,048,726	2,900,885	no estimate	no estimate
21.	Schenley Industries Inc.	9,441,130	6,157,600	3,283,830			not eligible	not eligible
22.	Goodyear Tire & Rubber Co.	8,978,809	2,267,630	4,743,546	333,622	1,631,011	no estimate	no estimate
23.	Sterling Drug Inc.	8,919,299	2,822,348	1,854,212	3,518,756	721,983	$1,500,000	$1,000,000
24.	Quaker Oats Co.	8,799,180	2,136,809	2,726,988	1,570,899	2,365,181	$200,000	no estimate
25.	Kellogg Co.	8,716,510	1,059,220	1,511,961	1,910,802	4,263,627	under $25,000	no estimate
26.	Pillsbury Mills Inc.	8,183,782	907,095	1,516,827	2,019,127	4,010,683	under $25,000	under $25,000
27.	Bristol-Myers Co.	8,253,450	922,532	3,040,210	1,881,437	2,778,271	$350,000	no estimate
28.	Miles Labs.	8,109,116	319,010	921,639	6,172,592	695,875	no estimate	$1,000,000
29.	Standard Brands Inc.	7,926,186	3,740,877	3,038,617			$250,000	$1,600,000
30.	Westinghouse Electric Corp.	7,862,273	2,181,427					
31.	Philip Morris							
32.								

For comments of admen on spot dollar problem see page 78

by (2) Executives' Radio-Tv Service. The former will concentrate on getting stations to lift their veils on spot dollar spending and ERTS will go after the ad agencies in an effort to fill out the holes in its *Spot Radio Report.*

Unless these efforts are successful, the publication of spot tv dollar figures would leave spot radio as the only major medium without figures showing its size, importance and the list of those who use it. It is the firm belief of broadcasters and many admen that the silence surrounding spot radio spending rather than giving it glamor only serves to hide its value.

Dollar spending in all major media except spot has been published for years. Network tv, network radio, magazines and newspaper supplement spending is published by Publishers Information Bureau. Newspaper spending (including supplements) is published by Media Records through the American Newspaper Publisher's Association's Bureau of Advertising.

The commonly-published lists of *leading* advertisers are often *misleading* because lack of spot spending figures gives only part of the ad picture. The situation has been particularly bad in regard to spot radio. The thin amount of information available in this field has bedeviled agencies for years, forcing them to spend precious man-hours sending questionnaires to stations and leading to all sorts of cloak-and-dagger operations in an effort to find out who is spending how much, where and on what products.



THIS WE FIGHT FOR

From SPONSOR's 1955 editorial platform 25 July 1955 issue)

"We fight for regular publication of spot tv and radio expenditures of companies comparable to figures available for all other media"

From the beginning of spot tv's commercial history, however, there was less of this secrecy-laden atmosphere. N. C. "Duke" Rorabaugh (who in 1952 sold his monthly report on spot radio advertising to James M. Boerst's Executives' Radio-Tv Service after 12 years of operation) published his first *Rorabaugh Report on Spot Television Advertising* in June 1948. Getting in on tv's ground floor and with the help of prominent tv broadcasters, Rorabaugh was successful in convincing video outlets that release of spot tv advertising data would help them as well as the industry.

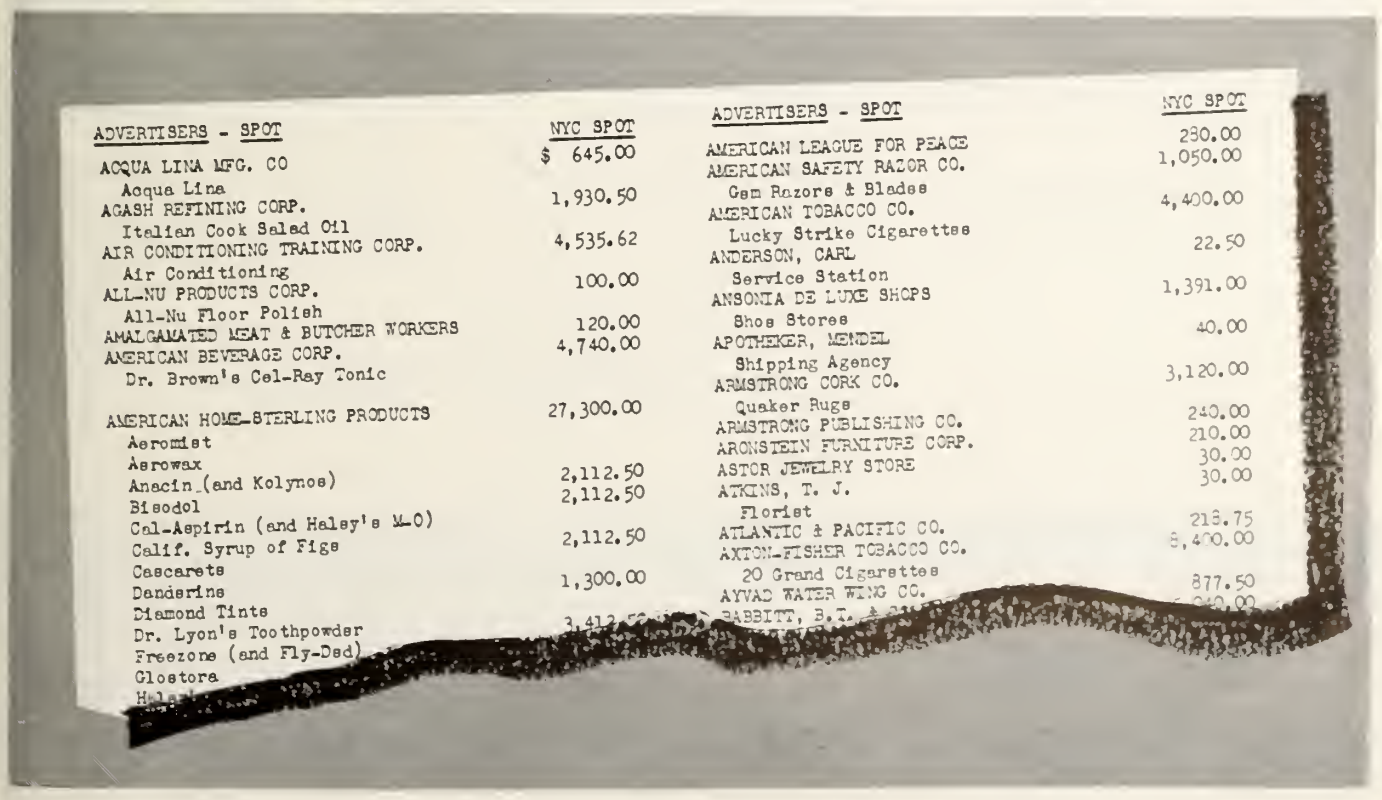
Rorabaugh's first tv report, a thin 20 pages, covered 20 stations in 11 cities and listed 236 accounts, of which 144 were retail and 16 were network buyers. (Rorabaugh later dropped the network and retail accounts and concentrated on national and regional spot business solely.) His latest report, for the second quarter of 1955, is a thick 264 pages, covers 246 stations who reach an estimated 95% of tv homes and share about 90% of the total dollars spent in national and regional spot tv, it lists some 3,977 products.

It is this information that will be the basis of dollar figures which TvB would release. The report, however, does not contain dollar figures. It is the cost of converting *Rorabaugh Report* data into dollar figures and the question of what data can be released without hurting some basic sources of Rorabaugh income that are the core of negotiations currently underway between Rorabaugh and TvB. In other words, it's a matter of money. There is nothing else in the way of data to be gathered. It is solely a matter of con-

(Please turn to page 110)

1939 MILESTONE:

Historic first Rorabaugh report on radio was for New York City, had dollar figures. Now Rorabaugh and TvB are planning regular release of spot tv dollar figures based on Rorabaugh data



ADVERTISERS - SPOT	NYC SPOT
ACQUA LINA MFG. CO	$ 645.00
Acqua Lina	
AGASH REFINING CORP.	1,930.50
Italian Cook Salad Oil	
AIR CONDITIONING TRAINING CORP.	4,535.62
Air Conditioning	
ALL-NU PRODUCTS CORP.	100.00
All-Nu Floor Polish	
AMALGAMATED MEAT & BUTCHER WORKERS	120.00
AMERICAN BEVERAGE CORP.	4,740.00
Dr. Brown's Cel-Ray Tonic	
AMERICAN HOME-STERLING PRODUCTS	27,300.00
Aeromist	
Aerowax	
Anacin (and Kolynos)	2,112.50
Bisodol	2,112.50
Cal-Aspirin (and Halsey's M-O)	
Calif. Syrup of Figs	2,112.50
Cascarets	
Danderine	1,300.00
Diamond Tints	
Dr. Lyon's Toothpowder	
Freezone (and Fly-Ded)	
Glostora	
Halo	

ADVERTISERS - SPOT	NYC SPOT
AMERICAN LEAGUE FOR PEACE	280.00
AMERICAN SAFETY RAZOR CO.	1,050.00
Gem Razors & Blades	
AMERICAN TOBACCO CO.	4,400.00
Lucky Strike Cigarettes	
ANDERSON, CARL	22.50
Service Station	
ANSONIA DE LUXE SHOPS	1,391.00
Shoe Stores	
APOTHEKER, MENDEL	40.00
Shipping Agency	
ARMSTRONG CORK CO.	3,120.00
Quaker Rugs	
ARMSTRONG PUBLISHING CO.	240.00
ARONSTEIN FURNITURE CORP.	210.00
ASTOR JEWELRY STORE	30.00
ATKINS, T. J.	30.00
Florist	
ATLANTIC & PACIFIC CO.	218.75
AXTON-FISHER TOBACCO CO.	8,400.00
20 Grand Cigarettes	
AYVAD WATER WING CO.	877.50
BABBITT, B.T. &	

Sandran commercials make impact with tiny budget and giant stunts

Floor covering manufacturer gets 108% sales boost, doubles distribution from $150,000 television budget plus heavy merchandising to the trade



COMMERCIAL BY THE HEFTY (325 POU

How can you make a mouse-size tv budget look like an elephant?

"Put spectacular type demonstration commercials on network tv," says Charlie Skoog, Hicks & Greist v.p. and Sandran account executive, "and merchandise the hell out of 'em!"

Hicks & Greist did just that for Sandran Stainless Vinyl floor covering, in a field where such giant competitors as Armstrong Cork Co. and Congoleum-Nairn spend millions to show the public how floor covering can beautify kitchens. Results were immediate: 66% sales increase in June 1955 over June 1954 alone.

"With only $150,000 a year to do the whole job of advertising Sandran, we decided we'd better call a different play," fullback-sized Skoog told SPONSOR. "The big difference we stress between Sandran and other floor coverings is the fact that it's stainless and easy to clean. And we felt that we could demonstrate these qualities graphically on tv."

And graphically they did demonstrate: Commercial Number One on Steve Allen's *Tonight*, NBC TV last May, showed a roll of Sandran lying across an off-Times Square street, with heavy New York City traffic slushing over it in the evening rain. With a tv camera trained on the street, Steve Allen rushed out, fully equipped with raincoat, pail and mop, and proceeded to demonstrate how easily all the dirt from the traffic could be wiped off the Sandran floor covering.

This commercial was followed the next month by one showing an elephant trampling an unappetizing mixture of ingredients (eggs, grape juice, ink, mustard, catsup, tomatoes, lemon juice, grapes, bleach) on the Sandran floor covering under its three-ton-plus weight. A weighty demonstration of Sandran's stainlessness and the ease of

TORTURE TESTS BY ELEPHANT, NEW YORK TRAFFIC, STEAMROLLER GRIND DIRT INTO SANDRAN, SHOW EASE OF CLEANING FLOOR COVERING





...RS ON "TONIGHT" DEMONSTRATES SANDRAN'S STAINLESSNESS. THEIR WEIGHT ALSO DRAMATIZES THE DURABILITY OF THE PRODUCT

cleaning it, along with its durability.

A second commercial in June showed Steve Allen operating a steamroller over a similar mixture of messy ingredients on Sandran, with Skitch Henderson heading the clean-up committee. Still another summer commercial showed the three hefty (325 pounds each) Borden sisters doing a song-and-dance routine on Sandran without inflicting irreparable damage upon the floor covering.

Sandran's results to date, after no more than *two* minute-commercials a month on *Tonight*, have been a spectacular sales increase of 108% during the first six months of 1955 over the previous year and the addition of 1,122 new dealers in the month of May alone—both results directly traceable to the tv advertising and the merchandising of this advertising to the trade.

How did Hicks & Greist hit upon the successful formula?

As in the case of any advertising campaign, the components were three-fourths planning and one-fourth chance. Back in 1951, when the agency took over the account, Sandran was spending essentially the same amount on advertising as it does this year. But the company wasn't doing well.

Agency and client executives agree that several factors contributed to the sad state of Sandura Co. affairs until a few months ago: (1) a problem product; (2) a pedestrian approach to advertising that forced Sandran to compete with the giants on their terms.

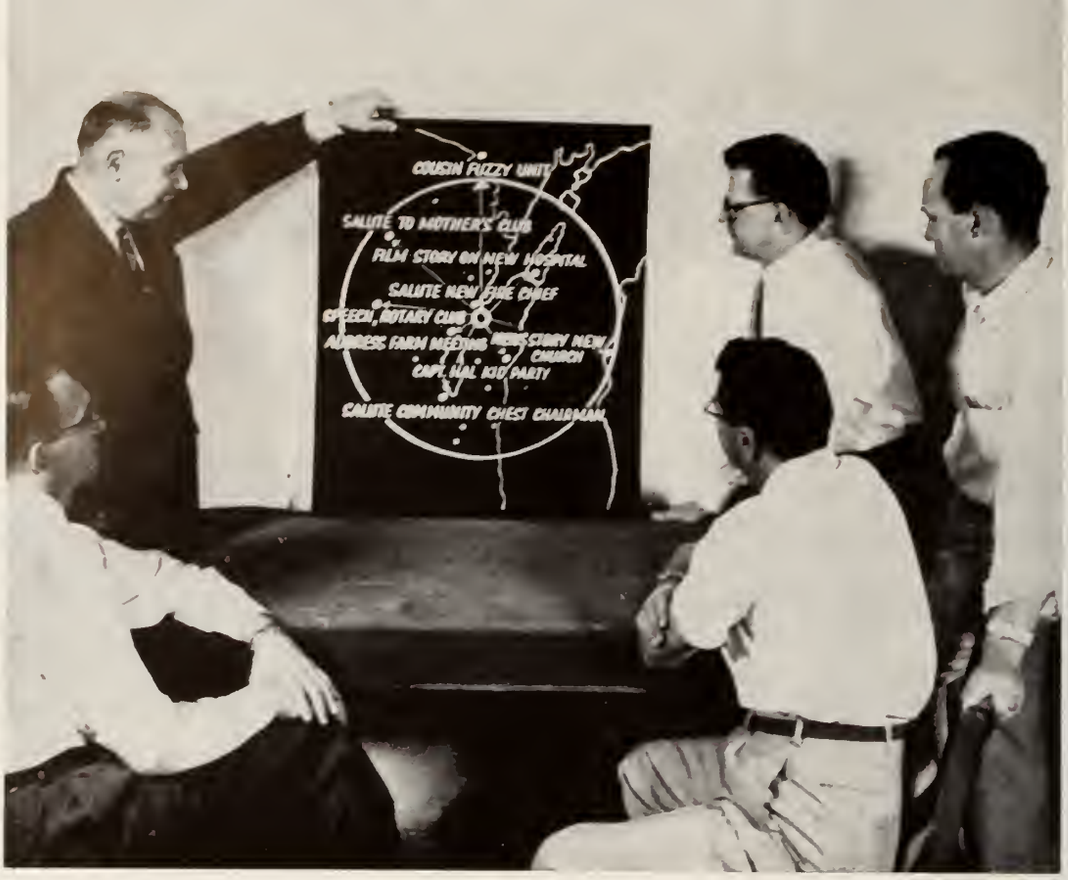
The product problem is one that arose in 1950, after the company had been in business for some 27 unspectacular years. It was during that year that Sandura's president, John Clement, decided to introduce the new Sandran, a specially treated plastic floor covering made of vinyl plastic fiber, with laminated felt on the back of it. The idea was fine; the product wasn't. Sandura introduced it three different times over five years, recalled and redeemed the merchandise each time. (The firm is still standing behind its original merchandise at the rate of some $500,000 a year, though the bugs are now out of the product; it expects to be fully in the clear by the end of the year.)

In terms of its past advertising, Sandura was strong on newspapers and magazines from its birth, in Philadelphia in 1923, virtually until 1955. Then in January 1955 Hicks & Greist pushed the product into network tv for the first time, with minute participation on NBC TV's *Home*. Sales remained sluggish, although the show carried into the heavy floor-covering

(*Please turn to page* 120)

AGENCY, CLIENT AND STAR discuss ideas for future stunt commercials. L. to r. are T. Grunewald, tv director; Allen; Tom Harbert, NBC TV; J. Clement, Sandran prexy





B&M tv campaign was successful close to station and in Area B (50-100 miles from WBAY-TV, see chart below right). In picture WBAY-TV General Manager Haydn Evans (standing left) holds monthly meeting to discuss ways in which programing builds WBAY-TV, Green Bay, as "area station"

How B&M views its tv test one month after the final results

In retrospect B&M still finds it incredible that 26 weeks of tv could revolutionize eating habits. Now it's studying what more tv would cost

One month after the finish of the Burnham & Morrill test tv campaign in the Green Bay, Wis., area, executives of the Portland, Me., company were still shaking their heads over the results. In retrospect the fact that 26 weeks of tv had boosted sales of their oven-baked bean and brown bread products by over 98% seemed even more unbelievable than when the final tabulations first came in. (See SPONSOR 8 August 1955, page 38).

What seemed to most stir up the wonder of the B&M executive, Yankees or adapted Yankees all, was that they could successfully change deeply ingrained eating habits in the Green Bay area.

"Consider this analogy," said W. G. Northgraves, B&M advertising manager. "Suppose you came to the people on the Maine coast who are known for their bland eating habits, and who've never eaten anything hotter than a chowder, and you presented them with the ridiculous idea of forming a taste for chile con carne—Mexican style. That would be a gastronomic revolution. Yet we've been doing something quite similar in Green Bay.

"A high percentage of the people in this region are of Scandinavian stock. Molasses cookery is unknown to them. Baked beans as they know it is beans cooked in the can in a tomato sauce. Yet we were suddenly able to almost double our sales in 26 weeks of television after having had no such precipitous spurt during 15 previous years in the market. This despite the fact our molasses oven-baked bean is considerably more expensive than the tomato sauce bean."

SPONSOR sought out the views of the Burnham & Morrill firm one month

After completion of the $12,500, 26-week tv test in order to provide readers with B&M's considered analysis of the test's significance. During the course of the test, SPONSOR brought its readers a blow-by-blow coverage of sales results every two weeks from start of the test on 24 January through its finish on 22 July. It is believed that this is the first time a media test has ever been reported openly in a trade paper while it took place and SPONSOR is now seeking the opportunity to report other campaigns on a similar basis (see box).

In addition to the views of B&M, SPONSOR has also gathered analytical comment from B&M's broker in the Green Bay area, Otto L. Kuehn Co. of Milwaukee; from WBAY-TV, Green Bay, the station which carried the test campaign, literally risking its reputation as an advertising medium in the process by allowing admen to see what it could do for a product with no facts withheld; and the John Dowd agency (Boston and New York) which took over the B&M account effective 1 September from BBDO, Boston.

(Announcement of a new agency during the course of the tv test was in no way related to the test which had been undertaken at the client's request.)

Here in their own words are the analysis of (1) B&M's Northgraves; (2) WBAY-TV's Haydn Evans, the station's general manager (and a man who as creator of radio's first big quiz, *Pot 'o Gold*, is at least a Godfather to the present quiz upbeat); (3) Marvin Bower, advertising manager of the brokerage firm of Otto L. Kuehn Co., of Milwaukee.

WHOSE MEDIA TEST WILL BE REPORTED HERE NEXT?

SPONSOR is seeking the cooperation of other advertisers in openly reported media tests like B&M. If you'd like to cooperate, write to Miles David, Editorial Director, SPONSOR, 40 E. 49th St., New York 17, N. Y.

1. The client: (W. G. Northgraves, B&M ad manager). "The real meaning to us of the Green Bay results is that we have experienced at first hand the power of television to not only sell but also educate consumers to what for them was a new product. We feel that the station involved, WBAY-TV, deserves a great deal of credit for its masterful development of commercials suited to the local scene from our copy themes.

"SPONSOR readers will recall seeing a picture of a model of a B&M oven which the station built in order to provide atmosphere for the commercials. We were amazed at how well the oven captured the idea of our own ovens which the station had never actually seen. We believe the atmosphere surrounding the commercial was a big factor in selling the product.

"Despite our satisfaction with the television results any future use of the medium will not neeessarily follow the Green Bay pattern. Here we were

(Article continues next page)

B&M SALES THROUGH END OF 26-WEEK TV TEST
(1 Jan.-22 July 1954 vs. 1955)

Sales by dozens of B&M beans and brown bread at wholesale level†	18 oz.		27 oz.		brown bread	
	1954	vs. 1955	1954	vs. 1955	1954	vs. 1955
AREA A (50-mile radius of Green Bay)						
1. *MANITOWAC, WIS.*	290	**520**	230	**430**	0	**114**
2. *OSHKOSH, WIS.*	380	**610**	155	**294**	10	**120**
3. *APPLETON, WIS.*	800	**2,126**	805	**1,112**	250	**1,000**
4. *GILLETT, WIS.*	240	**470**	270	**540**	20	**160**
5. *GREEN BAY, WIS.*	1,940	**3,830**	1,640	**2,700**	60	**1,170**
6. *MENOMINEE, MICH.*	270	**600**	0	**95**	60	**130**
TOTALS A	3,920	**8,156**	3,100	**5,171**	400	**2,694**
AREA B (50-100 mile radius of Green Bay)						
7. *FOND DU LAC, WIS.*	160	**320**	115	**205**	0	**30**
8. *STEVENS POINT, WIS.*	490	**796**	335	**585**	10	**180**
9. *WAUSAU, WIS.*	480	**640**	110	**177**	20	**70**
10. *NORWAY, MICH.*	410	**650**	700	**775**	40	**150**
11. *SHEBOYGAN, WIS.*	405	**810**	338	**590**	80	**170**
12. *WIS. RAPIDS, WIS.*	170	**220**	65	**128**	0	**30**
TOTALS B	2,115	**3,436**	1,663	**2,460**	150	**630**
TOTALS A and B	6,035	**11,592**	4,763	**7,631**	550	**3,324**

Grand total 1 Jan.-22 July 1954: 11,348 dozen cans

Grand total 1 Jan.-22 July 1955: 22,547 dozen cans

†Television campaign began 24 January 1955

entering a small market with sales on a low level and spending heavily to see if tv could pass an acid test. In the future we will probably seek out markets with more potential provided we can buy tv economically enough."

2. The station: (Haydn Evans, general manager, WBAY-TV). "SPONSOR has commended us for courage in a tv test whose results were made completely open. But I'd like to point out I felt reasonably sure the results would be excellent because we had conducted a somewhat similar study in 1954 in conjunction with the University of Wisconsin ("The Area of Effectiveness of a Selected Vhf Television Station, SPONSOR 3 May 1954).

"Our 1954 study proved that we were delivering a successful sales impact for nearly 100 miles in all directions—and even farther to the North and West. So I felt sure we could do the same for B&M, especially since our set saturation had increased from less than 50 to more than 70% during the nearly 12-month interval.

"About a month after the study got under way, I worried about the high price of B&M beans. The distribution had been nearly perfect for years—and there was certainly no question of quality. But I suddenly realized that our basic job was not one of brand-switching, but one of selling our audience off a 10c item on to a 39c item.

"Perhaps the biggest thing I learned from this study was that *daytime television is* often better than nighttime for certain products. I can't prove this—but I would have tried to sell the client on a largely nighttime schedule if I felt it would have done the best job. Instead, while we started on a three day and three night announcements weekly basis, we soon sensed that our daytime announcements were carrying the heavier impact. We also sensed that spots within personality shows were better than one-minute station breaks.

"Frankly, I was very concerned near the close of the campaign, when our job was to prove that advertising could overcome the special price deal (50c a case) which had been used the previous year. But we topped that hurdle very nicely, as you know. Right now, I'm very curious to see what will happen to B&M sales in this territory *without* any advertising. How long will the advertising effect last? Frankly, I'd prefer that B&M refrain from spending any additional advertising money over this station for the next six months. Perhaps certain advertising men have the answer—but I'm curious to see what happens to B&M sales month by month. In other words, we gave B&M sales a strong push for six months . . . now lets see how well their wagon will coast.

"I believe it's important to note that B&M's results were strong in the outer test area (Area B, 50-100 miles from Green Bay) as well as in the closer-by area (Area A within a 50-mile radius of Green Bay). This is in keeping with our efforts to build WBAY-TV as an area station.

"A true area station is made not born, it ought to be pointed out. The fact that a station signal covers a wide territory doesn't mean a thing. The effectiveness of a station's area coverage is in direct proportion to a station's ability to make the folks who live relatively far away forget about distance—and to feel that they are simply 'on the other side of the screen.'

"Here's what we do to build as an area station.

"We insist that an average of *two* regional film stories be used each day. Some days we use three—other days only one—but we maintain an average of better than two regional stories daily. To do this, our news department has two sound-on-film cameras plus the usual photo equipment. We think it is important to get the *voices* of our area, as well as the video part.

"Perhaps our most unique twist in developing our area concept is what we call our stationbreak Salutes. On at least one stationbreak per hour from 7:00 a.m. though midnight, we salute a different person somewhere in our area. Perhaps at 8:00 a.m. our announcer says: 'This is WBAY-TV, saluting Sheboygan and Mrs. George Schmidt who has just been elected President of the Sheboygan Garden Club.'

"In other words, instead of making each stationbreak a relatively drab and repetitious affair, we turn it into: (1) a promotional item; (2) a news item.

(*Please turn to page* 127)

B&M SALES FOR THE MONTH AFTER END OF TV TEST

(22 July-19 August 1954 vs. 1955)

Sales by dozens of B&M beans and brown bread at wholesale level	18 oz.		27 oz.		brown bread	
	1954	vs. 1955	1954	vs. 1955	1954	vs. 1955
AREA A (50-mile radius of Green Bay)						
1. *MANITOWOC, WIS*	20	**50**	10	**75**	20	**0**
2. *OSHKOSH, WIS.*	60	**98**	0	**50**	0	**0**
3. *APPLETON, WIS.*	240	**300**	10	**359**	70	**120**
4. *GILLETT, WIS.*	50	**50**	75	**75**	0	**0**
5. *GREEN BAY, WIS.*	460	**300**	235	**300**	20	**140**
6. *MENOMINEE, MICH.*	70	**50**	0	**0**	0	**30**
TOTALS A	900	**848**	330	**859**	110	**290**
AREA B (50-100 mile radius of Green Bay)						
7. *FOND DU LAC, WIS.*	50	**30**	0	**25**	0	**0**
8. *STEVENS POINT, WIS.*	94	**150**	60	**75**	0	**60**
9. *WAUSAU, WIS.*	0	**24**	0	**5**	0	**0**
10. *NORWAY, MICH.*	0	**0**	0	**0**	0	**0**
11. *SHEBOYGAN, WIS.*	50	**80**	0	**60**	20	**30**
12. *WIS. RAPIDS, WIS.*	30	**0**	10	**0**	0	**0**
TOTALS B	224	**284**	70	**165**	20	**90**
TOTALS A and B	1,124	**1,132**	400	**1,024**	130	**380**

ES PRICED SHOW (ALL TYPES)

olor Spread (NBC TV)

$265,000

GHST-PRICED WEEKLY SHOW

esar's Hour (NBC TV)

$112,900

WST-PRICED WEEKLY SHOW

Johnny Coons (CBS TV)

$3,500

G PRICE OF ONE-HOUR DRAMA

$55,900

E GE PRICE OF HALF-HOUR SITUATION COMEDY

$26,000

AC PRICE OF HALF-HOUR DRAMA

$32,380

AC PRICE OF WEEKLY HALF-HOUR IZ OR GIVEAWAY SHOW

$19,150

ARAGE WEEKLY PRICE OF DAYTIME SERIALS

$11,400

Net tv show costs: this fall 13 top $100,000

Spectaculars at quarter-million level with regular program costs zooming, SPONSOR survey reveals

In the ancient days of television (two years ago) a tv show cost of $40,000-$50,000 was considered astronomical. This season at least 13 shows will crack the $100,000 mark for talent and production.

As with last season, it's NBC that is putting the biggest program money behind its spectaculars. Top-budgeted show is its *Color Spread*, with six sponsors pitching in a gross production total of $265,000. *Producer's Showcase* is getting a record $260,000. *Max Liebman Presents* is budgeted at $231,800. Bob Hope's appearances for Chevrolet will be paved by a $235,300 program unit. NBC TV now boasts 10 shows in all whose budgets exceed $100,000, among them those of Berle, Raye, Caesar, Como.

CBS TV has two new entries in the big-money class: its own "Special Project" 90-minute *Ford Star Jubilee*, budgeted at $150,000, and *Twentieth Century-Fox Theater* at $125,000. Chrysler's *Shower of Stars* on CBS TV has been upped to $110,000.



ABC TV as well contributes to the high-cost sweepstakes with *Disneyland* at $75,000 and *Warner Brothers Presents* at $65,000.

But victory in the battle for audience can also go to the modest spender, as evidenced by *The* $64,000 *Question*, easily the season's outstanding bargain at $25,000.

SPONSOR's show-cost estimates on the following pages were prepared with the assistance of specialists among advertisers, agencies, and networks. Figures are gross package costs, cover talent and production for all shows about which information could be obtained by presstime, do not include time costs.

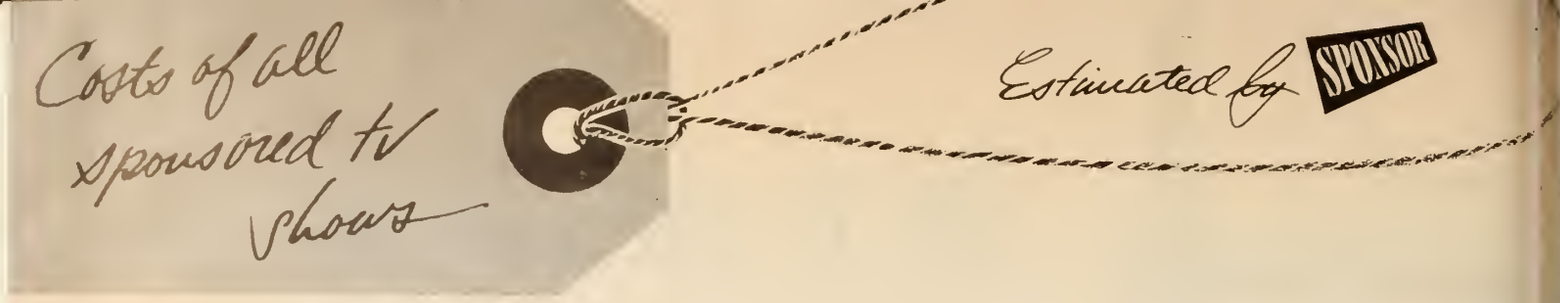


Chart lists only sponsored network television shows. All figures are gross, as paid by advertiser. They include talent, script, direction, production, but not commercials or time charges. In the case of shows on five times weekly, cost is total for week and is so designated.

Where show is designated as simulcast cost is for both radio and tv. Costs appear in SPONSOR's network tv Comparagraph every other issue.

ABC TV sponsored shows

PROGRAM	WEEKLY COST UNLESS NOTED	TYPE	LENGTH	SPONSOR	AGENCY
Break the Bank	**$23,000**	Quiz	30 min. 1/wk	Dodge	Grant
Chance of a Lifetime	**$10,500**	Talent	30 min. 1/wk	Emerson Drug; Lentheric	Lennen & Newell; Cu... Walsh
John Daly, News	**$19,500** 5 ¼ hrs	News	15 min. 5/wk	Miles Labs; Tide Water Assoc. Oil	Wade; Buchanan
Disneyland	**$75,000**	Miscell.	1 hr. 1/wk	Amer. Motors; Amer. Dairy; Derby Foods	Geyer; Campbell Mit McCann-Erickson
Dollar a Second	**$23,000**	Quiz	30 min. 1/wk	Mogen David Wine	Weiss & Geller
Down You Go	**$8,500**	Quiz	30 min. 1/wk	Western Union	Albert Frank-Guenther ...
DuPont Theatre	**$35,000**	Drama	30 min. 1/wk	DuPont	BBDO
Faith for Today	**$2,000**	Religious	30 min. 1/wk	7th Day Adventists	Rockhill ....
Grand Ole Opry	**$12,000**	Barn dance	1 hr. 1 wk in 4	Ralston-Purina	Gardner
Lone Ranger	**$24,000**	Western	30 min. 1/wk	General Mills; Amer. Dairy	D-F-S; Campbell Mit
M-G-M Parade	**$44,000**	Film shorts	30 min. 1/wk	Amer. Tobacco; Gen. Foods	SSCB; B&B, Y&R
Ted Mack's Amateur Hour	**$14,000**	Talent	30 min. 1/wk	Serutan	Kletter
Make Room for Daddy	**$40,000**	Situation comedy	30 min. 1/wk	Amer. Tobacco; Dodge	SSCB; Grant
Masquerade Party	**$20,000**	Panel quiz	30 min. 1/wk	Knomark; Pharmaceuticals	Mogul; Kletter
Medical Horizons	**$10,000**	Documentary	30 min. 1/wk	Ciba Pharm.	JWT
Mickey Mouse Club	**$2,800** per ¼ hr	Children's	1 hr. 5/wk	Armour; Bristol-Myers; Campbell Soup; Carnation; Mars; Welch Grp Juice; Gen Mills	Henrl. Hurst & McDon... D... Burnett; Erwin Wase K... Knox-Reeves
Name's the Same	**$16,200**	Quiz	30 min. 1/wk	Ralston-Purina	Guild, Bascom, & Bo...
Ozzie & Harriet	**$42,000**	Situation comedy	30 min. 1 wk	Hotpoint; Quaker Oats	Maxon; JWT

ABC TV sponsored shows *(continued)*

PROGRAM	WEEKLY COST UNLESS NOTED	TYPE	LENGTH	SPONSOR	AGENCY
Penny to a Million	$23,000	Quiz	30 min. 1 wk	Sheaffer Pen; Brown & Wmson	Seeds; Bates
Rin Tin Tin	$24,000	Drama	30 min. 1 wk	Nat'l Biscuit	K&E
Bishop Sheen	$20,000	Discussion	30 min. 1 wk	Admiral	Erwin, Wasey
Star Tonight	$17,600	Drama	30 min. 1 wk	Brillo	JWT
Stop the Music	$20,000	Musical quiz	30 min. 1 wk	Quality Jwlrs; Necchi Sewing	Grey
Super Circus	$15,800	Children's	1 hr. 1/wk	Kellogg; Chunky Chocolate	Burnett, Hilton & Riggio
Treasury Men in Action	$26,500	Documentary drama	30 min. 1 wk	Chevrolet	Campbell-Ewald
Tv Reader's Digest	$24,000	Drama	30 min. 1 wk	Studebaker-Packard	Ruthrauff & Ryan
The Vise	$25,000	Drama	30 min. 1 wk	Sterling Drug	D-F-S
Voice of Firestone	$21,000 simul	Musical	30 min. 1 wk	Firestone Tire	Sweeney & James
Warner Brothers Presents	$65,000	Drama	1 hr. 1 wk	Liggett & Myers; GE; Monsanto	Cunningham & Walsh Maxon; Y&R; NL&B. Gardner
Wednesday Night Fights	$35,000	Boxing	About 45 min. 1 wk	Pabst Brewing; Mennen	Warwick & Legler, McCann-Erickson; K&E
Lawrence Welk Show	$6,750	Music-variety	1 hr. 1 wk	Dodge	Grant
Wyatt Earp	$26,500	Western adventure	30 min. 1 wk	Parker Pen; Gen Mills	Tatham-Laird; D-F-S
You Asked For It	$9,400	Quiz	30 min. 1 wk	Guild, Bascom & Bonfigli	Rosefield Packing

CBS TV sponsored shows

PROGRAM	WEEKLY COST UNLESS NOTED	TYPE	LENGTH	SPONSOR	AGENCY
Gene Autry	$25,000	Western variety	30 min. 1 wk	Wm. Wrigley Jr.	Ruthrauff & Ryan
Beat the Clock	$17,500	Audience partic.	30 min. 1 wk	Sylvania	JWT
Jack Benny	$55,000	Comedy-variety	30 min. alt wks	Amer. Tobacco	BBDD
Big Payoff	$3,000 per ½ hr	Aud. partic.	30 min. 5 wk	Colgate-Palmolive	Esty
Brighter Day	$9,000 5 ¼ hrs	Serial drama	15 min. 5 wk	P&G	Y&R
Burns & Allen	$32,500	Comedy	30 min. 1 wk	Carnation; Goodrich	Erwin, Wasey; BBDD
Captain Midnight	$13,500	Children's adventure	30 min. 1 wk	Wander Co.	Tatham-Laird
Johnny Carson Show	$28,000	Comedy-variety	30 min. 1 wk	Revlon; Gen. Foods	Norman, Craig & Kummel; Y&R
Climax	$65,000	Drama	1 hr. 3 wks in 4	Chrysler	McCann-Erickson
Contest Carnival	$7,000	Children's quiz	30 min. 1 wk	Quaker Oats	Wherry, Baker & Tilden
Uncle Johnny Coons	$3,500	Children's	30 min. 1 wk	Lever Bros.	McCann-Erickson
Bob Crosby	$3,700 per ¼ hr	Variety	30 min. 5 wk	Gen. Mills; Toni; Simoniz; Scott Paper; SOS; Gerber; Carnation Milk; Miles Labs	Knox-Reeves, Weiss & Geller; SSCB; JWT; McCann-Erickson; D'Arcy
Crusader	$30,000	Adventure	30 min. 1 wk	R. J. Reynolds	Esty
Bob Cummings Show	$26,000	Situation comedy	30 min. 1 wk	R. J. Reynolds	Esty
December Bride	$28,000	Situation comedy	30 min. 1 wk	Gen. Foods	B&B
Douglas Edwards, News	$8,500 per show	News	15 min. 5 wk	Amer. Home Prods, Amer. Tobacco; Ronson Corp.	B-B-T; SSCB; Norman, Craig & Kummel
Ford Star Jubilee	$150,000	Variety	90 min 1 wk in 4	Ford Dealers	JWT
Four-Star Playhouse	$30,000	Drama	30 min 1 wk	Singer Sewing, Bristol-Myers	Y&R

(Listing continues on page 98)



1. RECORDING: Parked on highway in Colorado, Al Christy, manager of radio-tv accounts of Potts, Calkins & Holden agency (Kansas City) makes off-the-air recording of client's spot radio show using car radio and portable tape recorder. On recent "monitoring" trip, Christy traveled 4,000 miles through 11 states, made taped "tear sheets" at cost of some $30 per area or city checked

How to get "tear sheets" in radio

Using off-the-air tapes, agency reviews, improves client spot campaigns

Executives of the Kansas City ad agency of R. J. Potts, Calkins & Holden (an associate firm of New York's Calkins & Holden) are a far cry from the usual pattern of radio and television "private eyes."

They aren't behind in their rent. They wear tweed toppers instead of belted trench coats. They don't talk in the flip, tough phrases of Mike Hammer or Philip Marlowe. Their clients are *not* luscious blondes reclining invitingly on a chaise lounge in a sexy negligee.

Instead, they are hardworking admen, whose radio and television accounts include such diverse clients as: Colonial Hatchery, Cook Paint, Braniff Airways, Interstate Bakery, Pioneer Chemical, Mid-Continent Petroleum, K. C. Southern, Pen Jel and Gooch Feed.

But private eyes they are nevertheless for they have developed a form of "detective work" to solve an advertising problem common to many clients.

This scene might be typical:

We're in the office of the general manager of a midwestern radio station. He's sitting at his desk, smiling pleasantly, not quite sure what's going to happen next. Across the desk, Al Christy, one of the agency's radio-tv

executives, plugs in his tape recorder, flips a switch, and lets it roll.

The station manager's face is a mask of surprise.

"Did one of our announcers do *that?*" he asks.

"Yes," replies Christy with a grin. "He pronounced 'stilbestrol' three different ways in the same commercial."

Or the checkup may come in the form of a written report.

This one, selected from the agency's growing correspondence with radio outlets, is again typical:

"As a service to our client, D-X Sunray Oil Co. this agency has recently completed a 4,000-mile trip during which we made off-the-air tape checks of our client's broadcasts.

"Your station was air-checked on two occasions—June 14th, from Dixon, Ill., and June 15th, from Osceola, Iowa. The program was presented in conformity with our contract, and copy rotation was correct.

"While we do not presume to have the right to tell you what the editorial content of your newscast should be, we do feel that we are justified in relating that we believe there is an obvious lack of local and regional news in the two newscasts that were checked.

"We feel that if a reasonably large portion could be devoted to local, state and regional items, it would certainly enhance the value of this vehicle for our client. We would appreciate any comments you have re this."

What the PC&H admen have evolved is actually a variation of the standard print media practice of sending over a "tear sheet" of an ad, so that agency and client can see what it looked like.

Network radio, with its tapes of network performances, and network television, with its kinescopes, is relatively easy to check, after the fact or by tuning in during the show. But spot broadcasting, with its far-flung campaigns and diversity of local-level personnel, is something else.

There are, of course, commercial monitoring firms operating in some markets that will prepare spot media "tear sheets" to order. These include firms like Radio Reports, Inc.; Marie C. Longstreet; and Broadcast Advertisers Reports. Spot announcements will be logged and transcribed, either in typed reports or on tapes with costs starting at around 50¢ apiece and running upward. Sometimes these firms are monitoring commercials to check performance. Other times they will be acting as agency lookouts to see what other competitive clients are using spot broadcasting.

A few agencies and clients make regular checkups on spot radio and tv. For the most part this consists of sending out quarterly questionnaires to a long list of stations to scout out the spot schedules of the competition (see article on problem of getting spot data page 42 this issue). But a few—including some P&G agencies, Colgate agencies, and the agencies handling big cigarette and auto accounts—often set up monitoring teams to record competitive radio activity. Top agency executives, however, seldom get involved in the actual preparation of these "tear sheets." The nearest approach to this comes when agencies occasionally send out timebuyers on the road to make a tour of outlets and to get a close-up look at local radio.

But the PC&H agency decided, about a year ago, that what was needed was a personal checkup system — one that could work constructively for the station as well as the spot advertiser. PC&H's traveling executive "private eyes" were the answer for the agency.

The "caper" starts: Here's how Gene Dennis, agency radio-tv director, describes the background of the PC&H agency's setup:

"Complaints occasionally show up in ad agency mail when client sales forces have been continuously prodded to listen every time possible to local radio programs being broadcast in support of their sales efforts.

"Checking out the complaints with the stations usually indicates that the

(*Please turn to page* 116)

How stations view agency's "private eye" tape tactics

At first, stations resented PC&H agency checkups on spot radio, later came to realize everyone benefited. Following is quote from letter from Bill Quarton of WMT, Cedar Rapids, to PC&H admen:

"This may sound strange coming from a radio station, but we actually welcome this sort of thing, for we, like you, are very anxious that the clients' wishes are being carried out. If they are not, we would be the first to want to know about it. There is nothing as comforting as a happy client."

2. **PLAYBACK:** Next step for Christy in field checks is to play recording back to station manager, discuss handling of copy

3. **REVIEW:** Back at agency, Christy and PC&H admen replay tapes, study programs for improvement of commercials, formats





How radio-tv helped Vim add 41 stores in seven years

New York appliance chain puts 35% of $1.75 million budget into 'round-the-clock air saturation for coverage, frequency

Vim Stores have found the secret to fighting competition (discount houses) on their own grounds: saturation use of radio and local television announcement schedules.

For the past seven years about 35% of the New York City firm's $1.75 million budget has gone into air media, 60% of that chunk in radio. The results have been steady and rewarding. In this seven-year period Vim has grown from 15 to 56 stores, with a rate of expansion fixed at half a dozen stores a year.

"We've always sold hard on price," says Leon Mesnick, Vim's ad manager, who has headed up the appliance retail chain's advertising strategy for some seven years now.

"Our strategy boils down to this: Recognize that every adult in the metropolitan New York area is one of our potential customers, then launch as much of an advertising barrage as money will permit."

This is the theory that turned Vim from program sponsorship to a heavy minute-announcement campaign some 15 months ago.

"We found that we could get as many as five times more advertising impressions out of saturation campaigns on the air as we could from program sponsorship," explains Mesnick. "And, in the retailing business, particularly the hard-hitting, competitive end of it we're in, it's frequency impact rather than sponsor identification with programing that seems to result in sales."

To make up for the promotional and identification value of program sponsorship, Vim uses a highly recognizable musical jingle as a lead-in to its radio commercials—a jingle which, incidentally, embodies the main, price-conscious copy-theme of the chain:

"Vim, Vim, Vim, Vim, Vim for

TODAY VIM BUYS PARTICIPATIONS IN RADIO-TV PERSONALITY SHOWS, LIKE WRCA'S "TEX AND JINX" (L.), WMCA'S "GALLAGHER & O'BRIEN" (CE





HOW VIM USES RADIO TO REACH SUBWAY TRADE

1. Saturation: Vim feels it gets most exposure via announcements, not shows

2. Time: For maximum coverage, buy minutes throughout morning, afternoon, night

3. Copy: Tell key sales point in musical jingle follow with direct-selling commercial

value . . ." is the tried-and-true theme used most often, but its variation during bargain-happy summer months is a direct challenge to discount houses: "Vim, Vim, Vim, Vim, Vim for *discounts*."

As one of the country's major electrical appliance chains, Vim has been particularly vulnerable to the post-World War II trend of discount house selling. Part of Vim's answer to the problem derives from its purchasing strategy; as a 56-store chain, Vim claims to have early access to "good, low-cost buys."

"If there's a factory close-out on a particular line of electrical appliances," say Vim executives, "we're top in line to find out about it. Beyond this we operate on the theory that volume makes up for the big mark-ups that used to be the rule in our business until the mid-Forties. Whatever break we get from manufacturers, we pass on to our customers in the form of low prices and special sales."

Vim hops on this price theme strongly in all of its advertising (through Frederick Clinton Advertising), from its 1,000-line newspaper ads in such mass-appeal print media as the *New York Daily News* to its seven daily radio announcements and its 30 tv announcements weekly.

Beyond its competitive pricing, Vim boasts an advantage over discount houses in support from manufacturers. First, and intangible, is the approval that any giant retailer might get from manufacturers of such durable goods as washing machines, refrigerators, radio and tv sets. Second, and tangible, is the financial support Vim gets in the way of cooperative advertising budgets, which manufacturers are loath to offer discount houses. In fact, a SPONSOR guesstimate pegs some 65% of Vim's annual $1.75 million expenditure as co-op money.

In radio, Vim has spread this money throughout the day and evening. The firm's pattern is a constant search for broad coverage and spread of audience. Currently, Vim is on WRCA and WMCA, with a minor schedule on WLIB directed at Negro and Spanish audience groups.



Vim President Sam Kassover, holding N.Y.C. honor certificate, built chain from 15 to 56 stores through saturation air use

Radio strategy: Typical of his time buying strategy for Vim, according to Harold Reiff, president of Frederick Clinton agency and account executive for Vim, is this current schedule on WRCA: "We use minute announcements in general, scheduled five times weekly within seven early-morning, afternoon, and nighttime programs. The types of programing we generally buy into are variety, interview shows, programs headed up by strong local personalities like Tex and Jinx, Jim Coy, Al Collins, Sid Smith."

On WMCA, Vim sponsors 18 10-minute segments a week, a package buy that gives them three minute-announcements per segment. Vim's current tv schedule, patterned after the stores' use of radio, consists of 30 announcements weekly—all on WABD.

"We have no set rule about our choice of station," says Mesnick. "We continuously see station reps and salesmen and keep listening for good buys. Mainly we're interested in broad coverage and in reaching both a family and a housewife audience."

Here's the type of message Vim broadcasts to its audience; immediately after the Vim discount jingle:

"Folks, here's a very unusual statement. If you walk into any of the 56 neighborhood Vim stores now during their amazing Anniversary Sale, you're assured of the greatest dollar savings in town on the top-name tv set or ap-

(*Please turn to page* 123)

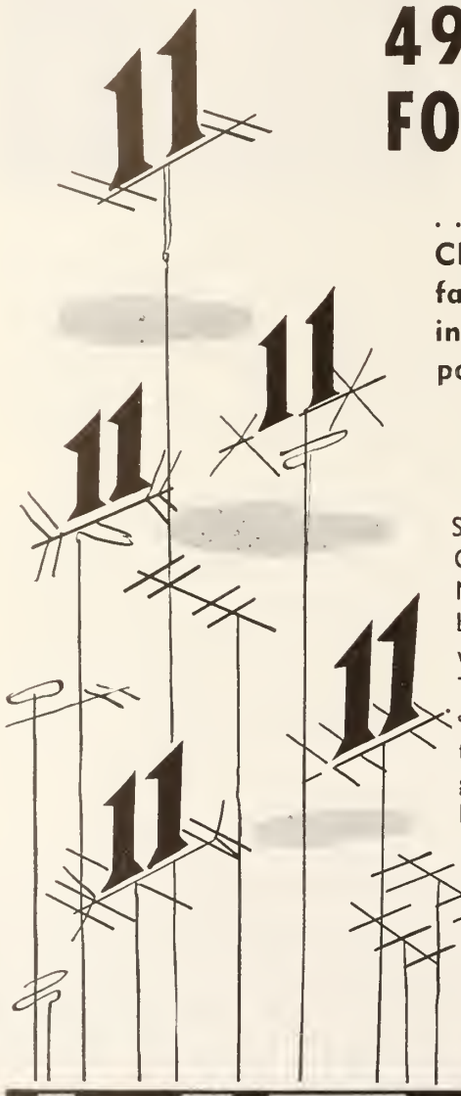
TO SPONSOR HALF-HOUR SHOWS LIKE WNBT'S "TALENT SEARCH" (R.)



ON THE AIR SEPTEMBER 11th

490,000 TV SETS IN THE FORT WORTH-DALLAS AREA

. . . will be carrying the NEW BRAND IN TEXAS Channel 11 . . . the new brand destined for fame . . . bringing a new view and quality in TV entertainment . . . with 210,000 watts power . . . 1074 foot tower.



See your H-R TV man or Clarke Brown Company NOW and get in on the biggest roundup of viewers in the Southwest. They have the program schedules and availabilities and your times are guaranteed in this two billion dollar market.



KFJZ-TV

CHANNEL 11

FORT WORTH, TEXAS

REPRESENTED NATIONALLY BY H-R TELEVISION, INC.
REGIONALLY BY CLARKE BROWN COMPANY

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JANUARY TO JULY 1955

Issued every 6 months

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Video tape: programing revolution on the horizon — 21 Mar. p. 42
"Why I'm through with big tv shows," Raymond Spector, Hazel Bishop — 2 May p. 31
Local radio-tv increase specialized programing, 1955 Buyers' Guide reveals — 2 May p. 36
Westinghouse's national programing concept — 16 May p. 26
Radio programing services at NARTB Convention — 16 May p. 43
Fall revamping in nighttime net lineups — 13 June p. 31
Fall tv lineup — 13 June p. 32
Monitor: net radio's future pattern? — 13 June p. 42
Radio station KWIZ, Santa Ana, uses tabloid approach — 13 June p. 46
Fall tv lineup — 27 June p. 29

Movies

Jerome Pickman, Paramount Pictures, profile — 7 Feb. p. 26
Forum: Are movie companies getting a "free ride" on television? — 30 May p. 62

Research

Pulse's cumulative audience report — 10 Jan. p. 52
NBC-Starch study on evening radio listening — 24 Jan. p. 64
Tv copytown: Starch, station measure commercials' recall in Altoona — 4 Apr. p. 32
Nielsen Station Index: can it measure today's radio audience? — 18 Apr. p. 40
Blacklist probe: meaning to admen (Fund for the Republic study on hiring practices) — 2 May p. 42
NBC TV's Ft. Wayne study: what happens when tv hits a market? — 30 May p. 40

Retail

Radio built Washington, D. C. record stores — 24 Jan. p. 50
WVDA, Boston, operates from store window — 21 Mar. p. 36
Department stores need tv to stop market decline — 4 Apr. p. 34
Why radio and department stores misunderstand each other — 4 Apr. p. 36
Why Woolworth bought net radio — 18 Apr. p. 34

Soaps and Cleansers

Michael J. Cullinane, Oakite, profile — 10 Jan. p. 34
Esquire hits hard, but not often, on tv — 24 Jan. p. 40
Allrich S. Harrison, A. S. Harrison Co., profile — 7 Mar. p. 20
I. Why Procter and Gamble plunged into nighttime television — 16 May p. 31
II. How P&G and its seven agencies buy spot — 30 May p. 38
III. What's behind P&G's daytime radio-tv cutbacks? — 13 June p. 34
IV. How P&G gets the most out of its seven agencies — 27 June p. 25

Talent

Forum: Does it hurt radio talent to go on tv? — 21 Feb. p. 48
Tv stars should sell: Foreman — 18 Apr. p. 27
Blacklist probe: meaning to admen (Fund for the Republic study) — 2 May p. 42
Forum: How can prominent tv entertainers avoid "boom and bust" popularity? — 27 June p. 54

Television

Tv is a woman's world: Foreman — 10 Jan. p. 6
Audience identification; key to successful television drama: Foreman — 7 Feb. p. 8
Forum: Can there be peaceful co-existence between subscription and commercial tv? — 7 Feb. p. 88
The Plotkin memo: implications for admen — 21 Feb. p. 29
Forum: Does it hurt radio talent to appear on tv? — 21 Feb. p. 48
Forum: How do you visualize tv ten years hence? — 21 Mar. p. 52
Forum: How to speed up production, marketing of color sets? — 18 Apr. p. 58
Fee tv, admen say, won't gain wide acceptance — 16 May p. 38
George Abrams, Block Drug: speech at SPONSOR's Tv Pioneer Dinner — 30 May p. 44
Tv's progress should make admen proud: Foreman — 13 June p. 10
Fee tv fight will be a long one: Csida — 27 June p. 22

Television Film

Commercials and Hollywood: Foreman — 24 Jan. p. 8
Film: tv's "new business" department — 7 Feb. p. 28
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- Scope: $80 million industry — 7 Feb. p. 48
- Competition: razor sharp — 7 Feb. p. 50
- Selling: poker face needed — 7 Feb. p. 50
- New Films — 7 Feb. p. 61
- Attitude towards color: "watchful waiting" — 7 Feb. p. 65
- Nielsen charts on re-runs — 7 Feb. p. 55
- ARB audience composition chart — 7 Feb. p. 58

Dilemma: how to put soap opera on film — 18 Apr. p. 38
Converting film feet to time: chart — 2 May p. 47
Tv film shows available for syndication: listing — 10 Jan. p. 56; 7 Mar. p. 76; 4 Apr. p. 44; 13 June p. 50
SPONSOR-Telepulse ratings of top spot film shows: chart — 24 Jan. p. 58; 21 Feb. p. 52; 21 Mar. p. 48; 18 Apr. p. 48; 2 May p. 48; 30 May p. 54; 27 June p. 64
Tv film at the NARTB Convention — 16 May p. 50
McBoing-Boing "school" of animation too highbrow for tv: Foreman — 30 May p. 10

Timebuying

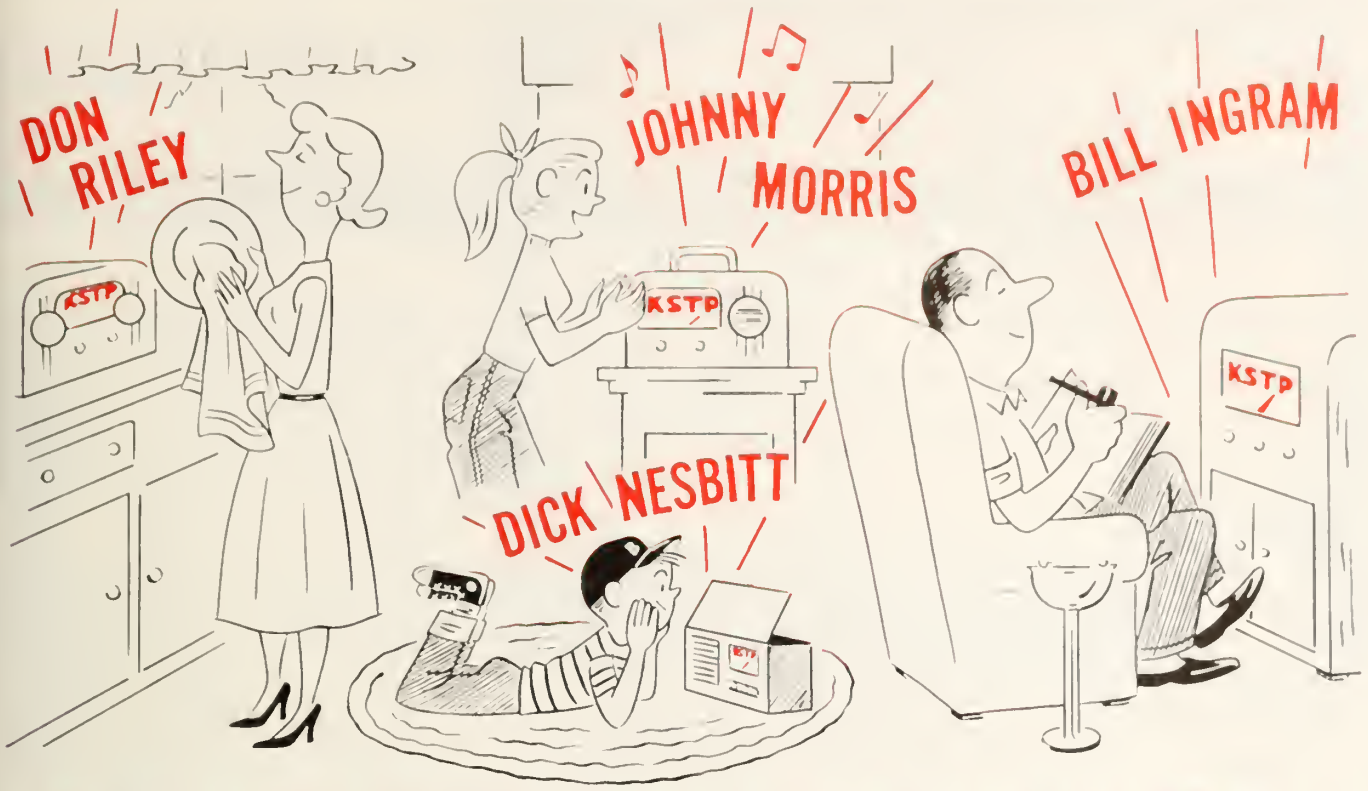
Top timebuyers give ways sponsors can make better use of air media and timebuyers' skills — 18 Apr. p. 29
Satire: a timebuying machine; Tom Flanagan — 2 May p. 46
Tips on timebuying from six veteran buyers — 27 June p. 34

Travel and Transportation

North American Airlines uses heavy spot radio — 2 May p. 34
Bekins Van & Storage Co. finds that radio and tv increases business — 16 May p. 37

Transcriptions and Tape

Video tape: programing revolution coming — 21 Mar. p. 42



The Northwest's TOP PERSONALITIES sell for *you* on KSTP Radio!

Bill Ingram, Bee Baxter, George Grim, Johnny Morris—these are famous names in the great Northwest.

These and many other top KSTP stars are available to sell for *you* on KSTP Radio. Your message is presented by a favorite personality—a familiar voice that adds selling impact and believability to each announcement—and builds sales for *you*. Only KSTP offers you this hard-selling combination: your choice of one of the Northwest's favorite performers to *sell* your story, plus a realistically priced package-rate plan to enable you to do an *effective* and *economical* selling job in this vital market of 850,000 radio homes and FOUR BILLION DOLLARS in spendable income.



KSTP Radio

50,000 WATTS

MINNEAPOLIS • ST. PAUL ***Basic NBC Affiliate***

"PRICED and PROGRAMMED" to serve today's radio needs!

EDWARD PETRY & CO., INC. • NATIONAL REPRESENTATIVES

SPONSOR-TELEPULSE ratings of top s

Chart covers half-hour syndicated film o

Top 10 shows in 10 or more markets
Period 5-11 July 1955
TITLE, SYNDICATOR, PRODUCER, SHOW TYPE

Rank now	Past* rank	Average rating	7-STATION MARKETS N.Y.	7-STATION MARKETS L.A.	5-STATION MARKETS Boston	5-STATION MARKETS Mnpls.	5-STATION MARKETS S. Fran	4-STATION MARKETS Atlanta	4-STATION MARKETS Chicago	4-STATION MARKETS Detroit	4-STATION MARKETS Seattle-Tacoma	4-STATION MARKETS Wash.	3-8 MA Balt.
1	1	20.2	**I Led Three Lives,** Ziv (M)										
			3.7 wabc-tv 10:00pm	13.4 kttv 8:30pm	24.4 wnac-tv 7:00pm	19.0 kstp-tv 8:30pm	16.0 kron-tv 10:30pm	14.0 wsb-tv 10:30pm	11.4 wgn-tv 9:30pm	18.4 wjbk-tv 9:30pm	15.5 kint-tv 9:00pm	18.7 wre-tv 10:30pm	15.0 wbal-tv 10:30pm
2	2	18.5	**Badge 714.** NBC Film (D)										
				14.4 kttv 7:30pm	17.5 wnac-tv 6:30pm	14.5 kstp-tv 9:30pm	19.2 kplx 9:00pm		12.9 wgn-tv 8:00pm	19.4 wwj-tv 10:00pm	16.8 klng-tv 9:30pm	12.4 wre-tv 7:00pm	11.2 wbal-tv 10:30pm
3	3	18.4	**Passport to Danger,** ABC Film, Hal Roach (A)										
				6.2 keop 8:00pm		9.5 keyd-tv 7:30pm	13.0 kron-tv 10:30pm			13.7 wwj-tv 10:30pm	13.8 klng-tv 8:30pm		
4	4	17.4	**Mr. District Attorney,** Ziv (M)										
			4.9 wabc-tv 9:30pm	13.0 knxt 10:00pm	25.0 wnac-tv 10:30pm	25.8 kstp-tv 9:30pm	17.9 kron-tv 10:30pm	13.9 wsb-tv 7:00pm	9.9 wbkb 9:30pm	13.5 wwj-tv 9:30pm	16.0 klng-tv 9:00pm	7.5 wmal-tv 10:30pm	8.9 wbal-tv 10:30pm
5	7	15.4	**Man Behind the Badge,** MCA-TV Film (M)										
			6.4 wcbs-tv 6:30pm	10.3 kttv 8:30pm						12.9 wjbk-tv 9:30pm		8.4 wmal-tv 10:00pm	
6	8	15.3	**City Detective,** MCA, Revue Prod. (M)										
			6.3 wpix 9:30pm	10.8 knxt 10:30pm	7.9 wbz-tv 11:15pm	20.5 kstp-tv 8:30pm	16.7 kron-tv 10:00pm	15.0 wsb-tv 9:30pm		5.9 cklw-tv 10:30pm	14.9 klng-tv 8:30pm	5.9 wmal-tv 9:00pm	
6	5	15.3	**Waterfront.** MCA Roland Reed (A)										
			4.9 wabd 7:30pm	17.7 kttv 7:30pm		8.9 keyd-tv 7:00pm	20.2 kron-tv 8:30pm	15.9 waga-tv 9:30pm		15.4 wryz-tv 10:00pm	14.3 komo-tv 7:30pm	14.2 wtop-tv 10:30pm	12.3 wmar-tv 10:30pm
8	6	14.5	**Stories of the Century,** Hollywood Tv (D)										
			4.4 wcbs-tv 5:00pm	13.6 kttv 9:00pm	11.3 wnac-tv 6:00pm	8.4 wtcn-tv 4:00pm	1.3 kovr 7:00pm		8.2 wbkb 9:00pm			9.9 wtop-tv 6:30pm	
9		13.7	**Racket Squad.** ABC Film, Showcase (D)										
			3.7 wabc-tv 10:30pm	9.7 kttv 8:00pm		16.0 kstp-tv 10:30pm	8.4 kgo-tv 9:30pm	19.9 wsb-tv 10:00pm	13.9 wgn-tv 8:30pm				
9	10	13.7	**Eddie Cantor,** Ziv (C)										
			4.2 wabc-tv 10:00pm	10.7 kttv 7:30pm	12.9 wbz-tv 10:30pm	7.2 wtcn-tv 8:30pm	14.2 kron-tv 7:00pm	9.7 wlw-a 8:30pm	13.7 wnbq 9:30pm	11.2 wjbk-tv 9:30pm	14.8 klng-tv 8:30pm	5.9 wmal-tv 10:00pm	10.9 wbal-tv 10:30pm

Top 10 shows in 4 to 9 markets

Rank now	Past* rank	Average rating	7-STATION MARKETS N.Y.	7-STATION MARKETS L.A.	5-STATION MARKETS Boston	5-STATION MARKETS Mnpls.	5-STATION MARKETS S. Fran	4-STATION MARKETS Atlanta	4-STATION MARKETS Chicago	4-STATION MARKETS Detroit	4-STATION MARKETS Seattle-Tacoma	4-STATION MARKETS Wash.	3-8 MA Balt.
1	3	17.4	**Life of Riley.** NBC Film, Tom McKnight (C)										
				15.4 kttv 8:00pm		18.5 kstp-tv 9:00pm	13.2 kpix 7:00pm				22.3 king-tv 7:30pm		
2	1	17.3	**Doug. Fairbanks Presents,** ABC Films (D)										
			9.8 wrca-tv 10:30pm	11.9 krca 10:30pm		9.9 kstp-tv 9:00pm					12.7 kint-tv 9:30pm		
3	4	15.3	**Amos 'n' Andy,** CBS Film (C)										
			4.3 wcbs-tv 4:30pm	9.7 knxt 5:30pm			1.9 kovr 7:30pm			17.4 wwj-tv 10:00pm			
4		14.4	**Favorite Story,** Ziv (D)										
				4.2 khj-tv 8:00pm			12.0 kron-tv 6:30pm	23.9 waga-tv 9:30pm					
5	5	14.2	**Guy Lombardo,** MCA-TV Film, Guy Lombardo Films Inc. (Mu)										
			6.3 wrca-tv 7:00pm	4.4 kttv 9:00pm						3.7 cklw-tv 9:30pm			
6	2	13.9	**Foreign Intrigue,** Sheldon Reynolds (A)										
				10.1 krca 10:00pm	17.7 wbz-tv 10:30pm	11.9 wcco-tv 10:00pm	2.0 kovr 10:00pm		5.3 wbkb 10:30pm				
7	7	13.8	**Mayor of the Town,** MCA-TV Film, Gross Krasne (D)										
			4.4 wrca-tv 11:15pm			5.9 keyd-tv 7:30pm		6.5 wsb-tv 2:30pm	17.0 wnbq 10:00pm	12.4 wwj-tv 10:00pm			
8	6	12.8	**Star and the Story,** Official Films, Inc. (D)										
				7.9 kttv 10:00pm			14.2 kron-tv 7:00pm	12.4 wsb-tv 10:30pm		10.2 wwj-tv 9:30pm	13.7 king-tv 9:30pm		
9		12.6	**Lone Wolf.** UTP, Gross-Krasne (D)										
				3.2 kttv 8:30pm	16.9 wnac-tv 10:30pm	18.5 wcco-tv 8:30pm						8.7 wttg 9:00pm	
10	7	12.1	**The Whistler,** CBS Film, Joel Malone (M)										
			6.2 wplx 9:00pm	13.2 kttv 10:00pm	9.9 wbz-tv 11:00pm		18.4 kron-tv 10:30pm			11.4 wjbk-tv 10:30pm	15.7 klng-tv 10:00pm		9.4 wmar-tv 11:00pm

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Doc) documentary; (K) kids; (M) mystery; (Mu) musical; (W) Western. Films listed are syndicated, half-hour length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this market 5-11 July. While network shows are fairly stable from one month to another in the which they are shown, this is true to much lesser extent with syndicated shows. T be borne in mind when analyzing rating trends from one month to another in this cha to last month's chart. If blank, show was not rated at all in last chart or was in o

shows

made for tv

8-STATION MARKETS				2-STATION MARKETS			
...s	Milw.	Phila.	St. L.	Birm.	Charlotte	Dayton	New. Or.
28	20.0	9.3	16.2	21.3	50.5	26.8	46.3
	wtmj-tv 9:30pm	wcau-tv 7:00pm	ksd-tv 10:00pm	wabt 8:30pm	whtv 8:30pm	whio-tv 8:00pm	wdsu-tv 8:30pm
	13.7	12.5	19.9	21.0	51.3	24.0	
	wisn 7:30pm	wcau-tv 7:00pm	ksd-tv 9:30pm	wbre-tv 9:30pm	wbtv 9:00pm	whio-tv 10:30pm	
	21.2		15.7	26.3	35.5	17.3	40.8
	wtmj-tv 8:30pm		kwk-tv 10:00pm	wbre-tv 8:30pm	wbtv 7:00pm	whio-tv 10:30pm	wdsu-tv 9:30pm
9	19.5	8.7	17.5		46.8	25.3	25.3
	wtmj-tv 9:30pm	wptz 10:30pm	ksd-tv 10:00pm		wbtv 8:30pm	wlw-d 9:30pm	wdsu-tv 10:30pm
2	19.5	14.5	12.2	23.3		27.0	
	wtmj-tv 7:00pm	wcau-tv 10:30pm	ksd-tv 10:00pm	wbre-tv 8:30pm		whio-tv 9:30pm	
14	20.8		23.2				38.0
	wxix 9:00pm		ksd-tv 9:30pm				wdsu-tv 10:00pm
15	16.7	9.3		24.3		29.5	
	wtmj-tv 10:00pm	wcau-tv 6:30pm		wbre-tv 9:00pm		whio-tv 9:30pm	
17	17.4			23.3	50.0		
	wxix 9:00pm			wabt 8:30pm	wbtv 8:30pm		
	18.9	5.3	15.2			21.5	
	wtmj-tv 10:30pm	wfil-tv 10:30pm	kwk-tv 9:30pm			whio-tv 10:15pm	
14		8.5	15.2			20.3	46.0
		wcau-tv 7:00pm	ksd-tv 9:30pm			wlw-d 8:30pm	wdsu-tv 8:30pm

		17.2	
		ksd-tv 9:30pm	
.2	11.7		
-tv	wisn 7:00pm		
.4			
-tv pm			
	12.9	9.7	
	wisn 9:30pm	kwk-tv 10:30pm	
		9.4	11.0
		wptz 10:30pm	ksd-tv 10:30pm
1.5	15.2		
n-tv pm	wtmj-tv 11:00pm		

			45.3
			wdsu-tv 9:30pm
25.3			41.5
wbre-tv 9:00pm			wdsu-tv 8:30pm
			47.0
			wdsu-tv 9:30pm
	41.8		
	wbtv 9:00pm		
			41.8
			wdsu-tv 9:30pm
18.3			
wbre-tv 9:30pm			
16.8			
wabt 6:30pm			

...sification as to number of stations in market is Pulse's own. ...termines number by measuring which stations are actually re... ...homes in the metropolitan area of a given market even though ... may be outside metropolitan area of the market.

ARE YOU IN THIS PICTURE?

WSBT-TV SOUTH BEND, IND. 34

BETTER TAKE A CLOSE LOOK AT THIS PICTURE. WE THINK YOU OUGHT TO BE IN IT AND HERE'S WHY . . .



WSBT-TV DOMINATES THE SOUTH BEND MARKET

No other station, UHF or VHF, whose signal reaches the South Bend Market, even comes close to WSBT-TV in share-of-audience. South Bend is a fringe area for Chicago and Kalamazoo TV stations. To illustrate: After WSBT-TV began carrying the Ed Sullivan Show, this program's South Bend audience increased over 300%! Further proof: When WSBT-TV went on the air, set ownership in South Bend jumped from 29% to 80%! (Hooper, Nov., 1954).



WSBT-TV VIEWERS COMPRISE ONE OF AMERICA'S RICHEST MARKETS

South Bend's Metropolitan Area Is the Nation's 5th richest in family income. The South Bend-Mishawaka City Corporate Area is Indiana's 2nd largest in income and sales!



WSBT-TV GIVES YOU A BIG, PROSPEROUS 14-COUNTY COVERAGE AREA

Population of the station's coverage area is 814,600 or 248,900 homes. Effective Buying Income . . . $1,342,802,000. An exceedingly important market!



WSBT-TV REACHES 181,953 UHF EQUIPPED SETS

95% of the TV homes in the area are UHF-equipped to receive WSBT-TV.

WSBT-TV CHANNEL 34 SOUTH BEND, IND. CBS Du Mont

A CBS BASIC OPTIONAL STATION

ASK PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVES

FLORIDA'S





Market Information

Population	1,384,000
Radio Homes	456,630
Effective Buying Income	$1,869,606,000
Retail Sales	1,347,875,000
Food Sales	328,473,000
General Merchandise	133,811,000
Furniture-Household	75,230,000
Automotive Sales	255,985,000
Drug Sales	50,868,000
Gross Cash Farm Income	449,262,000

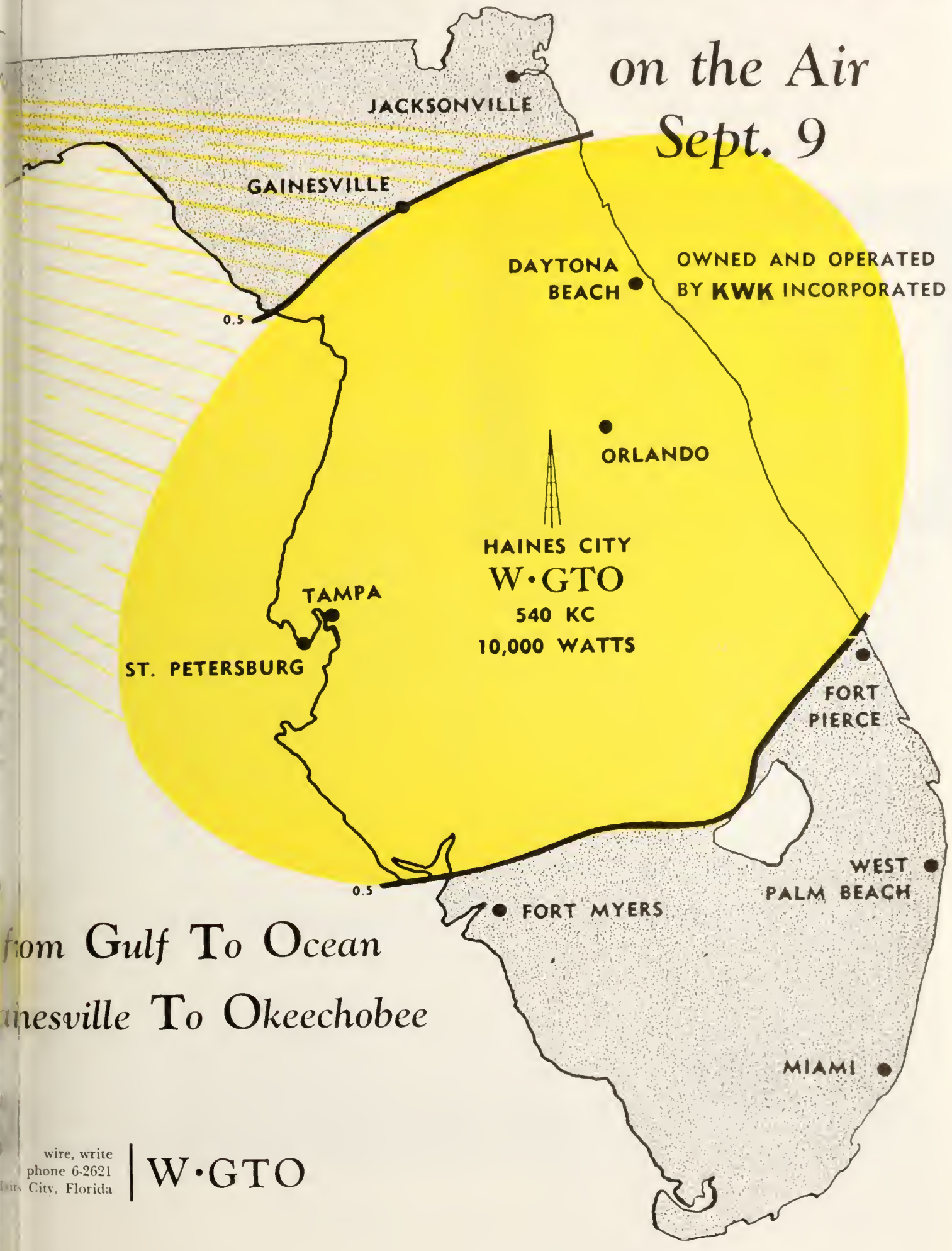
SOURCES: *Radio Homes, SRDS' 1955 "Consumer Markets"; All other categories, Sales Management's 1955 "Survey of Buying Power."*

W·GTO

10,000 WATTS 540 K

Sun-up to Sun-set

EWEST RADIO STATION



on the Air
Sept. 9

OWNED AND OPERATED BY **KWK** INCORPORATED

from Gulf To Ocean

inesville To Okeechobee

wire, write
phone 6-2621
Lairs City, Florida

W·GTO

MEN'S CLOTHES

SPONSOR: Chet & Don's Style-Mart AGENCY: Direct

CAPSULE CASE HISTORY: *Chet & Don's Style-Mart, a men's clothing store, dropped its newspaper advertising to give tv a six-week trial. It scheduled three live announcements per week over WMBV-TV. After one Friday I.D., over 90 people in the store mentioned seeing it, the following day. The store credited many suit sales to its annoucements, plans another similar trial of tv in the fall. Cost of the six-week campaign*: $600.

WMBV-TV, Green Bay, Wis. PROGRAM: Announcements

TV results

AUTOMOBILES

SPONSOR: Hardcastle Motor Co. AGENCY: Direct

CAPSULE CASE HISTORY: *The Hardcastle Motor Co. bought the* 12:15 *p.m. news program one day a week for a trial period of four weeks. Owner-Manager Dock Hardcastle, in extending the contract indefinitely, said: "After just our first and second broadcasts we received calls, letters and showroom visits from people all over middle Tennessee and southern Kentucky. After the second broadcast our sales people were answering telephone calls for more than* 30 *minutes." Each program costs* $85.

WSM-TV, Nashville PROGRAM: *Midday News*

HOME FURNISHINGS

SPONSOR: Lawrence Mayflower Furniture Warehouse AGENCY: Direct

CAPSULE CASE HISTORY: *In January* 1955, *sponsor started two filmed announcements weekly in late movie show, increased to five per week within a month. Sales rose so much that in* 60 *days the firm bought a half-hour country music show, which in turn boosted its sales again. Finally the company bought an additional* 15*-minute news program, now attributes* 90% *of its business directly to tv. The sponsor's dollar volume increased approximately* 30% *in a competitive market area in which other dealers had suffered volume drops of* 15% *and more. Total cost of tv campaign to date*: $2,250.

KHSL-TV, Chico, Calif. PROGRAM: Ozark Jubilee; KHSL-TV World News

AMUSEMENT PARK

SPONSOR: Santa's Village AGENCY: Arthur A. M

CAPSULE CASE HISTORY: *Santa's Village, a chi* *wonderland* 85 *miles east of Los Angeles, used* *nouncements on* Major Domo's North Pole Revie *a few announcements on a San Diego tv station. N* *advertising was used, and the park got not one* *newspaper publicity. In the first* 30 *days they had* *paid admissions. (Children* 40¢, *adults* $1.) *Cost* *tv campaign was* $2,500 *and the sponsor quickly re*

KRCA, Los Angeles PROGRAM: *Major Domo'* *Pole Review*

LAUNDRY

SPONSOR: New England Laundry Co. AGENCY: Harriso

CAPSULE CASE HISTORY: *In less than four* *New England Laundry Co.'s blanket cleaning depa* *increased from a negligible number of jobs to over* *a week. All of this increase was directly attributable* *sponsorship of* Club 30 (*Monday-Friday,* 4:0 *p.m.*). *The blanket cleaning commercials were o* *small part of the advertising done on the program* *is beamed to the clubwomen of the area.*

WKNB-TV, West Hartford, Conn. PROGRAM: (

DRUG STORE

SPONSOR: Preston Drugs AGENCY:

CAPSULE CASE HISTORY: *Sponsoring the hal* *TPA film program,* Ellery Queen Show, *Preston* *sold over* 1,000 *aluminum tumblers after promoting* *on the show. President Wayne Preston reports, "* *previous promotion, regardless of product, has b* *sell-out." In addition, the drug stores have traced* *other direct sales to the show, find "public acceptan* *evident with any other type of advertising." Cost* *show*: $125 *per week.*

WJHP, Jacksonville PROGRAM: *Ellery Queen*

FLOWER PLANTS

SPONSOR: Stringer Bros. Nurseries AGENCY:

CAPSULE CASE HISTORY: *In the first experience* *firm had with tv, it used a live one-minute announce* *on WHBQ-TV, Friday night. It was amazed when it* *all* 500 *of the advertised gardenia plants in the first* *of business Saturday morning. In the following* *the complete stock of* 1,000 *plants was sold every Sa* *day following the Friday night commercial. Believi* *had a* 30*-day supply, the nursery advertised its* *Magic Mulch, and was sold out on Saturday, causi* *hurried reorder. Cost of each* 60*-second announce* *per week is* $100.

WHBQ-TV, Memphis PROGRAM: Announce



..AIR BORNE!

On the air at last with the ONLY low channel, the ONLY MAXIMUM POWER station serving the Shreveport area. We're operating at 100,000 watts Video, 69,800 watts Audio from a tower 1143 feet above average terrain, 1153 feet above ground and 1403 feet above sea level.

. . . 1,351,700 population* . . . 151,941 TV Sets† . . . $Billion Market*

*SM May, 1955 †RETMA

The Best TV Buy Between Atlanta and Dallas

E. NEWTON WRAY
President and General Manager
Represented by
Edward Petry & Company

NBC

KTBS·TV CHANNEL 3

SHREVEPORT, LA.



round-up

Rogers Tobacco to launch ad campaign using radio and tv

The handlers of over 200 different items for smoking, including 80% of the tobacco pouches sold in this country, Rogers Imports, Inc., is launching an intensive advertising campaign in October. The campaign will feature an experimental radio and tv campaign that the company describes as the biggest in its history.

Announcements will be used in the following markets: San Francisco, Minneapolis, Washington, D. C. and Norfolk, Va. The campaign may be broadened to include other markets depending on the reaction in these four markets. Also used in the promotion will be consumer magazines, trade magazines and point-of-sale merchandising. Object of the campaign will be a 50% increase in the distribution of Rogers' newly acquired Weber line, and the eventual goal of 25,000 retail outlets in the country.

The promotion was called the company's "most ambitious advertising-merchandising-promotion push to date in anticipation of the biggest year in our 51-year history," by President Leonard G. Rogers. The Dobbs Co. is Rogers' agency and Seymour Zelnick is Rogers' advertising manager. ★ ★ ★

California radio contest featuring European trip

A radio contest co-sponsored by KFWB, Hollywood, the Thrifty Drug Stores and Allen's Formula 25 began in mid-August. Theme of the contest is "Vote for Your Favorite Disk Jockey," and the grand prize for both the winner and the disk jockey chosen will be a two-week all-expense trip to Europe, with the wife or husband of the winner and the d.j.'s wife included.

In addition, there will be weekly prizes (seven in all) until the contest ends in October. Finally there will be another bonus prize of $1,000 in cash. The name of the grand prize winner will be drawn at a huge picnic hosted by Allen's Formula 25 and KFWB.

The promotion is being aided by in-store advertising, large newspaper ads and other displays and will be climaxed by a two-hour show broadcast on KFWB featuring top recording artists from Lincoln Park playground. ★ ★ ★

Sunday tv saturation by Sealy begins 2 October

Monday is one of the biggest sales days in the week for furniture and department stores. So the Sealy Mattress Co., Northeast Division, Allston, Mass. is going to concentrate its selling on Sundays. A heavy tv promotion will be launched on 2 October called "Watch Sealy on Sunday." WNAC-TV, Boston, will carry the MCA-TV film *Waterfront*, which Sealy will sponsor on alternate weeks. In addition, Sealy will scatter announcements throughout the day before several top-rated shows on the station. This combination is expected to give Sealy a potential family-at-home audience of over three million prospects.

The "Watch Sealy on Sunday" campaign is believed to be an industry "first," according to the station. The project is being backed by a colorful brochure to the 2,000 Sealy dealers in the New England area who are being urged to prepare for a "boatload of sales" brought about by tv, "the world's best sales force in use today." Sealy's agency is Tarler & Skinner, Inc., Boston. ★ ★ ★

Briefly . . .

Spot Radio Guide, Free & Peters' tool for top executives (see SPONSOR, 16 May 1955, page 34) has been presented to over 4,000 advertising and agencymen. The guide provides fast cost estimates for use when making spot radio plans, giving data on 161 markets whose radio outlets reach, according to Nielsen's NCS data, 97% of U. S. potential coverage.

Copies of the guide are still available on request from Free & Peters.

* * *

There's an old adage among actors warning about sharing the stage with a cute child or a dog. The experience that WAVE-TV, Louisville, had recently indicates that colts ought to be included in the warning as scene stealers.

On its *Farm* show (Saturday, noon to 1:00 p.m.) the station put on a show in cooperation with the American Saddle Horse Breeders Association. Colonel C. J. Cronan, Jr., secretary of the association, traced the history of horses, their development and breeding. Naturally, some horses were shown to illustrate the various types discussed. One colt accompanied



Camera-shy colt objects to making tv debut

his mother on the show and completely stole the scene. He reared up and indicated his mistrust of humans, cables and cameras. After a while, though, he quieted down and the show went on as planned.

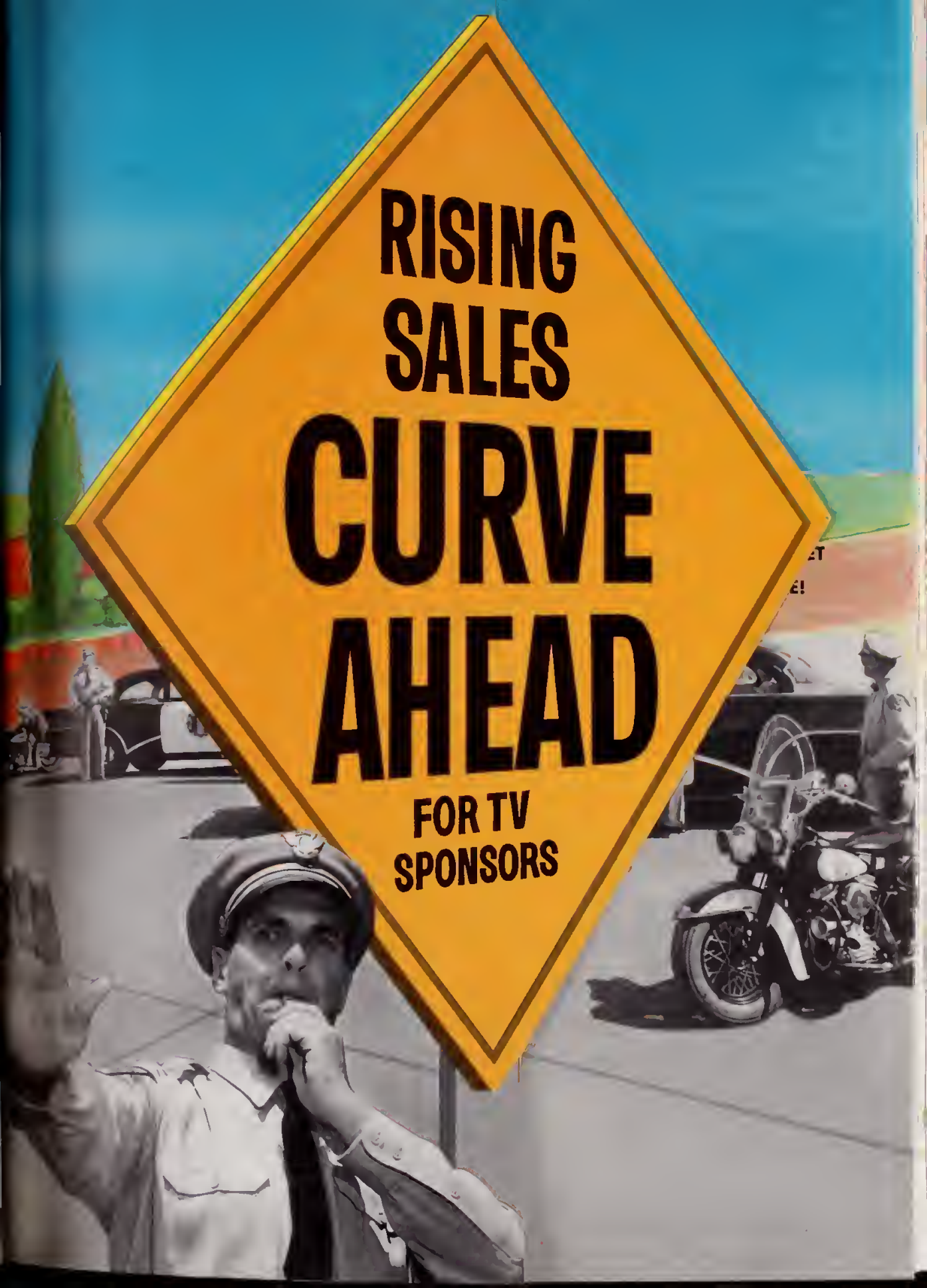
* * *

When Omaha's KOIL turned independent, late in August, it revised its format, giving new emphasis to music, news and sports, as so many other regional radio stations have been doing. KOIL scheduled 10 minutes of news per hour, around the clock. Five-minute news programs, on the hour and the half hour, together with continuing accent on KOIL's "Big Five" disk jockeys, provide listeners with the latest in music and news.

* * *

Signing rep contracts with Katz is getting to be a habit with the Storer Broadcasting Co., which just recently reappointed Katz national reps for six radio and six tv outlets under a new long-term contract. The Katz Agency has been associated with Storer for over 16 consecutive years, starting

(*Please turn to page* 73)


RISING
SALES
CURVE
AHEAD
FOR TV
SPONSORS

ZIV's NEW TRAFFIC STOPPING TV SERIES

SMASHING TO NEW SALES RECORDS



HIGH-OCTANE ADVENTURE OF MEN OF SKILL AND DARING

THE PROGRAM THAT'S "FRONT PAGE" NEWS . . . EVERY DAY!

"Highway Patrol"

STARRING ACADEMY AWARD WINNER

BRODERICK CRAWFORD

AS HEAD OF THE HIGHWAY PATROL...

ED ON THE EXPERIENCES OF HIGHWAY PATROL OFFICERS IN ALL 48 STATES!

AUTHENTIC TECHNICAL SUPERVISION BY STATE HIGHWAY PATROL OFFICERS!

FILMED ON THE HIGHWAYS!
. . at scenes of real road-blocks, fires, disasters, investigations! . . . in real homes, farms, factories, along the way! . . . in real State Patrol headquarters!

EACH DRAMATIC HALF-HOUR A COMPLETE STORY
- Newest TV camera techniques!
- Imaginative direction!
- Dramatic music!
- Authentic stories!

★ BRODERICK CRAWFORD as DAN MATHEWS
HIS CREED—devotion to duty.
HIS REWARD—unswerving loyalty of his men.



THE MOST IMPORTANT PROGRAM IN YOUR COMMUNITY AND FOR YOUR COMMUNITY! THE PERFECT COMBINATION . . . A BIG STAR, STIRRING ADVENTURE, TENSE DRAMA, AND FEATURING . . . A COLORFUL LAW ENFORCEMENT AGENCY IN *ACTION!*

WRITE, WIRE OR PHONE TODAY FOR YOUR AUDITION! NOW AVAILABLE IN SPANISH

ZIV Television

NEW YORK
CINCINNATI
HOLLYWOOD



Already bought by . . .

BALLANTINE BEER

. . . in New York, Boston, Philadelphia, Miami, Washington, D. C., New Haven, Buffalo, Schenectady, Syracuse, Binghamton, Springfield, Mass., Providence, Portland, Bangor, Harrisburg, Wilkes-Barre, St. Petersburg, Norfolk, Richmond, Va., Watertown, Orlanda

WIEDEMANN BEER

. . . in Cincinnati, Doyton, Columbus, Indianapolis.

THE KROGER COMPANY

. . . in St. Louis, Mo., Roanoke, Va., Greensbora, Winston-Salem, N. C., Huntington, Charleston, W. Va., Kansas City, Louisville.

PFEIFFER BREWING

. . . in Lansing, Bay City, Grand Rapids, Cadillac, Rochester, Minn., Austin, Minn., Detrait, Minneapalis, Taledo, Ft. Wayne, Traverse City, Farga, N. D.

HURRY! YOUR MARKET MAY STILL BE AVAILABLE!



CARNATION COMPANY

(Morning Milk Division)

. . . in Salt Lake City, Seattle, Tacoma, Portland, Spakane, Yakima.

LION OIL COMPANY

. . . in Memphis, Pine Bluff, Jacksan, Miss., Jackson, Tenn., Nashville, Manroe, La., Little Rock, Ft. Smith, and Texarkana, Texas.

SAFEWAY STORES, INC.

. . . in Tulsa, Oklahoma City

"HIGHWAY PATROL" OFFERS THE

mightiest, the most complete PROMOTION PLANS

ever put in the hands of TV Advertisers!

YOU GET THE UNIQUE NEW ZIV-PLANNED

EMPLOYEE ENTHUSIASM KIT

Ta get yaur employees talking up your TV shaw wherever they ga, yau get a carefully planned kit cantaining practical suggestions far letters ta executives, bulletins ta salesmen, postcards ta emplayees' hames, payroll inserts, postage meter designs, etc. Your entire persannel is included in the plan.

YOU GET THE PRESTIGE-BUILDING ZIV-PLANNED

SAFETY KIT

You'll capitalize an cammunity interest in highway safety and win big audiences far your TV shaw. The kit includes: "road canditians" ad, TV annauncements, newspaper editarials an highway safety, "Safety" streamers, letters from Braderick Crawford ta newspapers . . . plus National Safety Cauncil tie-in literature.

YOU GET THE FULL-SCALE ZIV-PLANNED

ADVERTISING & PUBLICITY KIT

Packed with ideas to alert custamers and prospects ta your TV shaw . . . publicity stories and phatas, large and small-space ad campaigns, Paint-af-purchase display materials, TV annauncement series, mass distributian literature, persanal "star-signed" letters, etc. . . .

IN ADDITION, you get vast opportunities to make new friends for yourself and your product through timely tie-ins with local and state safety campaigns, safety education programs and safe driving promotions. You'll find your auto club, PTA, highway patrol, chamber of commerce and other civic groups eager to co-operate with you.

ZIV Television



LITHO IN U.S.A.

ROUND-UP

(Continued from page 66)

with representation of WSPD, Toledo, in 1939.

Stations covered by the latest renewal contract are: WAGA and WAGA-TV, Atlanta, WBRC and WBRC-TV, Birmingham; WJW and WXEL (TV), Cleveland; WJBK and WJBK-TV, Detroit; WGBS and WGBS-TV, Miami; WSPD and WSPD-TV, Toledo.

Present at the signing of the contracts were, left to right, Tom Harker, Storer v.p. and national sales director; Lee Wailes, executive v.p. of Storer; and Edward Codel, a director of Katz.



Storer reappoints Katz after 16 years as rep

* * *

Charleston's WUSN-TV never looked so good as when picking lovely Robin Williamson to be Miss WUSN-TV. Drinking a toast with the southern belle are, left to right, Harry Mulford, H-R Television, Inc., and Biow-Beirn-Toigo's Ken Kerns and Al Sessions.

Occasion was a cocktail party co-hosted by Drayton Hastie, president of WUSN-TV and H-R Television, Inc.



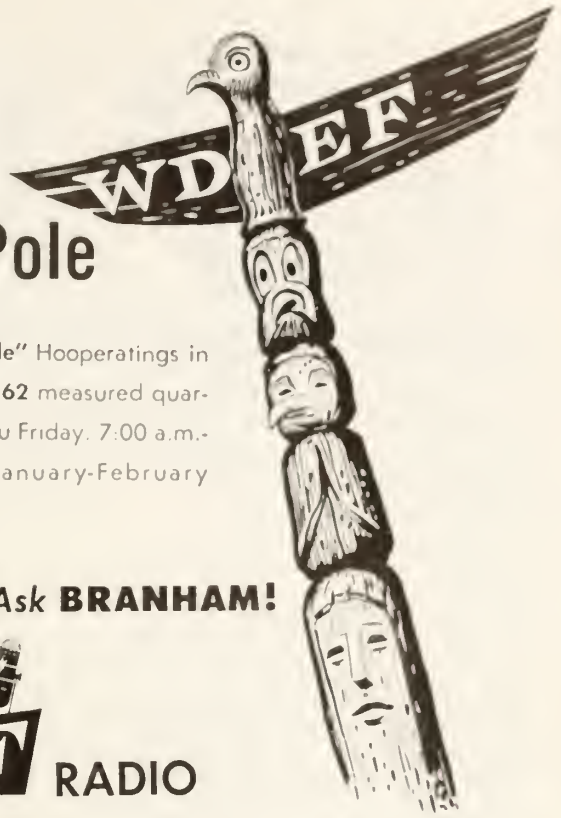
Admen, reps toast lovely Miss WUSN-TV

* * *

Swissair, the airline of Switzerland, will use radio as part of its over-all advertising for the first time this fall. Beginning in September, they will sponsor two 20-minute piano concerts weekly on WQXR and WWRL, N. Y.

(*Please turn to page* 106)

Top of the Totem Pole



"Top of the Totem Pole" Hooperatings in 41 out of the total of 62 measured quarter hours, Monday thru Friday, 7:00 a.m.-10:30 p.m. See the January-February 1955 Hooper Report.

Ask BRANHAM!

BEST BUY in the 79th MARKET

WDEF RADIO

NBC AFFILIATE in CHATTANOOGA, TENN.

CARTER M. PARHAM, President • KEN FLENNIKEN, General Manager

ONE
OF THE
TOP FOUR
INDEPENDENTS IN SOUTHERN CALIFORNIA

K·POP

The POPular station

1020 *on the dial*
5,000 watts serving 6,000,000 people
K·POP *Los Angeles*

Represented Nationally by Broadcast Time Sales · New York · Chicago · San Francisco

YOU'LL SELL MORE BREAD with these $60,000* Animated Cartoon TV BREAD COMMERCIALS

*Original production cost. This has already been paid by one of the country's largest bakers. This is what it cost to produce these films from the start, but you can get them for a tiny fraction of the original cost.

Here's what you'll get:

FULLY ANIMATED FILMS—Animated cartoons are top salesmen on TV. You get full, not partial, animation.

SHOWS YOUR WRAPPER OVER AND OVER—Your wrapper appears in the animated cartoon sequences. It's also shown full screen size repeatedly.

YOUR BRAND NAME REPEATED OFTEN—Your brand name, slogan and the sales slant you are now using are made part of each commercial. Entire sound track is made to your order.

FAST-MOVING ACTION THAT PACKS A SELLING WALLOP!—This series was created by baking industry people to fill the need for top-flight television film commercials for bread. It's tested and proved—is now doing an outstanding job of increasing bread sales for bakers in one-fifth of the country.

EXCLUSIVE USE—No one else can use it in your market—ever! Extra prints guaranteed available up to three years.

POINT-OF-SALE TIE-IN—Attractive cartoon youngsters (named for your bread in the film) offer many possibilities for merchandising.

USE AS TV SPOTS AND IN PROGRAMS—Strong appeal to both children and adults makes these commercials appropriate for use at any time during the television day—as spots, in programs, or within participating shows.

TAILORED TO YOUR BRAND—You get strong identification of your brand name throughout, in both sight and sound. These films look as though they were specially made for you—top quality production puts your commercials up with those of America's biggest television advertisers.

LOW COST—Because original production costs have been paid, this series is practical for even LIMITED ADVERTISING BUDGETS.

AVAILABLE QUICKLY—Prints will be delivered ready for use within 35 days.

DON'T DELAY!

This series is available to only one baker in a market.



TELEVISION DIVISION

ALEXANDER FILM CO.

202 Alexander Bldg., Colorado Springs, Colo.

Mail the coupon now for full details — no obligation

Television Division, ALEXANDER FILM CO.
202 Alexander Bldg., Colorado Springs, Colo.

Send detailed description of Animated Cartoon TV Film Commercials for bread.

NAME_____

FIRM_____

ADDRESS_____

CITY_____ STATE_____

AGENCY AD LIBS



(*Continued from page* 10)

seen or heard before (maybe a dozen times) chances are you'll bear with them for these two performers have a special appeal which enables them to get away with a yarn that might cause anguish if performed by a Y.M.C.A. Little Theatre Group. Similarly, Jack Webb can hold your interest in a whodunit, the story for which, if reduced to bare essentials, would cause the most ungifted of pulp writers to blush.

However, it's the anthology programs that really have to scramble for stories and these are the ones that hungrily use up plots by the thousands each season. Not only are there many such network shows both live and on film but there must be equally as many in syndication. As a consequence, large producers must have staffs of readers and editors to comb the magazines and libraries for material.

Books and newspapers too are scrutinized for plots and sub-plots and possible vignettes. No matter how extensive the research, the problem of producing 39 sparkling dramas, a half hour or one hour in length, is as tough an assignment as has been meted out. This is made even more difficult since the rights to these plots when discovered must be cleared at a price the producer can afford, then the story must be submitted to a budget breakdown to determine if it can actually be produced and, if a star or two is concerned, it must then gain his or her aesthetic approval—often the most difficult task of all.

I have not mentioned, of course, another prime source of story-matter—the original. Dramatists who have grown up in or turned to the medium are also helping to fill the void that is (unprogramed) television. However, originators are far fewer than those who are adapters. Nevertheless, this group has already made a real contribution not only to the medium itself but to the legitimate theatre and big screen motion pictures. Some of the best plays seen and to be seen on Broadway as well as top-fare flickers are not only the work of tv writers but actual adaptations of produced television programs ("The Rainmaker," "Marty," etc.).

So—rather than criticize the men and women who write for tv as fashioners of the stereotyped and perpetrators of the unimaginative, I think it is more appropriate to admire what they have already been able to achieve in so few years and to hope that many others will join them, learning the craft of selecting and adapting as well as originating. Our modern Minotaur looks as if it is going to get hungrier. ★ ★ ★

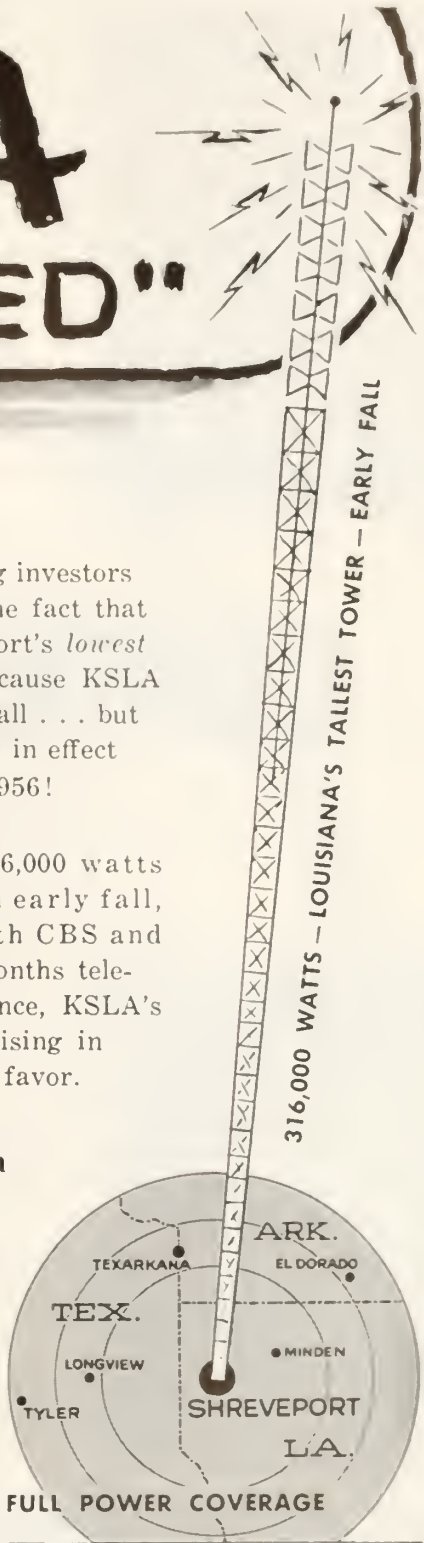
"1,000 KSLA PREFERRED"



Yes, smart advertising investors are taking stock of the fact that KSLA offers Shreveport's *lowest* TV cost per 1,000 because KSLA goes full-power this fall . . . but present low rates stay in effect THROUGH JUNE, 1956!

With maximum 316,000 watts power coming in early fall, affiliations with CBS and ABC, and 20 months telecasting experience, KSLA's averages keep rising in the advertiser's favor.

Your Raymer man will gladly issue your shares in Shreveport's BEST television buy, KSLA.



CBS TELEVISION NETWORK

ABC

KSLA CHANNEL 12

FIRST IN SHREVEPORT, LOUISIANA

PAUL H. RAYMER CO., INC. NATIONAL REPRESENTATIVES



JIM DELINE, The Jim Deline Gang



DEACON DOUBLEDAY, Farm Director



FRED HILLEGAS, News Editor

CENTRAL NEW YORK'S

They are part of the largest local talent roster maintained by any radio station in Central New York. They are old hands in the business of serving the needs and tastes of this great area. They have become, over the years, the TRUSTED daily companions of a great share of the 428,000 radio families in WSYR's coverage. They are RELIED UPON for good entertainment, authoritative news, important public service. Naturally, the products which they advertise share in their public acceptance.



JENNIE-BELLE ARMSTRONG, Women's Director

NBC AFFILIATE

WSYR

5 KW — SYRACUSE — 570 KC



ROD SWIFT, News Commentator



BILL O'DONNELL, Sports Editor



ELLIOTT GOVE, Timekeeper Show

BEST SALES FORCE!

The market which they serve is one of America's truly important markets. Metropolitan Syracuse is ranked by Sales Management Magazine as the nation's best test market. The great trade area served by WSYR embraces a population of 1.5 million, with annual buying power of $2 billion. WSYR's superior population coverage, plus WSYR's superior local programming service, is clear beyond dispute.



CARL ZIMMERMAN, News Commentator



ED MURPHY, The Ed Murphy Shows



ROBERT NELSON, News Commentator



Represented Nationally by

THE HENRY I. CHRISTAL CO., INC.

NEW YORK • BOSTON • CHICAGO • DETROIT • SAN FRANCISCO

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

How would publication of spot radio and tv dollar figures be useful to advertisers and agencies

MIGHT INFLUENCE STRATEGY

By Frank B. Kemp
Assistant Media Director
Compton Advertising, N. Y.



Although each of us is constantly scrambling to get competitive expenditure figures, it is hard to estimate the value of the specific uses to which these estimates are put. The general feeling is that we just don't want to close our eyes to what the competition is doing. In this connection, competitive figures might reveal the following:

1. Areas in which competition is placing extra weight (the next step is to find out "why?").
2. How much money a competitor is spending in relation to his estimated sales.
3. Whether competitors are diverting earnings from profitable brands to give extra support to relatively less profitable brands.

The first item *might* affect our "buying strategy"—that is, where and in what medium our money is spent. But it is very rare that competitive media selections influence our media selections. We just don't think it is good business to let our competitors dictate our advertising strategy. Our aim is to do something better than they do.

The second and third items might affect our "spending strategy"—that is, the amount of dollars we are willing to spend per unit of merchandise. Our spending strategy has not infrequently been influenced by competitive activity.

Competitive figures may also be used as a crutch by agencies and sales departments. When sales are down, a good slide-rule man can usually demonstrate that he is being out-advertised.

So the availability of competitive information is useful to advertisers and to their agents. It is probably even more useful to the media, since they can check on the business their competitors are getting.

There are central sources for most of this information. . . . But no satisfactory source for spot radio!

There are three sources from which competitive spot radio costs can be obtained:

1. Directly from the sponsor (or, with permission, through his agency).
2. Directly off the air via some kind of monitoring system.
3. Directly from the station.

Source number three is the only likely solution. Actually, the stations are probably spending more time now filling out questionnaires from dozens of agencies and advertisers than they would have to spend filling out a single questionnaire to be released from a central source and covering all products. The RAB should be able to handle this or should be able to enfranchise some private firm to do it.

P.S. It would also relieve the agencies of a lot of work that might be better spent in figuring out good ways to spend the advertiser's dollar.

SOLVE MARKETING PROBLEMS

By Charles J. Weigert
Media Director
Lynn Baker, N. Y.



No matter how well an advertiser's product is selling he must be concerned with the share of market his product controls and, above all, how and where his competitors are spending their advertising dollars. It's a relatively simple matter to determine dollars spent for magazines, newspapers, supplements, network radio and television, outdoor, etc., but it's extremely difficult to determine spot radio and television expenditures with present sources of information now available to researchers in general.

National advertisers spend approximately 15% of their advertising dollars for radio and television spot announcements. On the surface one can say that if 85% of national advertising can be pinpointed, then a fairly accurate picture can be drawn of competitive advertising. This is not true when we consider that many advertisers are heavy users of spot announcements, and without accurate information on this medium the competitive picture of other media tends to lose its effectiveness.

Publication of dollar radio and television spot expenditures would make it possible to account for 100% of competitors' advertising expenditures. These figures would be especially useful in solving local marketing problems which may be caused by a competitor's intensive use of radio and television spots.

Currently when we are faced with local marketing problems we contact station representatives or station managers to determine the extent of competitive activity. In most cases we have found station representatives and station managers to be cooperative and only in a few rare instances has this information been refused.

With the publication of dollar radio and television spot expenditures thousands of man hours could be saved by advertisers and their agencies, not to mention hours saved by station representatives and station personnel.

For article on spot dollar problem see page 42 this issue

WOULD SAVE TIME

By Harry Parnas
Media Director
Doyle Dane Bernbach, N.Y.



Media Records and PIB measure and record print and network broadcasting activities, and fill a great need in the advertising business. These services are so highly regarded by many people in advertising that they are considered almost indispensible tools for the smooth and efficient handling of their individual operations. There are other services that also help to keep us reliably informed, such as the Rorabaugh Report for spot tv, and Brad-Vern and the Associated Business Publications Studies for trade papers.

What do these services do for us? They first of all give us extremely useful information about the advertising activities of our competitors—market by market and medium by medium. With this material available we are in a much better position to plan our campaigns more intelligently for our clients. From a buyer's viewpoint it gives us an opportunity to follow media trends closely and accurately.

For spot radio, an important medium, expenditures (or schedules) are unavailable, and only the super-optimists hold out any hope that the situation will be changed. Just think of all the time and effort that would be saved at agencies, station representatives and stations if such information, by product and station, were available. No calls to the reps or regular mailings to stations would be necessary. And the figures would be fairly accurate, not half-baked and misleading.

There are two ways to get this information: either from cooperating agencies with the kind approval of their clients, or from the stations direct. The latter source appears to be the best one.

The establishment of a clearing house to compile and release this information would be a boon to spot radio, to agencies and to advertisers. It would give us another valuable tool to help us do a better advertising job. It would also give spot radio an opportunity to show the advertising world its true dimensions and should help it get a bigger chunk of the advertiser's dollar.

THE WINNER!

and still Champ



First by far in

BATON ROUGE

In a Telepulse Survey just completed (for May, 1955), WAFB-TV, two-year uncontested TV champion in Baton Rouge, rated first for 324 of the 331 quarter hours when both TV stations were on the air. *Every one of the top 15 favorite weekly programs were on WAFB-TV.* Eight of the 10 (*all of the first six*) favorite "daily" programs were on WAFB-TV.

Monday to Friday

	7 AM-12 AM	12 AM-6 PM	6 PM-12 PM
WAFB-TV	**78**	**61**	**59**
Station "B"	10a	29	33a
Station "C"	12	10	8

	Saturday		**Sunday**	
	12:15 PM-6 PM	6 PM-12 PM	1 PM-6 PM	6 PM-12 PM
WAFB-TV	**76**	**64**	**76**	**61**
Station "B"	1a	27a	8a	33a
Station "C"	23	9	16	6

a Does not broadcast for complete period. Audience unadjusted.

WAFB-TV

CHANNEL 28

affiliated with WAFB, AM-FM

CBS—ABC—DUMONT 200,000 WATTS

Reps: Call Adam Young, Notionally or Clarke Brown in South & Southwest

WOODLAND-TV is big territory!



For speed . . . excitement . . . adventure . . . there's nothing like Chris-Craft! This is the spectacular new 18' Cobra . . . a daringly styled speedster, exceptionally smooth riding at flashing speeds . . . the marine counterpart of the daring sports car.

Chris-Craft, the world's largest builder of motor boats, contributes to the growth of WOODLAND, U. S. A.

On major waterways throughout the world, you'll find sleek, powerful Chris-Craft sports boats. And in WOODland — in Holland and Cadillac — you'll find two large Chris-Craft plants, which contribute to the prosperous growth of the area as a whole.

Many other world leaders are located in this rich, Western Michigan area — in the primary trading center of Grand Rapids; in Muskegon, Battle Creek, Lansing and Kalamazoo. And the entire market is yours with WOOD-TV — which has the 20th highest set count in the country. For top sales results, schedule WOOD-TV, Grand Rapids' *only* television station!



WOOD-TV

WOODLAND CENTER
GRAND RAPIDS, MICHIGAN

GRANDWOOD BROADCASTING COMPANY • NBC, BASIC; ABC, SUPPLEMENTARY • ASSOCIATED WITH WFBM-AM AND TV, INDIANAPOLIS, IND.; WFDF, FLINT, MICH.; WTCN-AM AND TV, MINNEAPOLIS, MINN.; WOOD-AM, WOOD-TV, REPRESENTED BY KATZ AGENCY

New developments on SPONSOR stories

P.S.

See: No tv set and coverage studies, so everyone's planning them

Issue: 22 August 1955, page 39

Subject: Industry need for an authentic tv set count

According to first figures released by the U. S. Census Bureau, there are 32 million tv households in this country, as of June 1955. This figure indicates to advertisers that 67%, or slightly more than two out of three, homes in the U. S. have one or more tv sets. Figures on multiple-set homes are scheduled for release later in September, with another Census Bureau survey due in about five months.

While the above figures give the over-all picture of tv homes, there is still a long way to go before the long-awaited county-by-county set count figures will be made available. According to the four services planning these studies, the closest date will be sometime next year. The services planning county-by-county studies are: American Research Bureau; A. C. Nielsen; Statistical Tabulating; NARTB's "Cawl Project."

P.S.

See: Aging-of-the-customer: why dept. stores need tv to lick it

Issue: 4 April 1955, page 34

Subject: Use of tv by dept. stores

Gimbels, New York, long a leader in advertising and merchandising innovations among department stores, recently turned to tv as a means to create interest and increase traffic in the store.

The store's two-week tv attack was a two-pronged effort. First it cooperated with Du Mont to have a closed-circuit color tv system installed so that shoppers in various parts of the store could see articles Gimbels wished to promote.

The second phase of the tv effort consisted of regular telecasts of Du Mont's WABD, New York, for nearly three hours one day from Gimbels. The stars of these and other WABD shows then returned to the store to be seen over the closed-circuit color tv system.

Also designed to boost store traffic was Gimbels' offer to customers to "see yourself on color tv." The opportunity to see the Du Mont color tv system was also a novelty, since this was the first public display of Du Mont's "Vitascan," which had been first unveiled at the NARTB Convention in Washington last June. Du Mont also had its complete line of radios, phonographs and tv receivers on display.

During the color tv studio's operation at the store it was open to the public, and color receivers were placed in store windows to attract passers-by. ★ ★ ★



Crowds flock to Gimbels' store windows to see merchandise shown on color tv

LARGEST SET COUNT
in *wealthy* Central California



. . . for KBET-TV, your best bet in television!

BASIC CBS

K B E

351,000 televiewing families in 22 counties watch KBET's basic CBS evening programs at a ratio of *2½ to 1!

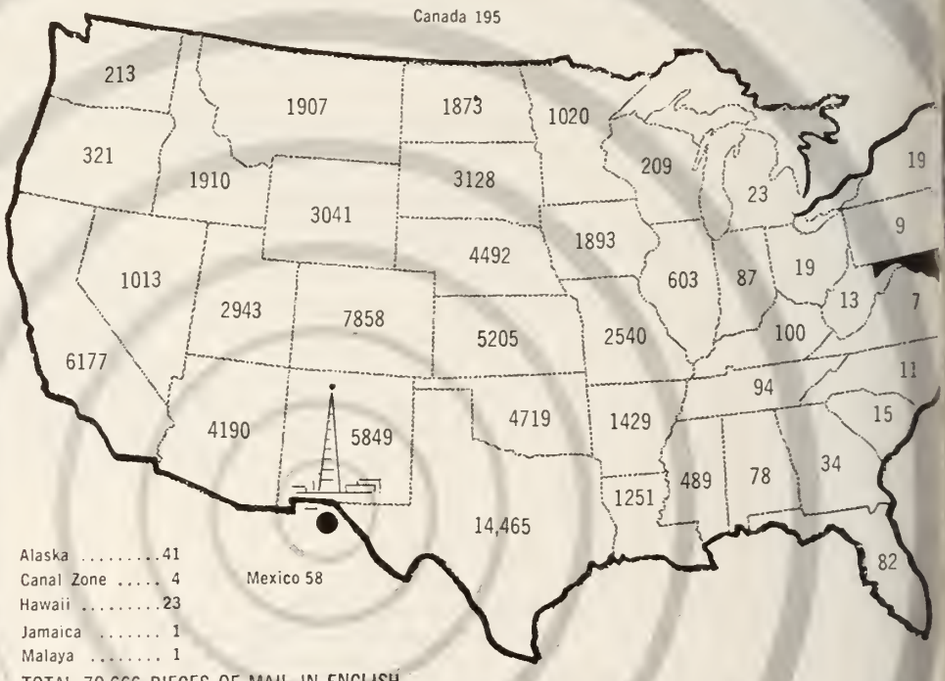
T·V CHANNEL 10
Sacramento, Calif.

H-R Television Inc.

*ARB APRIL 1955

THREE TIMES MOR

XELO Coverage Map based on mail received Jan. 1 thru Dec. 31, 1954



Alaska 41
Canal Zone 4
Hawaii 23
Jamaica 1
Malaya 1

TOTAL 79,666 PIECES OF MAIL IN ENGLISH

Represente

OWERFUL *than any U. S. radio station*

LO's 150,000 WATTS COVERS 43 STATES

You've *never* seen coverage like this. XELO's nighttime broadcasts in ENGLISH literally blanket every single state west of the Mississippi and marginally cover all but five states *east* of the Mississippi. (Mail also from Canada, Alaska, Hawaii . . . even Malaya!) No English language station in the western hemisphere is so powerful, so penetrating.

Here is the perfect teammate of television. Your current TV schedule in combination with XELO Radio will augment your audience and fill in the gaps in your TV coverage. . . . all at a remarkably low cost.

If your product is distributed west of the Mississippi, you can reach more customers over a wider area with XELO than through any other radio or television station.

A quick phone call to PLaza 5-9140 in New York will bring Dick O'Connell running with the whole exciting story, including some unbelievably attractive availabilities.

H.RD O'CONNELL, *40 East 49th Street, New York 17, New York*

JUAREZ MEXICO
XELO
RADIO
150,000 Watts
on one clear channel

El Paso Address: P.O. Box 188, El Paso, Texas. El Paso 6-0511

LES BLUMENTHAL
Vice President
Wm. H. Weintraub & Co., Inc.
says . . .



"Well deserved kudos to the WNHC-TV people in this their 8th telecasting year. In the center of one of America's most prosperous markets they can produce results and many times on extremely limited budgets. Here's one case where experience, and that means 'know-how', certainly pays off."

Compare these facts!

15 County Service Area	
Population	3,564,150
Households	1,043,795
TV Homes	934,448

Channel 8
SERVING HARTFORD & NEW HAVEN AREAS
represented by the katz agency, inc.

WNHC Television



agency profile

Lloyd Whitebrook

Vice President
Kastor, Farrell, Chesley & Clifford, New York

Lloyd Whitebrook's a "kingmaker."

Of course, he'd be the last one to call himself that, but as a specialist in political advertising, he's directed the strategy of more major state and national political campaigns than virtually any single man along Madison Avenue. As president of his own agency (with billings somewhat above $1 million), Whitebrook handled the New York Democratic State Committee. Prior to opening his agency in fall 1954 he was ad strategist in the successful gubernatorial races won by Meyner in New Jersey, Harriman in New York and Leader in Pennsylvania.

"Main difference between selling a political candidate and selling soap," says practical adman Whitebrook, "is the fact that in politics you've got a one-day sale on Election Day and a maximum five-week campaign prior to it."

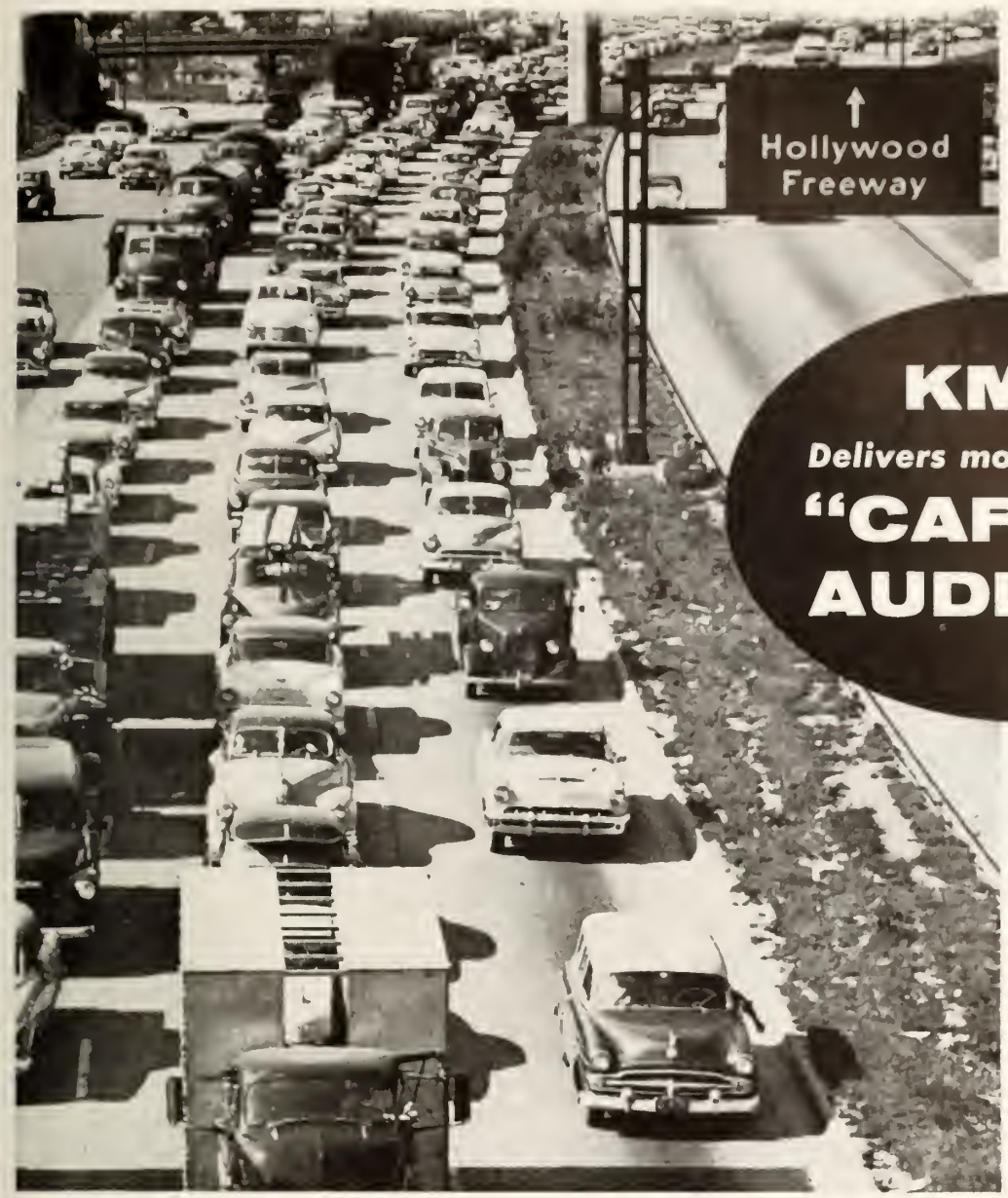
Whitebrook's only prognostication for the 1956 Presidential Race: "Politics (including state and local elections) will rank among the top 10 air media spenders a year from now."

Radio and tv stations were sluggish in realizing the financial potential of political spending back in 1952, he says. "Timebuying was the toughest problem, yet national candidates got ratings that beat Max Liebman at the peak of convention and election periods."

Disclaiming any possible sour-grapes attitude, Whitebrook nonetheless stresses one inevitable by-product of the growing importance of air media in politics. "The party with the dough has a big advantage," says he, adding, a little pointedly: "The Republicans outspent the Democrats five to two in radio and tv back in 1952."

Whitebrook feels there's a mutual educational process between commercial and political advertising. "Even now," he admits, "our handling of political advertising is influenced immeasurably by successful product campaigns.

Among political advertising firsts, Whitebrook likes to refer to the use of marionettes in 1952 minute election films. "We used a marionette in the form of the Democratic donkey (a Will Rogers type character), one shaped like the Republican elephant (blustering), and John Q. Public (patterned after Will Jonstone's taxpayer). . . . These films were successful all right," he muses regretfully. "We just got them on the air a bit too late." ★ ★ ★



KMPC

Delivers more of this vast

"CAPTIVE"* AUDIENCE

* *3,199,904 automobiles are registered in the area served by KMPC — a vast Out-of-Home Radio Audience.*

than any other station in Southern California — *Including all Networks!* **

** *The Pulse "Los Angeles Metropolitan Area Out-of-Home Radio Audience — Summer 1955" shows KMPC far ahead of all other Los Angeles Stations.*

▶ *A tremendous listening* **PLUS** *to the* **HOME** *Audience regularly tuned to* **KMPC**

Another reason why your advertising dollar is worth more on...

KMPC

LOS ANGELES, CALIFORNIA
50,000 watts day 10,000 watts night
Gene Autry, President
R. O. Reynolds, Vice President & Gen. Mgr.

REPRESENTED NATIONALLY BY A. M. RADIO SALES

all
products
look better
and
sell faster
on
WMAR-TV
Baltimore
CHANNEL 2
MARYLAND'S
basic CBS station
place your
order now!

Represented by
THE KATZ AGENCY, Inc.,
New York, Chicago, Atlanta,
Detroit, Kansas City, Dallas,
San Francisco, Los Angeles

★

TELEVISION AFFILIATE OF THE
COLUMBIA BROADCASTING SYSTEM
Telephone MUlberry 5-5670

SPONSOR BACKSTAGE



(*Continued from page 34*)

same period, too, practically every other manufacturer of television sets has made it abundantly clear that he is going on no special drives to make or market color video sets.

Again history is doing a reprise. RCA is taking on the task of moving color along virtually single handedly. But, as a decade ago, it must continue to get its share of the black and white set market. Two weeks ago as this is written three- to five-page color spreads appeared in the *New York Daily News* roto section, the *Times Magazine* section and other media, introducing RCA's new black and white line. No mention was made of color. And with 21" sets starting at $149.50 the line seemed so attractive I wondered why anyone would sit around and wait for color. Other manufacturers will, naturally, have equally attractive black and white lines, with equally aggressive selling and merchandising campaigns behind them.

But now for some of the staggering differences. RCA could introduce a 45 rpm player attachment at $12.95 and take a loss of $1 per item, or $1 million to get a million gadgets for playing 45 rpm disks in the hands of the consumer. But can RCA, or any corporation, introduce a color television set for under $500? And what will the loss per set sold be?

RCA could produce a recording date for $2,000, and manufacture 45 rpm records (along with 78's of that same date) for approximately 12c to 14c per 45 rpm platter. But how long can RCA or sister NBC pick up substantial parts of the tab on the product for color tv, the program, at $50,000 to $500,000 per show? True, CBS is turning out an increasing number of color shows, too, but the burden still rests with RCA and NBC.

I mentioned the guts exhibited by Frank Folsom and General David Sarnoff in connection with the 45 rpm effort, and the display of that same characteristic by Pat Weaver on the NBC programing and sales level. It's a happy eventuality for the television business that these gents are so amply endowed with this faith and courage.

It's also a happy circumstance that RCA has the bankroll to make endeavors of this nature. The corporation is shooting for its first billion dollar gross year this period. Let's all root for them to make it, fellows, 'cause 10 years from now we'll all be tasting of that color tv pie, which they're now so busily baking. Just as phonograph and record industry gentry are smacking their lips over that 45 rpm dish.

★★★

NOW—NIGHTTIME PROGRAMMING IN THE DAYTIME



"My Little Margie!"

5 days a week at 1:00 p.m. on WPTZ. Now available for local sponsorship . . . first time in any market.

Terrific ratings at low cost! Look where MARGIE is scheduled! Every day, 1:00-1:30 p.m., Monday thru Friday, when WPTZ *out-rates the combined ratings* of the competition, month after month! This is the same time period in which Hollywood Playhouse gained the rating of the lowest cost-per-thousand feature film program in America.

Fit a show like "My Little Margie"—which has maintained average national ratings of 30.4 over the past three years—into such a top-notch time period, and you have the most outstanding combination of audience-getting elements since WPTZ's FUN HOUSE.

Another WPTZ first: "Nighttime programming in the Daytime!" "My Little Margie" joins the long line of successful sales producers presented by WPTZ, such as: "Let Scott Do It," "Hollywood Playhouse," "Fun House," "Award Theatre," "Frontier Playhouse" and "Academy Theatre."

Four one-minute commercials will be accepted per half hour. The show is already 45% sold out, so let Alexander W. Dannenbaum, Jr., WPTZ Sales Manager, tell you about Margie right away! Call him at LOcust 4-5500, or Eldon Campbell, WBC National Sales Manager, at MUrray Hill 7-0808, New York.

WPTZ CHANNEL 3 • FIRST IN TELEVISION IN PHILADELPHIA

WESTINGHOUSE BROADCASTING COMPANY, INC.

RADIO	TELEVISION
BOSTON—WBZ+WBZA	**BOSTON**—WBZ-TV
PHILADELPHIA—KYW	**PHILADELPHIA**—WPTZ
PITTSBURGH—KDKA	**PITTSBURGH**—KDKA-TV
FORT WAYNE—WOWO	**SAN FRANCISCO**—KPIX
PORTLAND—KEX	

KPIX REPRESENTED BY THE KATZ AGENCY INC

ALL OTHER WBC STATIONS REPRESENTED BY FREE & PETERS INC.

CAN THE FARMER USE YOUR PRODUCT?



DON TUTTLE



ENOCH SQUIRES



CHARLES J. STEVENSON

Here Are

3 Big Ways

You Can Reach Farmers in New York and New England

FARM PAPER OF THE AIR 12:15—1:00 p.m.

Monday through Saturday.
With the latest market and agricultural news, and crop reports, edited by Don Tuttle.

WGY TRAVELER 12:15—12:30 p.m.

Monday through Friday.
Now a part of the FARM PAPER, the WGY Traveler, Enoch Squires tells of the history and legends of WGYland.

CHANTICLEER 6:15—7:00 a.m.

Monday through Saturday.
Charles John Stevenson brings music and human interest stories flavored with rural wit to the WGY farm audience.

WGY A GENERAL ELECTRIC STATION, SCHENECTADY, NEW YORK
SERVING 878,130 RADIO FAMILIES
Represented Nationally by Henry I. Christal Company

RADIO COMPARAGRAPH OF NETWORK P

MONDAY

CBS

Cecil Brown news co-op m-f L

Carl Warren's Guest Time m-f T

F. Singiser News Kraft Fds 10:30-35 NL&B m-f

Johnny Olsen Show m-f L

Kraft Fds 11-11:05 NL&B m-f

Storytime 11:05-11:30 multi-message

Queen for a day P. Lorillard; old gold sigs 34N m-f T sp 11:45-12

L&N shares $5500

Kraft 5 Star News 11:30-11:45 L

Hedda Hopper's Hollywood Quaker JWT 12:05-12:10 L

Jean Shepherd Show 12:10-12:30 L

No network service m-f 12:30-1

Cedric Foster news co-op Bost m-f L

Mutual Music Box m-f L

A Letter to Lee Graham m-f T

Warmup (15 min preceding Game of Day) Amer Schl Home Sidy, Stat Pharmacal all days Dillon & Bronner

Game of the Day Jackson Brewing ½ game m-sat Var L Fitzgerald feat co-op

House party Lever turl 3-9:05 BBDO m-f

Pillsbury Mills m-th 3:15-30 seg LB

Game of Day (cont'd) Jackson Brewing and co-op

Rt to Happiness P&G; dreft, ildet 188N m-f L D-F-S $3000

Stella Dallas Sterling Drugs 174N m,w,f L D-F-S $2800

Widder Brown Sterling Drugs 174N m,w,f L D-F-S $2800

Pepper Young P&G 163N m-f L B&B $2700

Sgt. Preston Quaker Oats Wheery Baker & Tilden Detr m-f T Multi-Message Wagon Train m-f L 5:30-45

America's Business 5:45-50 L

Gen. Sports Time Gen Tire & Rub 5:50-55 D'Arcy

Cecil Brown news Kraft: NL&B 160N 5:55-6 L

ABC

My true story Seeman Bros tu, th 10:10:25 Weintraub

Whisp'g streets Carnation 325N m-f L 10:25-45 EW $4500

When girl marries H m-f T Promotory parlo tu, th

Companion N m-f L

Paging the New N m-f L

Albert L Warner Ch m-f L

Thy Neighbor's Voice Ch m-f L

Valentine N m-f L

Luncheon with Frank Farrell N m-f L 12:15-30

No network service m-f

Paul Harvey news co-op C m-f L

Ted Malone co-op 153N m-f L

No network service m-f

Pauline Frederick Reporting N m-f L

No network service m-f

No network service m-f

Martin Block Show N m-f 2:30-4 L&T

San Draper Rhodes Pharm N m,w,f 3-3:05 L Pringle-Gotthelf

Wonderful City NY L

Hotel for Pets N Puss'n Boots L Lynn Baker

Just Plain Bill Miles Labs N m-f L Wade $2800

Manhattan Matinee m-f L

Treasury Bandstand H L&T

Musical Express N m-f T

Bobby Hammack & His Whal Four H m-f T

Gloria Parker N m-f L

Vincent Lopez N m-f L

CBS

Godfrey 10-11:30 Pet Milk; Gardner Purine BBDO 10-10:15 alt das Lewis Howe B&H Campana Sales W-F-H alt dis Sisley Mfg; R&R 10:15-30 alt days Gen Motors Frigidaire tue tu,th FC&A Kellogg tu, th 10:45-11 Burnett

Godfrey (cont'd) Toni Co tu 11-11:15 Weiss & Geller Pillsbury Mills m-th 11:15-30 Lee Burnett

Make up yr Mnd Continental Bkg m-f (see mon) Bates

Howard Miller Show Wm Wrigley Jr 158C m-f L R&R

Wendy Warren Bishop, Spector P&O, Compton Corn Prd; Miller GF, tu, th Y&R

Backstage Wife N m-f L

Helen Trent Am Home Prods m-f (see mon) Murray

Our gal Sueday P&G, tu,th: B&B Whitehall, m-f Murray

Reed of Ills P&O: Ivory soap m-f (see mon) Compton

Ma Perkins P&O: oxydol m-f (see mon) D-F-S

Young Dr Malone Sleep-Eze 23N tu,th L Scott

Guiding light P&O: duz, Ivy D m-f (see mon) Comalen

2nd Mrs Burton Armour m-f (see mon) HH&Me

Perry Mason Gen Fds: Y&R P&O: Ilde B&B

Nora Drake Bristol-Myers, DCSS alt ds Toni Co, W&O

Brighter day P&G cheer m-f (see mon) Y&R

House party Kellogg Co 194H tu,th L LB share $6000

Pillsbury Mills m-th 3:15-30 seg LB (see mon)

Fred Robbins' Disk Derby 200N m-f L Hazel Bishop Spector 5-min seg

Brown & Winsor Bates 1 8:30-9:15 3 min segs

Godfrey (cont'd) Toni Co tu 11-11:15 NL&B co-op

Storytime 11:05-11:30 multi-message

Queen for a day P. Lorillard; old golds m-f (see mon) L&N

Kraft Star News m-f see m

Here's Hollywd Quaker JWT m-f parlie tu,th 12:05-12:10

Jean Shepherd Show m-f 12:10-12:30

No network service m-f

C Foster news co-op Bost m-f L

Mutual Music Box N m-f L

A Letter to Lee Graham N m-f L

Warmup (5 min preceding Game of Day) Amer Schl Home Sidy Stats Pharmacal all days Dillon & Bronner

Game of the Day Jackson Brewing ½ game m-sat Var L Fitzgerald feat co-op

Game of Day (cont'd) Jackson Brewing and co-op

Camel Scoreboard R J Reynolds Var sun-f L Esty

Kraft News JWT m-f 4:30-35

Bruce & Oen N m-f L

News 4:55-5 N m-f L

Sgt. Preston Quaker Oats Detr m-f T W.B&T Multi-Message

Wagon Train N m-f L Amer's Business N 5:45-50 L

Gen Sports Time Gen. Tire & Rub N m-f 5:50-55 D'Arcy

Cecil Brown news Kraft: NL&B m-f 5:55-6

MBS

Cecil Brown news co-op m-f L

Carl Warren's Guest Time N m-f T

F Singiser news Kraft Fds m-f 10:30-35 NL&B

Johnny Olsen Show N m-f L

Kraft Fds 11-11:05 NL&B co-op

Storytime 11:05-11:30 multi-message

Strike it rich Colgate m-f (see mon) Esty

Phrase that pays Colgate m-f (see mon) Esty

Fibber McGee & Molly Miles Labs N m-f T Wade

Kraft Star News m-f see m

Here's Hollywd N m-f see m L

Jean Shepherd Show N m-f L

No network service m-f

Mutual Music Box N m-f L

Pauline Frederick Reporting N m-f L

No network service m-f

Martin Block Show N m-f 2:30-4 L&T

Ban Grauer N 4-5:05 L

Wonderful City NY L

Hotel for Pets N L

Just Plain Bill Miles Labs m-f (see mon) Wade

Game of Day (cont'd) Jackson Brewing and co-op

Camel Scoreboard R J Reynolds Var sun-f L Esty

Kraft News JWT m-f 4:30-35

Bruce & Oen N m-f L

News 4:55-5 N m-f L

Woman in House Miles Labs m-f (see mon) Wade

Lorenze Jones Colgate m-f (see mon) Esty

Lone Ranger Gen Mills D-F-S Amer Bakeries Tucker Wayne

Daniel Boone 5:55-6

NBC

Mary Margaret McBride Q-Tip Sales Gumbinner 10-10:05 m,t

N. V. Peale Doeskin Prods 200N m-f L Grey 10:05-15

One Man's Fmly 21 m-f L

Second Chance N m-f L Partlep

Ken Banghart News 10:55-11

Strike it rich Colgate m-f (see mon) Esty

Phrase that pays Colgate m-f (see mon) Esty

Fibber McGee & Molly Miles Labs N m-f T Wade

No network service m-f

Paul Harvey news co-op C m-f L

Ted Malone co-op 153N m-f L

No network service m-f

Pauline Frederick Reporting N m-f L

No network service m-f

No network service m-f

Martin Block Show N m-f 2:30-4 L&T

Ban Grauer N 4-5:05 L

Wonderful City NY L

Hotel for Pets N L

Just Plain Bill Miles Labs m-f (see mon) Wade

Rt to happiness P&G; dreft, ildet m-f (see mon) O-F-S

Stella Dallas Sterling Drug m,w,f (see mon) O-F-S

Widder Brown Toni Co 174N tu,th L Burnett $2800

Pepper Young P&G m-f (see mon) B&B

Woman in House Miles Labs m-f (see mon) Wade

Lorenze Jones Colgate m-f (see mon) Esty

Lone Ranger Gen Mills D-F-S Amer Bakeries Tucker Wayne

Daniel Boone 5:55-6

TUESDAY

CBS

Godfrey 10-11:30 Pet Milk; Gardner Purine BBDO 10-10:15 alt das Lewis Howe B&H Campana Sales W-F-H alt dis Sisley Mfg; R&R 10:15-30 alt days Gen Motors Frigidaire tue tu,th FC&A Kellogg tu, th 10:45-11 Burnett

Godfrey (cont'd) Toni Co tu 11-11:15 Weiss & Geller Pillsbury Mills m-th 11:15-30 Lee Burnett

Make up yr Mnd Continental Bkg m-f (see mon) Bates

Howard Miller Show Wm Wrigley Jr 158C m-f L R&R

Wendy Warren Bishop, Spector P&O, Compton Corn Prd; Miller GF, tu, th Y&R

Backstage Wife N m-f L

Helen Trent Am Home Prods m-f (see mon) Murray

Our gal Sueday P&G, tu,th: B&B Whitehall, m-f Murray

Reed of Ills P&O: Ivory soap m-f (see mon) Compton

Ma Perkins P&O: oxydol m-f (see mon) D-F-S

Young Dr Malone Sleep-Eze 23N tu,th L Scott

Guiding light P&O: duz, Ivy D m-f (see mon) Comalen

2nd Mrs Burton Armour m-f (see mon) HH&Me

Perry Mason Gen Fds: Y&R P&O: Ilde B&B

Nora Drake Bristol-Myers, DCSS alt ds Toni Co, W&O

Brighter day P&G cheer m-f (see mon) Y&R

House party Kellogg Co 194H tu,th L LB share $6000

Pillsbury Mills m-th 3:15-30 seg LB (see mon)

Fred Robbins' Disk Derby 200N m-f L Hazel Bishop Spector 5-min seg

Brown & Winsor Bates 1 8:30-9:15 3 min segs

Game of Day (concluded)

Camel Scoreboard R J Reynolds Var sun-f L Esty

Kraft News JWT m-f 4:30-35

Bruce & Oen N m-f L

News 4:55-5 N m-f L

Sgt. Preston Quaker Oats Detr m-f T W.B&T Multi-Message

Wagon Train N m-f L Amer's Business N 5:45-50 L

Gen Sports Time Gen. Tire & Rub N m-f 5:50-55 D'Arcy

Cecil Brown news Kraft: NL&B m-f 5:55-6

MBS

Cecil Brown news co-op m-f L

Carl Warren's Guest Time N m-f T

F Singiser news Kraft Fds m-f 10:30-35 NL&B

Johnny Olsen Show N m-f L

Kraft Fds 11-11:05 NL&B co-op

Storytime 11:05-11:30 multi-message

Strike it rich Colgate m-f (see mon) Esty

Phrase that pays Colgate m-f (see mon) Esty

Fibber McGee & Molly Miles Labs N m-f T Wade

Kraft Star News m-f see m L

Here's Hollywd N m-f see m L

Jean Shepherd Show N m-f L

No network service m-f

Mutual Music Box N m-f L

Pauline Frederick Reporting N m-f L

No network service m-f

Martin Block Show N m-f 2:30-4 L&T

Ban Grauer N 4-5:05 L

Wonderful City NY L

Hotel for Pets N L

Just Plain Bill Miles Labs m-f (see mon) Wade

Game of Day (cont'd) Jackson Brewing and co-op

Camel Scoreboard R J Reynolds Var sun-f L Esty

Kraft News JWT m-f 4:30-35

Bruce & Oen N m-f L

News 4:55-5 N m-f L

Woman in House Miles Labs m-f (see mon) Wade

Lorenze Jones Colgate m-f (see mon) Esty

Lone Ranger Gen Mills D-F-S Amer Bakeries Tucker Wayne

Daniel Boone 5:55-6

NBC

Mary Margaret McBride Q-Tip Sales Gumbinner 10-10:05 m,t

N. V. Peale Doeskin Prods 200N m-f L Grey 10:05-15

One Man's Fmly 21 m-f L

Second Chance N m-f L Partlep

Ken Banghart News 10:55-11

Strike it rich Colgate m-f (see mon) Esty

Phrase that pays Colgate m-f (see mon) Esty

Fibber McGee & Molly Miles Labs N m-f T Wade

No network service m-f

Paul Harvey news co-op C m-f L

Ted Malone co-op 153N m-f L

No network service m-f

Pauline Frederick Reporting N m-f L

No network service m-f

No network service m-f

Martin Block Show N m-f 2:30-4 L&T

Ban Grauer N 4-5:05 L

Wonderful City NY L

Hotel for Pets N L

Just Plain Bill Miles Labs m-f (see mon) Wade

Rt to happiness P&G; dreft, ildet m-f (see mon) O-F-S

Stella Dallas Sterling Drug m,w,f (see mon) O-F-S

Widder Brown Toni Co 174N tu,th L Burnett $2800

Pepper Young P&G m-f (see mon) B&B

Woman in House Miles Labs m-f (see mon) Wade

Lorenze Jones Colgate m-f (see mon) Esty

Lone Ranger Gen Mills D-F-S Amer Bakeries Tucker Wayne

Daniel Boone 5:55-6

WEDNESDAY

ABC

My true story Sterling Drug m,w,f 10-10:25 (see mon)

D-F-S

Whisp'g streets Carnation m-f 10:25-45 Erwin Wasey

Park A Tilford parlie tu m-w-f T

Pharmacy parlie N m-f L

Paging the New N m-f L

Albert L Warner Ch m-f L

Thy Neighbor's Voice Ch m-f L

Valentine N m-f L

Luncheon with Frank Farrell N m-f L 12:15-30

No network service m-f

Paul Harvey news co-op C m-f L

Ted Malone co-op 153N m-f L

No network service m-f

No network service m-f

2nd Mrs Burton Gen Fds: Y&R Armour HH&Me

Perry Mason P&O Ilde m-f (see mon) B&B

Nora Drake Toni Co m-f (see mon) Weiss & Daller

Brighter day Gen Fds, m,w,f P&G; cheer Y&R

House Party Lever; surf m,w,th (see mon) BBDO

Pillsbury Mills m-th 3 15-30 seg (see mon) L Burnett

Fred Robbins' Disk Derby 200N m-f L Hazel Bishop Spector 5-min seg

Martin Block (cont'd) m-f L&T

Manhattan Matinee m-f L

Treasury Bandstand H L&T

Musical Express N m-f T

Bobby Hammack & His What Four H m-f T

Gloria Parker N m-f L

Vincent Lopez N m-f L

CBS

Godfrey 10-11:30 Pet Milk; Gardner Purine BBDO 10 10:15 alt das Lewis Howe B&H see 1 Campana Sales W-F-H alt das Sisley Mfg; R&R 10 15 30 alt das Corn Prd; Miller Bristol-Myers DCSS m,w, th f 10:30-45 Bristol-Myers DCSS m-th 10:45-11

Godfrey (cont'd) Level pepsodent m,w, alt f McCann-Erickson Dorothy Mills m th 11:15-30 Pillsbury Mills m th 11:15-30 Lee Burnett

Make up yr Mnd Continental Bkg m-f (see mon) Bates

Howard Miller Show Wm Wrigley Jr 158C m-f L R&R

Wendy Warren Bishop, Spector P&O, Camolon Corn Prd Miller

Backstage Wife Gen Fds Y&R 34N m,w,f L

Helen Trent Gen Fds Y&R Am Home; AFM Toni; Burnett 198N-L m,w,alt f

Our gal Sunday Whitehall Phar Murray GF; Y&R, m,w

Reed of Ills P&O: Ivory soap m-f (see mon) Compton

Ma Perkins P&O: oxydol tu-f (see mon) D-F-S

Young Dr Malone Gen Fds: Y&R 18N m,w,f L

Guiding light P&O: duz, Ivy D m-f (see mon) Compton

2nd Mrs Burton Gen Fds: Y&R Armour HH&Me

Perry Mason P&O Ilde m-f (see mon) B&B

Nora Drake Toni Co m-f (see mon) Weiss & Daller

Brighter day Gen Fds, m,w,f P&O; cheer Y&R

House Party Lever; surf m,w,th (see mon) BBDO

Pillsbury Mills m-th 3 15-30 seg (see mon) L Burnett

Fred Robbins' Disk Derby 200N m-f L Hazel Bishop Spector 5-min seg

Godfrey (cont'd) Toni Co tu 11-11:15 NL&B co-op

Storytime 11:05-11:30 multi-message

Queen for a day P. Lorillard; old golds m-f (see mon) L&N sp 11:45-12

Kraft Star News m-f see m L

Here's Hollywd N m-f see m L

Jean Shepherd Show N m-f L

No network service m-f

C Foster news co-op Bost m-f L

Mutual Music Box N m-f L

No network service m-f

Warmup (5 min preceding Game of Day) Amer Schl Home Sidy Stats Pharmacal all days Dillon & Bronner

Game of the Day Jackson Brewing ½ game m-sat Var L Fitzgerald feat co-op

Game of Day (cont'd) Jackson Brewing and co-op

Camel Scoreboard R J Reynolds Var sun-f L Esty

Kraft News JWT m-f 4:30-35

Bruce & Oen N m-f L

News 4:55-5 N m-f L

Sgt Preston 5:5:30 Quaker Oats W.B&T m-f Multi-Message

Bobby Benson N 5:30-45 L

Amer's Business N 5:45-50 L

Gen Sports Time Gen Tire & Rub N m-f 5:50-55 D'Arcy

Cecil Brown news Kraft: NL&B m-f 5:55-6

MBS

Cecil Brown news co-op N m-f L

Faith in Our Time N T

F Singiser news Kraft Fds m-f 10:30-35 NL&B

Johnny Olsen Show N m-f L

Kraft Fds 11-11:05 NL&B co-op

Storytime 11:05-11:30 multi-message

Queen for a day P. Lorillard; old golds m-f (see mon) sp 11:45-12 L&N

Kraft Star News m-f see m L

Here's Hollywd N m-f see m L

Jean Shepherd Show 12:10-12:30 N L

No network service m-f

Mutual Music Box N m-f L

Pauline Frederick Reporting N m-f L

No network service m-f

Warmup (5 min preceding Game of Day) Amer Schl Home Sidy Stats Pharmacal all days Dillon & Bronner

Game of the Day Jackson Brewing ½ game m-sat Var L Fitzgerald feat co-op

Game of Day (cont'd) Jackson Brewing and co-op

Camel Scoreboard R J Reynolds Var sun-f L Esty

Kraft News JWT m-f 4:30-35

Bruce & Oen N m-f L

News 4:55-5 N m-f L

Woman in House Miles Labs m-f (see mon) Wade

Lorenze Jones Colgate m-f (see mon) Esty

Lone Ranger Gen Mills D-F-S Amer Bakeries Tucker Wayne

Daniel Boone 5:55-6

NBC

Mary Margaret McBride 10-10:05 L Star-Kist Rhoades & Davis

N. V. Peale Doeskin Prods 200N m-f L Grey 10:05-15

One Man's Fmly H m-f L

Second Chance N m-f L Partlep

Ken Banghart News 10:55-11

Strike it rich Colgate m-f (see mon) Esty

Phrase that pays Colgate m-f (see mon) Esty

Fibber McGee & Molly Miles Labs N m-f T Wade

No network service m-f

Paul Harvey news co-op C m-f L

Ted Malone co-op 153N m-f L

No network service m-f

Pauline Frederick Reporting N m-f L

No network service m-f

No network service m-f

Martin Block Show N m-f L

Ban Grauer Rhodes Pharm N m,w,f 3-3:05 L Pringle-Gotthalf

Wonderful City NY L

Hotel for Pets N L

Just Plain Bill Miles Labs m-f (see mon) Wade

Rt to happiness P&G dreft, ildet m-f (see mon) O F S

Stella Dallas Sterling Drug m-f (see mon) O F S

Widder Brown Sterling Drug m,w,f O F S

Pepper Young P&G ramay, duzf m-f (see mon) B&B

Woman in House Miles Labs m-f (see mon) Wade

Lorenze Jones Colgate m-f (see mon) Esty

Lone Ranger Gen Mills D F S Amer Bakeries Tucker Wayne

Daniel Boone 5:55-6

PROGRAMS — Daytime 5 September 1955

THURSDAY

ABC	CBS	MBS	NBC
...ue story ...n Bros 10-10:25 ...ub	Godfrey' 10-11:30 Mut of Omaha: B&J Pet Milk: Gardnr 10-10:15 alt das Campana Sales W-F-H 10:15-30 Steley Mfg: R&R 10:15-30 alt das Gen Motors: Frigidaire tu.th FC&B Kellogg Co tu.th 10:45-11 Lee Burnett	Cecil Brown news co-op N m-f L Carl Warren's Guest Time N m-f T F. Singiser news Kraft Fds m-f 10:30-35 NL&B Johnny Olsen 10:35-11 N m-f L	Mary Margaret McBride N 10-10:05 L Gen fds Y&R N. V. Peale Doeskin Prods 200N m-f L Grey 10:05-15 One Man's Fmly H m-f L Second Chance N m-f L Particp Ken Banghart News 10:55-11
...9 streets ...nation ...m-f L ...Wasey ...25-45 ...nedary ...rtic ...th T	Godfrey (cont'd) Dow Chemical McM,J&A th Pillsbury Mills m-th 11:15-30 Lee Burnett Make up yr Mind Continental Bkg m-f (see mon) Bates Howard Miller Show Wm Wrigley Jr C m-f L R&R	Mutual Morning** H Engle news Kraft Fds m-f 11-11:05 NL&B Storytime 11:05-11:30 **multi-message Queen for a day Lettuce Inc tu.th (see tu) John Cohan P. Lorillard old golds m-f (see mon) L&N	Strike it rich Colgate m-f (see mon) Esty Phrase that pays Colgate m-f (see mon) Esty Fibber McGee & Molly Miles Labs N m-f T Wade
...ntine ...-f L ...on with ...Farrell ...-f L ...5-30 ...etwork ...rice	Wendy Warren Bishop, Spector P&G, Compton Corn Prd: Miller GF, tu, th Y&R Backstage Wife N m-f L Helen Trent Am Home Prods m-f (see mon) Murray Our gal Sunday P&G, tu,th: B&B Whitehall, m-f Murray	Kraft Star News 12-1:205 W m-f L Storytime Here's Hllywd m-f 12:05-12:10 co-op Jean Shepherd Show m-f 12:10-12:30 No network service m-f	No network service m-f
...rvey news ...op ...-f L ...Malone ...op m-f L ...etwork ...rice ...-f	Road of life P&G. Ivory soap m-f (see mon) Compton Ma Perkins P&G: oxydol m-f (see mon) D-F-S Young Dr Malone Sleep-Eze 23N tu,th L Scott Guiding light P&G: duz, Ivy fl m-f (see mon) Compton	C Foster news co-op Bost m-f L Mutual Music Box N m-f L 1:45-1:55 A Letter to Lee Graham N T 1:55-concl. Camel Baseball Scoreboard RJReynolds Esty	No network service m-f Pauline Frederick Reporting N m-f L No network service m-f
...etwork ...rice ...-f ...Block ...ew ...:30-4 L&T	2nd Mrs Burton Armour m-f (see mon) HH&Ms Perry Mason Gen Fds: Y&R P&G: tide B&B Nora Drake Toni Co m-f (see mon) Weiss & Geller Brighter day P&G: cheer m-f (see mon) Y&R	Warmup (5 min preceding Game of Day) Amer Schl Home Stdy State Pharmacal alt days Olian & Bronner Game of the Day Jackson Brewing ½ game m-sat Var L Fitzgerald rest co-op	No network service m-f
...Block ...d) L&T	House party Kellogg Co: 195 H 3-3:15 T L Burnett tu,th Pillsbury Mills m-th 3:15-30 seg (see mon) L Burnett Fred Robbins' Disk Derby 206N m-f L Hazel Bishop Spector 5-min seg	Game of Day (cont'd) Jackson Brewing and co-op	Ben Grauer N 3-3:05 L Wonderful City NY L Hotel for Pets N L Just Plain Bill Miles Labs m-f (see mon) Wade
...attan ...nee ...-f L ...eury ...stand L&T	No network service m-f News 4:55-5 N m-f L	Game of Day (concluded) Camel Scoreboard R J Reynolds Var sun-f L Esty Krafl News JWT m-f 4:30-35 Bruce & Dan N m-f L	Rt to happiness P&G: dreft, tide m-f (see mon) D-F-S Stella Dallas Sterling Drug m,w,f (see mon) D-F-S Widder Brown Toni Co. tu. th Burnett Pepper Young P&G: camay, duz m-f (see mon) B&B
...Expres ...-f T ...Hammack ...hat Four ...-f T ...Parker ...-f L ...Lopez ...-f L	No network service m-f	Sgt. Preston Quaker Oats W,B&T Detr m-f T Mulli-Messago Wagon Train N m-f L Amer's Business N 5:45-50 L Gen Sports Time Gen Tire & Rub N m-f 5:50-55 L D'Arcy Cecil Brown news Kraft NL&B m-f 5:55-6	Woman in House Miles Labs m-f (see mon) Wade Lorenzo Jones Colgate m-f (see mon) Esty Lone Ranger Gen Mills D-F-S Amer Bakeries Tucker Wayne Daniel Boone 5:55-6

FRIDAY

ABC	CBS	MBS	NBC
My true story Sterling Drug m,w,f 10-10:25 (see mon) D-F-S Whisprg streets Carnation Co m-f 10:25-45 Erwin Wasey When a Girl Marries Park & Tilford partic H m-f T	Godfrey' 10-11:30 Pet Milk: Gardnr 10-10:15 alt f Lewis Howe see t R&R Bns-Myrs: DCSS Glamorene: H&G 10:15-30 alt f Corn Prd: Miller Bauer&Black: LB Staley Mfg: R&R 10:30-45 alt f Brstl-Myrs: DCSS 10:45-11 m,w,alt f Campana: W-F-H 10:45-11 alt f	Cecil Brown news co-op N m-f L Carl Warren's Guest Time N m-f T F Singiser news Kraft Fds m-f 10:30-35 NL&B Johnny Olsen Show N m-f L	Mary Margaret McBride N 10-10.05 L Gen Fds Y&R N. V. Peale Doeskin Prods 200N m-f L Grey 10:05-15 One Man's Fmly H m-f L Second Chance N m-f L Particp Ken Banghart News 10:55-11
Compenion Pharmaco partic N m-f L Paging the New N m-f L Albert L Warner Ch m-f L Thy Neighbor's Voice Ch m-f L	Godfrey (cont'd) Lever Mcb. Kellogg Co Burnett alt f Gen Mtrs: FC&B Toni 4th f W&G Dow: McM,J&A Make up yr Mind Continental Bkg m-f (see mon) Bates Howard Miller Show Wm Wrigley Jr 158C m-f L R&R	Mutual Morning** H Eagls news Kraft Fds m-f 11:25-30 NL&B Storytime m-f 11-11:05 **multi-message Queen for a day Sleep-Eze Scott 11:30-45 P Lorillard m-f (see mon) sp 11:45-12 L&N	Strike it rich Colgate m-f (see mon) Esty Phrase that pays Colgate m-f (see mon) Esty Fibber McGee & Molly Miles Labs N m-f T Wade
Valentine N m-f L Luncheon with Frank Farrell N m-f L 12:15-30 No network service	Wendy Warren Bishop, Spector Corn Prd: Miller Gen Fds, Y&R Backstage Wife Gen Fds: Y&R 48N m,w,f L Helen Trent Am Home, JFM Toni, Burnett 189N-L m,w,alt f Our gal Sunday Whitehall Pher m-f Murray	Kraft Star News see m L Here's Hllywd m-f 12:05-12:10 No network service m-f	No network service m-f
Paul Harvey news co-op m-f (see mon) Ted Malone co-op 153N m-f L No network service m-f	Read of life P&G: Ivory soap m-f (see mon) Compton Ma Perkins P&G: oxydol m-f (see mon) D-F-S Young Dr Malone Gen Fds: Y&R 48N m,w,f L Guiding light P&G: duz, Ivy fl m-f (see mon) Compton	C Foster news co-op Bost m-f L Mutual Music Box N m-f L A Letter to Lee Graham N m-f T	No network service m-f Pauline Frederick Reporting N m-f L No network service m-f
No network service m-f Martin Block Show m-f 2:30-4 N L&T	2nd Mrs. Burton Gen Fds: Y&R Armour HH&Me Perry Mason P&G: tide m-f (see mon) B&B Nora Drake Toni Co m-f (see mon) Weiss & Geller Brighter day Gen Fds, m,w,f P&G: cheer Y&R	Warmup (5 min preceding Game of Day) Amer Schl Home Stdy State Pharmacal alt days Olian & Bronner Game of the Day Jackson Brewing ½ game m-sat Var L Fitzgerald rest co-op	No network service m-f
Martin Block (cont'd) N m-f L&T	House party Lever: surf m,w,f (see mon) BBDO Hawaiian Pineapple 180H dole T Ayer f onl Fred Robbins' Disk Derby 206N m-f L Hazel Bishop Spector 5-min seg	Game of Day (cont'd) Jackson Brewing and co-op	Ben Grauer Rhodes Pharm N m,w,f 3-3:05 L Priagle-Gotthelf Wonderful City NY L Hotel for Pets N L Just Plain Bill Miles Labs m-f (see mon) Wade
Manhattan Matinee N m-f L Treasury Bandstand H L&T	No network service m-f News 4:55-5 N m-f L	Game of Day (concluded) Camel Scoreboard R J Reynolds Var sun-f L Esty Kraft News JWT m-f 4:30-35 Bruce & Dan N m-f L	Rt to happiness P&G: dreft, tide m-f (see mon) D-F-S Stella Dallas Sterling Drug m,w,f (see mon) D-F-S Widder Brown Sterling Drug m,w,f D-F-S Pepper Young P&G: camay, duz m-f (see mon) B&B
Musical Express N m-f T Bobby Hammack & His What Four H m-f T Gloria Parker N m-f L Vincent Lopez N m-f L	No network service m-f	Sgt Preston Quaker Oats W,B&T m-f Mulli-Message Wagon Train N m-f L Amer's Business N 5:45-50 L Gen Sports Time Gen Tire & Rub N m-f 5:50-55 L D'Arcy Cecil Brown news Kraft: NL&B m-f 5:55-6	Woman in House Miles Labs m-f (see mon) Wade Lorenzo Jones Colgate m-f (see mon) Esty Lone Ranger Gen Mills D-F-S Amer Bakeries Tucker Wayne Daniel Boone 5:55-6

SATURDAY

ABC	CBS	MBS	NBC
No school today Table Prods Co Beverly pnut btr 84Cinc L Heeter, Dieterich & Brown Breakfast Club Review Bell Bros Ch T Applegate	Allan Jackson Chevrolet Dlrs 195N 10-10:05 L C-E $550 Galeo Disks General Fds Y&R 10:05-10 Famous Artists Course FC&B 10:15-55 seg N L ¼ hr $1375 Allan Jackson Chevrolet Dlrs 195 N 10:55-11 L C-E $550	No network service Amer. Trav Bur N L Conference Coll N L	Moni Var am Sa 12 midn See S
Half Pint Panel N T It's Time N 11:30-11:35 L All-league clubhouse N T	Robt Q Lewis Millor Prod 190N 11-11:15 L Winius-Brandon Milner Prods Best 11:55-12 189N L ¼ hr $2000	The Lucky Piere Show N L Phonorama Time Philco Corp 11:30-55 565N L Hutchins Young Living with Claudia Heleh	Monit Var
How to Fix It 12:05-10 N L 101 Ranch Boys Lancaster, Pa L It's Time N 12:30-12:35 L Amerisen farmer C.Wash L	Allan Jackson Chevrolet Dlrs 195N 12-12:05 L C-E $550 Romance N L Gunsmoke Liggett & Myers 205H T C&W	I Ask You N T Tex Fletcher's Wagon Train N 12:30-1 L	National ... Items ... Allis-Chal ... farm equip ... 196C, Wash ... seg of M ... Gittles ... Monito Var
Navy hour Wash L Shake the Maracas N T	City Hospital N T $2500 Allan Jackson Chevrolet 1:25-30 198N L C-E $550 Stan Daugherty Presents N T	Fifth Army Band N T Ruby Mercer Show H 1:30-2:30 L	Monito Var
Festival (with Milton Cross) 2-4 N L&T It's Time N 2:30-2:35 L	Football Roundup st 9/17 News Football Scoreboard	Ruby Mercer Show (cont'd) Mutual Reports the News 2:25-30 Warmup Amer Schl Home Stdy State Pharmacal alt days Olian & Bronner Game of the Day 2:30-5	Monitor Var
Festival (cont'd) 2-4	News Football Scoreboard	Jackson Brewing ½ game m-sat Fitzgerald rest co-op Game of the Day (cont'd) Jackson Brewing and co-op	Monitor Var
Band Concert Promenade N T It's Time N 4:30-4:35 L The World Tourist N T	News Football Scoreboard	Game of the Day (cont'd) Jackson Brewing	Monitor Var
Dinner at the Green Room (Henry Jerome) N L	News Football Scoreboard	Teen-Agers USA N 5-5:55 L John Flynn News 6-6:15 co-op	Monitor Var Your Nutr Theatre

SUNDAYS - MONDAYS and ALL DAYS

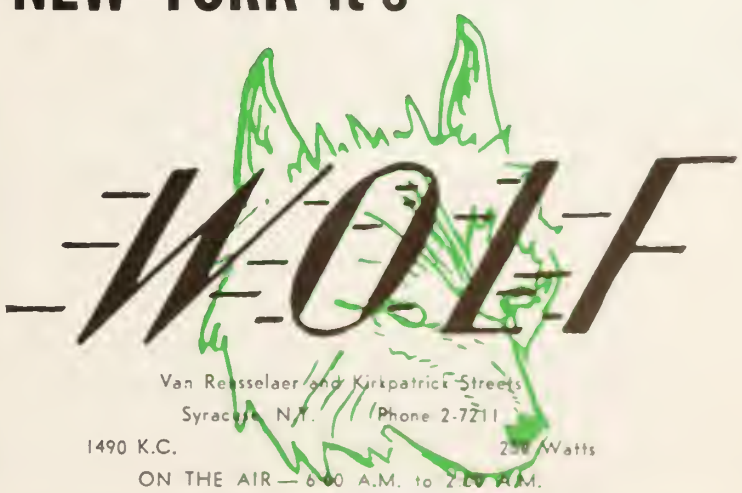
WOLF

has a lion's share of audience

Monday thru Saturday	WOLF share of audience	
Sundays (daytime)	32.6%	1st Place
Mornings 8 A.M.-12 noon	16.9%	2nd Place
Afternoons 12 noon-6 P.M.	33.3%	1st Place
Evenings 6 P.M.-10:30 P.M.	29.7%	1st Place

RATING for RATING · RATE for RATE in CENTRAL NEW YORK it's

FREE... Get the whole story (Spring 1955) covering home-auto-store listening, 4 and 8 year trends, TV operating hours. Included is the basic market facts on population, labor force, industrial work hours, automobiles, telephones, and monthly sales comparisons. Ask for your copy of the The Syracuse Inside Story.



NATIONAL SALES REPRESENTATIVES - THE WALKER COMPANY

back in '52 we said...



...now more than ever

With the recent delivery of a new Du Mont 50 KW television transmitter, KDUB-TV, Lubbock, Texas, extends its range to reach an even greater audience.

The excellent performance record of the original KDUB-TV Du Mont 5 KW transmitter is reflected in the purchase of the new 50 KW model. KDUB-TV now joins the ever-increasing list of television stations that have started and grown with Du Mont television broadcasting equipment.

DU MONT® Television Transmitter Department, Allen B. Du Mont Laboratories, Inc., Clifton, N. J.



WEST TEXAS ORIGINAL MIRACLE MEDIUM NOW

316,000 watts

WEST TEXAS' MOST POWERFUL!

Man, KDUB-TV has power running out its ears as West Texas' most powerful station! The Lubbock, Texas Market is dominated with the best programming (CBS & DuMont Nets). The best reception and the most complete coverage.

When you want Texas you need KDUB-TV for more (high income) viewers per dollar than with any other Texas television.

CBS

DUMONT TELEVISION NETWORK

NATIONAL REPRESENTATIVES: AVERY-KNODEL, INC.

KDUB-TV

W. D. "Dub" Rogers, President & Gen. Mgr.
George Collie, National Sales Manager

LUBBOCK, TEXAS

POWER TALLEST TOWER FIRST STATION IN WEST TEXAS ESTABLISHED 1952

(Continued from page 51)

CBS TV sponsored shows (continued)

PROGRAM	WEEKLY COST UNLESS NOTED	TYPE	LENGTH	SPONSOR	AGENCY
GE Theatre	$50,000	Drama	30 min. 1 wk	G.E.	BBDO
Godfrey & His Friends	$35,000 per ½ hr	Variety	1 hr. 1 wk	Toni; Gen. Motors; Pillsbury Mills	Weiss & Geller; Fl Burnett
Arthur Godfrey Time	$3,995 per ¼ hr simul	Morning variety	1 hr. 4 wk	Bauer & Black; Bristol-Myers; Lever; Pillsbury; Gen. Motors; Kellogg; Toni; Corn Prods; Dow Chem	Burnett; Y&R; FC&B Geller; Miller; MacM & Adams
Guiding Light	$9,500 5 ¼ hrs	Serial drama	15 min. 5 wk	P&G	Compton
Gunsmoke	$35,000	Western adventure	30 min. 3 wks in 4	Liggett & Myers	Cun'gham & Walsh
Alfred Hitchcock Presents	$45,000	Drama	30 min. 1 wk	Bristol-Myers	Y&R
I Love Lucy	$50,000	Situation comedy	30 min. 1 wk	P&G; Gen. Foods	B-B-T; Y&R
It's Always Jan	$32,500	Situation comedy	30 min. 3 wks in 4	P&G	Compton
I've Got a Secret	$25,000	Panel-quiz	30 min. 1 wk	R. J. Reynolds	Esty
Joe and Mabel	$36,000	Situation comedy	30 min. 1 wk	Pharmaceutical Inc.; Garter	Kletter; SSCB
Lassie	$30,000	Drama	30 min. 1 wk	Campbell Soup	BBDO
Robert Q. Lewis	$3,150 per ¼ hr	Variety	30 min. 5 wk	Miles Labs; Helene Curtis; Corn Prod; Gen. Mills; S.C. Johnson Brown & Williamson; Lanolin Plus	Wade; Ludgin; Miller NL&B; Bates; Dugg
Art Linkletter's House Party	$4,000 per ¼ hr	Aud. partic.	30 min. 5 wk	Lever; Pillsbury; Kellogg; Oole	BBDO; Burnett; Ayer
Lone Ranger	$18,000	Western adventure	30 min. 1 wk	General Mills	D-F-S
Love of Life	$8,500 5 ¼ hrs	Serial drama	15 min. 5 wk	Amer. Home Prod.	Biow-Biern-Toigo
Mama	$26,000	Orama	30 min. 1 wk	Gen. Foods	B&B
Garry Moore	$3,140 per ¼ hr	Morning variety	30 min. 4 wk 90 min. 1 wk	Bristol-Myers; Prudential; Miles Labs; Kellogg; Simoniz; Scott Paper; Chun King; Toni; SOS; Converted Rice; Yardley; Staley Mfg.; Masland	OCSS; C&H; R&R; Burnett; Tatham-Lair McCann-Erickson; A derson & Cairns
My Favorite Husband	$32,500	Situation comedy	30 min. 1 wk	Gen. Motors (Frigidaire)	Kudner
Name That Tune	$15,000	Musical quiz	30 min. 1 wk	Whitehall Div., Amer. Home Prod.	SSCB: B-B-T
Navy Log	$35,000	Documentary drama	30 min. 1 wk	Sheaffer Pen; Maytag	Seeds: McCann-Erick
Omnibus	$17,500 per ¼ sponsorship	Variety-drama	90 min. 1 wk	Aluminium Ltd. of Canada; Scott Paper	JWT
On Your Account	$3,000 per ½ hr	Aud. partic.	30 min. 5 wk	P&G	B&B
Opening Night	$25,000	Various	30 min. 1 wk	P. Lorillard	Y&R
Our Miss Brooks	$30,000	Situation comedy	30 min. 1 wk	Gen. Foods	Y&R
Person to Person	$33,000	Interview	30 min. 1 wk	Amoco; Hamm Brewing; Elgin Watch	Katz; Campbell-Mithun
Private Secretary	$32,500	Situation-comedy	30 min. alt wks	Amer. Tobacco	BBDO
Robin Hood	$34,500	Adventure	30 min. 1 wk	Johnson & Johnson; Wildroot	Y&R; BBDO
Damon Runyon Theatre	$35,000	Story dramatizations	30 min. 3 wks in 4	Anheuser-Busch	O'Arcy
Schlitz Playhouse of Stars	$32,500	Drama	30 min. 1 wk	Schlitz Brewing	Lennen & Newell
Search for Tomorrow	$10,000 5 ¼ hrs	Serial drama	15 min. 5 wk	P&G	Biow-Beirn-Toigo
The Secret Storm	$8,500 5 ¼ hrs	Serial drama	15 min. 5 wk	Amer. Home Prods	Biow-Beirn-Toigo
Sgt. Preston of the Yukon	$32,000	Adventure	30 min. 1 wk	Quaker Oats	Wherry, Baker & Tilde
Shower of Stars	$110,000	Variety	1 hr. 1 wk in 4	Chrysler	McCann-Erickson
Red Skelton	$41,000	Comedy	30 min. 1 wk	Pet Milk; S. C. Johnson	Gardner; NL&B

(Continued on page 100)



STORER NATIONAL SALES HEADQUARTERS

TOM HARKER, V.P., National Sales Director, 118 E. 57th St., New York, ELdorado 5-7690
BOB WOOD, National Sales Manager, 118 E. 57th Street, New York, ELdorado 5-7690
LEW JOHNSON, Midwest TV Sales Manager, 230 N. Michigan Ave., Chicago, FRanklin 2-6498
GAYLE V. GRUBB, V.P., West Coast Sales Manager, 111 Sutter St., San Francisco, SUtter 1-3631

Represented Nationally by NBC Spot Sales

(Continued from page 98)

CBS TV sponsored shows (continued)

PROGRAM	WEEKLY COST UNLESS NOTED	TYPE	LENGTH	SPONSOR	AGENCY
Strike It Rich	$3,000 per ½ hr	Aud. partic.	30 min. 5/wk	Colgate-Palmolive	Esty
Studio One	$38,000	Drama	1 hr. 1/wk	Westinghouse	McCann-Erickson
Ed Sullivan Show	$60,000	Variety	1 hr. 1/wk	Lincoln-Mercury	K&E
Talent Scouts	$28,000 simul	Talent variety	30 min. 1/wk	Liptons; CBS-Columbia	Y&R; Bates
Tales of the Texas Rangers	$12,500	Western adventure	30 min. 1/wk	General Mills	Tatham-Laird
The Big Top	$13,500	Children's	1 hr. 1/wk	Nat'l Dairy Prods	Ayer
The Honeymooners	$40,000	Situation comedy	30 min. 1/wk	Buick	Kudner
The Lineup	$32,500	Crime detection	30 min. 1/wk	Brown & Wmson; P&G	Bates; Y&R
The Millionaire	$28,000	Drama	30 min. 1/wk	Colgate	Bates
The $64,000 Question	$25,000	Quiz	30 min. 1/wk	Revlon	Norman, Craig & Kumr
20th Century Fox Hour	$125,000	Drama	1 hr. alt. wks	G.E.	BBDD
Two for the Money	$27,500	Audience partic.	30 min. 1/wk	P. Lorillard; Sheaffer Pen	Lennen & Newell; Seed
U.S. Steel Hour	$45,000	Drama	1 hr. alt. wks	U.S. Steel	BBDD
Valiant Lady	$12,000 5 ¼ hrs	Serial drama	15 min. 5/wk	General Mills Wesson Oil; Toni	D-F-S; Fitzgerald; W&(
Welcome Travelers	$3,000 per ½ hr	Aud. partic.	30 min. 5/wk	P&G	D-F-S
What's My Line?	$28,000	Panel	30 min. 1/wk	Remington-Rand; Jules Montenier	Y&R; Ludgin
Wild Bill Hickok	$22,000	Western adventure	30 min. 1/wk	Kellogg Co.	Burnett
Winky Dink and You	$4,650	Children's	30 min. 1/wk	Ideal Toy	Grey
You Are There	$23,000	Documentary	30 min. 1/wk	Electric Cos. Adv. Prog; Prudential	Ayer; Calkins & Holden
You'll Never Get Rich Phil Silvers	$38,000	Situation comedy	30 min. 1/wk	R. J. Reynolds; Amana Refrig.	Esty; Maury, Lee & Marx

NBC TV sponsored shows

PROGRAM	WEEKLY COST UNLESS NOTED	TYPE	LENGTH	SPONSOR	AGENCY
Armstrong Circle Theatre	$50,000	Drama	1 hr. alt wks	Armstrong Cork	BBDO
Red Barber's Corner	$5,300	Sports talk	Approx. 15 min. 1/wk	State Farm Ins.	NL&B
Milton Berle	$146,700	Comedy-variety	1 hr 1 wk in 3	Sunbeam; RCA; Whirlpool	Perrin-Paus; K&E
Big Story	$32,500	Drama	30 min. 1/wk	Amer. Tobacco; Simoniz	SSCB
Big Town	$32,500	Drama	30 min. 1/wk	Lever Bros; A.C. Spark Plug	SSCB; McCann-Erickson, Dgilvy, Benson & M D. P. Brother
Caesar's Hour	$112,900	Comedy-variety	1 hr. 3 wks in 4	Amer. Chicle; Remington-Rand; Speidel	D-F-S; Y&R; SSCB
Camel News Caravan	$5,000 per ¼ hr	News	15 min. 5/wk	R. J. Reynolds	Esty
Campbell Playhouse	$35,000	Drama	30 min. 1/wk	Campbell Soup	BBDD
Capt. Gallant of Foreign Legion	$25,000	Adventure	30 min. 1/wk	Heinz Foods	Maxon
Capt. Hartz & His Pets	$12,000	Bird show	15 min. 1/wk	Hartz Mtn. Prods.	Hartman
Cavalcade of Sports	$40,000	Sports	Approx. 45 min. 1/wk	Gillette	Maxon
Colgate Variety Hour	$80,000	Variety	1 hr 3 wks in 4	Colgate-Palmolive	Esty
Perry Como	$108,000	Musical variety	1 hr. 1/wk	Dormeyer; Int'l Cellucotton; Gold Seal Wax; Noxzema	J. W. Shaw; FC&B; Co Mithun; SSCB
Ding Dong School	$1,600 per ¼ hr	Toddler's show	30 min. 5 wk	P&G; Manhattan Soap; Colgate; Wander; Gerber; Gen Mills	Biow-Beirn-Toigo; SB&V Bates; Tatham-Laird;

(Listing continues on page 104)

CHANNEL 8

WISH-TV

INDIANAPOLIS

1,000 FOOT TOWER

316,000 WATTS

CBS TELEVISION

SEE THE
BOLLING COMPANY
FOR
AVAILABILITIES

the most popular programs
in the Indianapolis area
are now on WISH-TV




When "The FALCO
ADVENTUR

...s town, ratings soar!

First-run sponsorship

may still be available in your market

NBC Film Division's "Adventures of the Falcon" makes a habit of raising station ratings substantially in its time period. Out of nineteen major ARB-measured markets where before-and-after information is available, "The Falcon" boosted ratings in *fourteen!* In Memphis, for instance, a 14.4 rating *before* "The Falcon" soared to 25.6 *with* "The Falcon." That's the kind of spectacular rating-increase scored by the series virtually everywhere it runs!

Advertisers of every description have strengthened their competitive position by sponsoring "The Falcon." Brewers, grocers, appliance dealers, furniture retailers, banks and loan companies, department stores – they've all discovered its built-in selling power.

"The Falcon" *sells* because it *pulls audience* . . . immediately! Exciting episodes of adventure all around the world, the exotic flavor of authentic locales, a great new star – Charles McGraw – whose movie fame is expanding rapidly . . . these are the strong audience-values you get with sponsorship of "The Falcon." You also get an exclusive package of advertising, promotion. exploitation and merchandising, unmatched in the industry!

First-run syndication sponsorship, at a down-to-earth cost per thousand, may still be available in your market. Write, wire or phone NOW!

NBC FILM DIVISION

serving all sponsors

serving all stations

30 Rockefeller Plaza, New York 20, N. Y. Merchandise Mart, Chicago, Ill.
Sunset & Vine, Hollywood, Calif. In Canada: RCA Victor, 225 Mutual St., Toronto; 1551 Bishop St., Montreal.

. . . OVER THE WORLD!







(*Continued from page* 100)

NBC TV sponsored shows (*continued*)

PROGRAM	WEEKLY COST UNLESS NOTED	TYPE	LENGTH	SPONSOR	AGENC'
Dragnet	**$36,800**	Detective drama	30 min. 1/wk	Liggett & Myers	Cun'gham & Walsh
Father Knows Best	**$38,000**	Situation comedy	30 min. 1/wk	Scott Paper	JWT
Feather Your Nest	**$2,700** per ¼ hr	Quiz	30 min. 5/wk	Colgate-Palmolive (15 min alt days); R. J. Reynolds (1 day)	Esty
Fireside Theatre	**$35,000**	Drama	30 min. 1/wk	P&G	Compton
First Love	**$2,700** per ¼ hr	Serial drama	15 min. 5/wk	Jergens	Orr
Coke Time (Eddie Fisher)	**$28,000** for 2	Musical	15 min. 2/wk	Coca-Cola	D'Arcy
Football Scoreboard	**$5,500**	Sportscast	15 min. 1/wk	Dow Chemical	MacManus, John &
Ford Theatre	**$40,000**	Drama	30 min. 1/wk	Ford Motor	JWT
Tennessee Ernie Ford Show	**$2,700** per ¼ hr	Musical variety	30 min. 5/wk	P&G (15 min. 5/wk)	B&B
Frontier	**$39,800**	Historical drama	30 min. 1/wk	Reynolds Metals	Seeds
Fury	No estimate	Adventure	30 min. 1/wk	Gen. Foods	B&B
George Gobel	**$42,400**	Comedy variety	30 min. 3 wks of 4	Armour; Pet Milk	FC&B; Gardner
Hallmark Hall of Fame Maurice Evans Presents	**$165,000**	Drama	90 min. 1/mo.	Hall Bros.	FC&B
Pinky Lee Show	**$2,800** per partic	Children's	30 min. 1/wk	Sweets Co.	Moselle & Elsen
Home	**$7,000*** per 1 min. part.	Women's Service	1 hr 5/wk	Many	Many
Howdy Doody	**$2,800** per ¼ hr	Children's	30 min. 5/wk	Standard Brands; Kellogg; Colgate-Palmolive; Cont'l Bkg; Luden's; Int'l Shoe; Welch Grp Juice	Bates; Burnett; Matl HH&McD; DCS
It Pays to be Married	**$2,400**	Quiz	30 min. 5/wk	P&G (15 min. 5/wk)	B&B
It's a Great Life	**$39,500**	Situation comedy	30 min. 1/wk	Chrysler-Plymouth Dealers	McCann-Erickson
Kraft Tv Theatre	**$28,000**	Drama	1 hr. 1/wk	Kraft Foods	JWT
Pinky Lee Show	**$2,800** per ¼ hr	Children's	30 min. 5/wk	Gen. Fds; Int'l Shoe	Y&R; H,H&McD;
Color Spread Spectaculars	**$265,000***	Musical comedy	90 min. 1 wk in 4 (except first show: 2 hrs)	Sunbeam; Maybelline; Lewis Howe; Goodyear; US Rubber; Buick; Std. Brands; U.S. Savings & Loan	Perrin-Paus; Gordon D-F-S; Y&R; Fle Richards; Kudner;
Max Liebman Presents	**$231,800**	Comedy variety	90 min. 1 wk in 4	Oldsmobile	Brother
Life of Riley	**$30,500**	Situation comedy	30 min. 1/wk	Gulf Oil	Y&R
Lux Video Theatre	**$50,000**	Drama	1 hr. 1/wk	Lever Bros.	JWT
Tony Martin	**$15,000**	Musical	15 min. 1/wk	Assoc. Prods; Webster-Chicago	Grey; J. W. Shaw
Medic	**$38,200**	Drama	30 min. 3 wks in 4	Dow Chemical	MacManus, John & A
Meet the Press	**$6,100**	Panel discussion	30 min. 1/wk	Pan-Amer. World Airways; Johns-Manville	JWT
Modern Romances	**$2,000** per ¼ hr	Daytime drama	15 min. 5/wk	Colgate-Palmolive	Bryan Houston
Robert Montgomery Presents	**$47,100**	Drama	1 hr. 1/wk	S. C. Johnson; Schick	NL&B; K&E
NCAA Football	**$58,800**	Football	Approx. 2½ hrs. 1/wk	Schick; Avco; Gen. Cigar; Gulf	K&E; Ludgin; Y&R
Louella Parsons		Interview	30 min. 1/wk	Toni; Brown & Wmson	Weiss & Geller; Bate
People Are Funny	**$24,700**	Interviews	30 min. 3 wks in 4	Toni; Paper-Mate	Burnett; FC&B
Pontiac Hour	**$67,800**	Drama	1 hr. alt wks	Pontiac	MacManus, John &
Producer's Showcase	**$260,000** (2 spon @ $130,000 ea)	Drama, comedy	90 min. 1 wk in 4	Ford; RCA	K&E
Martha Raye	**$146,700**	Comedy-variety	1 hr 1 wk in 3	Sunbeam; RCA; Whirlpool	Perrin-Paus; K&E
Roy Rogers	**$23,500**	Western	30 min. 1/wk	General Foods	Benton & Bowles
Screen Directors Playhouse	**$40,000**	Drama	30 min. 1/wk	Eastman-Kodak	JWT
Dinah Shore Show	**$30,000** for 2	Musical	15 min. 2/wk	Chevrolet Dealers	Campbell-Ewald
Texaco Star Theatre	**$55,000**	Comedy-variety	30 min. 3 wks in 4	Texas Co.	Kudner

*Includes time and talent costs.

(*Listing continues on page* 106)

Marketing Gold Mine!

By John Pepper and Bert Ferguson



There's not a sales manager alive who wouldn't be glad to give his eyeteeth for a brand new market. Well, we've got one. Not simply brand new. But brand new and heavily populated. Brand new and free spending. Brand new and sold 100 percent *on one medium!*

Try and find a market like it—we'll bet you can't! This single market is bigger than New York City. Bigger than Los Angeles. Bigger than St. Louis—Cleveland—Philadelphia.

And it's been right under the nose of everybody in Memphis for a long time. But until our radio station WDIA became the first to program exclusively for *Negro listeners* here, this great new market remained undiscovered.

10% of USA: For WDIA commands the Negro market in this area. And right here are close to *10 percent* of all the Negroes in the entire United States! We call it the "Golden Market." It numbers 1,230,724 Negroes.

Spend 80%: These folks make money. What is even more important to sales managers, they *spend most of it.*

It is a fact that these folks spend, on the average, 80 percent of the money they earn. They spend it on consumer goods and services.

And here's something else. As has been recently pointed out in SPONSOR, these folks are not to be classified as "buyers from a low income group."

Quality Buyers: They buy, if anything, the better quality items for sale. They buy plenty of matches and baking soda and soft drinks. But they're also eager customers for *big* items. Big cars. Nice houses. Fancy suites of furniture.

What we're getting at is this. These folks buy for the same reasons that other folks buy. But they have *additional* reasons, peculiar to their own group.

The Memphis market is 40 percent Negro—an important fact to think about in its own right. But add to it these facts.

That Negroes buy 64.8 percent of all flour sold in Memphis.

Negroes buy 56.6 percent of all laundry bleaches sold in Memphis.

Negroes buy 50.3 percent of all mayonnaise sold in Memphis.

Negroes buy 60 percent of all chest rubs sold in Memphis.

Negroes buy 60 percent of all deodorants sold in Memphis.

That is not "low income" buying. That is what we might call "special group" buying. For special reasons.

And one of those reasons is that Negroes in the South use their homes for a great part of their social life. They spend money on *things* for their homes.

They have larger than average families. They spend money on *things* for their children.

The point is that they are willing—far more willing than the average man—to spend their money. They have been spending it, and are continuing to spend it.

In our WDIA area, their wages will amount to $278,152,551.00 this year. That's *over a quarter billion dollars.*

And remember that 80 percent of it is going to be spent on *things* for home and family—consumer goods.

Their Own Station: Now here is where we can tell you how you can reach this market—positively.

You can reach it with WDIA.

For WDIA was the *first* station to talk to these folks in accents they know and understand, in the Southern city that ranks *first* in Negro population.

WDIA uses Negro music. Turn the dial idly—you can't mistake it.

WDIA uses Negro voices. Willa Monroe, star of "The Tan Town Homemaker Show," was the first Negro woman broadcaster in America. Ford Nelson, star of "Glory Train," "Highway to Heaven" and "Tan Town Jubilee," is known to every Negro for miles and miles around.

Tremendous Response: No wonder these folks regard WDIA so proudly as the *only* station—*their* station! No wonder they keep WDIA tuned in—morning, noon and night.

No wonder this keen appreciation—this fierce devotion—has swept WDIA from 250 watts to 50,000 watts of power—in just one big step!

No wonder this feeling has put WDIA at the *top* of both Hooper and Pulse tabulations. And this, in a field of 8 stations, some of which had been on the air in Memphis for more than 25 years!

Does this combination of heavy spending, concentration of customers and direct contact through a single medium of unmatched acceptance get results?

You bet it gets results.

Here are just a few of the nationally famous advertisers who came to WDIA and got results—whopping results:

Crisco, Halo, Kool Cigarettes, Super Suds, Drano, Folger's Coffee, Hunt's Tomato Sauce, Kellogg's Corn Flakes, Swansdown Cake Mixes, Pet Milk, Wildroot Cream Oil, Gold Medal Flour, Wrigley.

We could add a list of many more.

But we'd like to talk about the kind of product and sales problem that especially interest *you.* No matter what the product, we'll have some pertinent information. No matter how the problem of making sales in the South has looked to you until now, this is a *new slant.*

You write us a note, and tell us what product you're working with. We'll send you back promptly the *hot*—not cold—figures on our "Golden Market."

WDIA is represented nationally by John E. Pearson Company.

JOHN PEPPER, President

BERT FERGUSON, General Manager

HAROLD WALKER, Commercial Manager

(Continued from page 104)

NBC TV sponsored shows (continued)

PROGRAM	WEEKLY COST UNLESS NOTED	TYPE	LENGTH	SPONSOR	AGENCY
The Cherry Show Variety: Bob Hope:	**$116,700** **$235,300**	Comedy-variety (Bob Hope, 8 shows; Dinah Shore, 2; Betty Hutton, 1; others)	1 hr 1 wk in 3	Chevrolet Dealers	Campbell-Ewald
The People's Choice	**$35,000**	Drama	30 min. 1/wk	Borden Co.	Y&R
This is Your Life	**$58,800**	Dramatic interviews	30 min. 1/wk	Hazel Bishop; P&G	Spector; Compton
Today	***$5,900** per 1 min. part.	News & Information	2 hr 5/wk	Many	Many
Tonight	***5,600** per 1 min. part.	Variety	1½ hr 5/wk	Many	Many
Truth or Consequences	**$21,000**	Comedy quiz	30 min. 1/wk	P. Lorillard	Lennen & Newell
Tv Playhouse	**$57,000**	Drama	1 hr. 1 wk	Goodyear; Alcoa	Y&R; F-S-R
Way of the World	**$2,600** per ¼ hr	Serial drama	15 min. 5/wk	Borden Co.	Y&R
Wide Wide World	**$150,000**	Documentary	90 min. 2/mo.		
Paul Winchell Show	**$28,200**	Children's	30 min. 1/wk	Sweets Co.	Moselle & Eisen
World of Mr. Sweeney	**$2,700** per ¼ hr	Daytime drama	15 min. 5/wk	P&G	B&B
You Bet Your Life	**$42,500**	Comedy quiz	30 min. 1/wk	DeSoto-Plymouth Dealers	BBDO
Loretta Young Show	**$40,000**	Drama	30 min. 1/wk	P&G	B&B
Your Hit Parade	**$38,000**	Musical	30 min. 1/wk	Amer. Tobacco; Warner-Hudnut	BBDO
Youth Wants to Know	**$3,800**	Question-and-answer	30 min. 1/wk	Gen. Dynamics	Morey, Humm & Johnstone
Zoo Parade	**$13,000**	Children's	30 min. 1/wk	Quaker Oats; Amer. Chicle	NL&B; D-F-S

*Includes time and talent costs.

ROUND-UP

(Continued from page 73)

WDEF and WDEF-TV, Chattanooga, sent out a promotion piece to admen recently in the form of a mouse trap. Their "Better Mouse Trap" doesn't exactly catch mice, but it's a handy way to hold down papers on a desk even while the fan is going. The station omitted any mention of anyone beating a path to their door, but they do label their promotion the "Better Mouse Trap," and they can hope.



WDEF's "Better Mouse Trap" promotion in use

* * *

That the local radio programming trend is profitable to individual radio stations is borne out by another station's achievements. General Manager John Pallottini, of WCRO, Johnstown, Pa., announced that local business for the quarter just finished has increased 122.4% over the same period last year.

Reason for the spurt, according to Pallottini, is the station's emphasis on music, sports, news and local events, with less and less reliance on the network service.

* * *

E. S. Mittendorf, general manager of KOPO-TV, Tucson, contracted with Pan-American Telefilms Inc. for 260 Spanish feature films. One movie is shown every Monday, Wednesday and Friday at 10:00 a.m. and a double feature is run on Sundays, beginning at 12 noon.

KOPO-TV's phone lines have been tied up with calls thanking them for the new program. Mittendorf explains his plan as a thank you to the Spanish speaking population. "They have been very loyal to KOPO-TV and its advertisers, and in offering these Mexican films for their enjoyment, I do so as an expression of my gratitude for such loyalty."

* * *

KLAC, Los Angeles, has premiered a $10,000 color film called "The KLAC Story." The 20-minute film outlines the growth of radio in general and KLAC in particular, and is directed at ad agencies and sponsors.

Talent in the film consists of the station's own "Big Five," disk jockeys who describe their shows and sponsors. The time elapsed between the writing of the story and the final editing was only 17 days, and the film was supervised by Station President Mortimer Hall and Sales Manager Felix Adams.



Adams (seated) and Hall inspect KLAC film

After the film was released, Hall commented that it was "another giant step forward in the optimism we all feel for the future of radio." ★★★



"Gran'pappy seen it on Garry Moore. It's a Toni."



WIN THIS 21-INC

in this history-making contest sponsored b

Just as color television adds an important new dimension to advertising, so "BUYERS' GUIDE TO STATION PROGRAMING" adds an important new dimension to the buying of tv and radio time.

In the two years BUYERS' GUIDE has been published, we've heard of scores of ways it has been used. But we'd like to hear still more uses so they can be passed along for the profit of our readers.

And so this exciting contest was conceived to get the answers from SPONSOR subscribers . . . all of whom received "1955 BUYERS' GUIDE TO STATION PROGRAMING" on May 16th.

Enter the Contest today. The rules are simple. The prizes are exciting. And win, lose or draw . . . your rewards from using "BUYERS' GUIDE" will be great.

Extra copies of BUYER'S GUIDE are available @ $2 each.

Non-subscribers may get one by entering a subscription to SPONSOR @ $8 for 1 year, $12 for 2 years.

S' PRIZE

ificent 21-Inch RCA
ible Color Set!

oy the thrill of big-screen Color TV—
less reality of high drama—the
olor of Broadway musicals.
superb performance goes stunning
cabinetry. For here is television's
houette, stylish and low . . . a show-
ch mahogany or blond tropical
finish. Brings you *all* the programs
rea, too! Magnificent "color-casts" in
olor—and all the other shows in
ar black and white.

CA COLOR TV SET

ERS' GUIDE TO STATION PROGRAMING



2ND, 3RD AND 4TH PRIZES—

RCA "Slumberette" Clock-Radio

umberette is designed to give you
'round the clock. At bedtime, enjoy
n hour of music—inviting sleep, then
uts off automatically. In the morn-
automatic switch turns radio on and
buzzer ten minutes later. Automatical-
coffee-maker. Built in phonosocket.

NTER, HERE'S ALL YOU DO!

100 words or less tell *one way* you are
'BUYERS' GUIDE TO STATION
RAMING" (mailed free to all SPON-
bscribers on May 16th)

tries will be judged on the basis of
ty and freshness of thought by a
of judges that includes Pete Cash,
r Station Relations, TVB; R. David
Director Local Sales & Service,
and Lawrence Webb, Managing Di-
SRA.

plicate prizes will be given in case of
ployees of SPONSOR are not eligible.

l your entry to:

UYERS' GUIDE CONTEST
o SPONSOR SERVICES INC.
) East 49th St., N. Y. 17, N. Y.

tries must be post-marked no later
ptember 30, 1955.



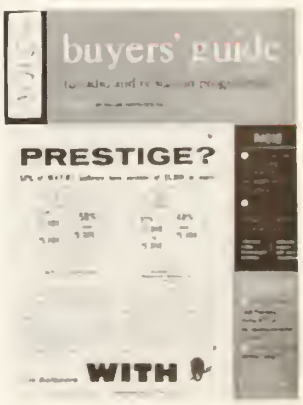
5TH THROUGH 10TH PRIZES—

RCA DeLuxe "Personal" Portable

owerful little performer is housed in
-eakable "impac", won't dent . . .
. . crack . . . or break. Here's sensi-
ception, too . . . plus room-size vol-
And it's all in a portable about the
a book, less than 6 inches high. Plays
tly . . . no warm-up . . . no waiting
wed by self-contained batteries.

THESE EXCLUSIVE FEATURES GIVE BUYERS' GUIDE HUNDREDS OF USES

- √ catalogs the local programing of 2172 radio stations and 381 television stations in U. S. and Canada.
- √ tells at a glance the program character, audience interests and facilities of each individual station.
- √ provides separate lists of stations appealing to specific groups and tastes.
- √ shows the number of weekly hours each radio and tv station devotes to 10 principal categories of programing.
- √ gives studio facilities and film and slide specifications of tv stations.
- √ gives power, national rep. network program hours, services.



SPOT TV $ FIGURES

(*Continued from page 43*)

verting what is there into dollars.

It may well be asked: If the data is all there why don't advertisers who subscribe to Rorabaugh Reports (cost: $45 per quarter) do their own converting? Answer: Some of them do. P&G agencies, for example, divide among them the job of converting Rorabaugh spot tv figures into dollars.

Next obvious question: Why, then, should TvB pay Rorabaugh for data and then make some of it public? The first answer is that TvB is doing a sales promotion job for the industry, centering attention on spot tv by making clear just how much money is spent in total and by individual advertisers in the medium. Secondly, converting figures is a costly and time-consuming job. Rorabaugh contends that because he has know-how and can do conversions in volume, he can do it cheaper than anyone else. The fact that clients such as Colgate, Lever Bros., Ted Bates buy special tabulations from him lends weight to this contention.

Rorabaugh is now investigating the possibility of saving time and money by putting his report, as well as the dollar data, on IBM and possibly UNIVAC machines. Recording & Statistical Corp. has set up a system for doing this and Rorabaugh was awaiting an estimate on what it would cost at presstime.

Rorabaugh material does not lend itself easily to IBM machine calculations. This is because of the tremendous number of calculations that must be worked out. The size of this task explains, in part, some of the problems involved in hammering out an agreement between Rorabaugh and TvB.

There are about 40,000 different computations involved in getting all the dollar figures from the *Rorabaugh Report*. This is in addition to the tremendous fact-gathering job involved in putting out the *Rorabaugh Report* in the first place. Besides recording the fact that such and such an account used such and such a station, the report must indicate which of 27 different kinds of activities the advertiser bought and the number of each.

These activities include announcements, participations or I.D.'s. For each type of time buy it is indicated whether it is on daytime, nighttime, or late nighttime. This last classification is a new refinement in the *Rorabaugh Report*, which previously lumped all nighttime buys together. The new classification will, of course, make dollar calculations more accurate.

The above activities add up to nine different combinations. In addition, there are six different program lengths noted together with whether they are daytime, nighttime or late nighttime. This adds up to another 18 combinations.

It would not be so bad if the same advertisers advertised on the same stations each quarter. But they don't. The turnover, on the average, is about 50% per quarter. So far as the proposed IBM system goes, this means 20,000 new punch-card entries each quarter plus the dropping of another 20,000 punch cards from the system for that quarter.

In calculating costs Rorabaugh works from rate cards. Because Rorabaugh's clients are big, the dollar fig-

NEW AND UPCOMING TV STATIONS

*I. New stations on air**

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, I
SCOTTSBLUFF, NEB.[1]	KSTF	10	7 Aug.	12.3	620		None	NFA	Frontier Beastg Co. R. S. McCraken, pres Also operates KFBC-TV, Cheyenne, Wyo.
FT. WORTH, TEXAS	KFJZ-TV	11	9 Aug.	316	1,020		WBAP-TV	455	Gene L. Cagle, pres
LUFKIN, TEXAS[2]	KTRE-TV	9	17 Aug.	25.1	650		None	NFA	Forest Capital Beastg. Co. R. W. Wortham, pres E. L. Kurth Sr., v.p. R. Lewin, v.p.
PETERSBURG, VA.	WXEX-TV	8	11 Aug.	316	940		None	NFA	Petersburg TV Corp. T. G. Tinsley Jr., pres I. G. Abeloff, v.p. H. C. Myers Jr., v.p.

II. New applications

CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw)** Visual	Antenna (ft)***	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT, AM AFFILIA
ELMIRA, N. Y.[3]	18	8 Aug.	16.4	438	$142,040	$65,000	None	Triangle Publications Inc. (Television Div.)
PHILADELPHIA, PA.	23	15 Aug.	266	553	$414,100	$500,000	WCAU-TV WFIL-TV WPTZ	Herbert Mayer (o&o) d/b Enterprises

BOX SCORE

U. S. stations on air	**421**
Markets covered	**253**§
U. S tv sets (1 July '55)	**36,177,000**§

*Both new c.p.'s and stations going on the air listed here are those which occurred between 8 August and 20 August or on which information could be obtained in that period. Stations considered to be on the air when commercial operation starts. **Effective radiated power; aural power usually is one-half the visual power. ***Antenna height above average terrain (or above ground). †Information on the number of sets in markets where not designated from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. §Data from NBC Research and Planning. NFA: No figures available at time on sets in market. [1]Satellite of KFBC-TV Cheyenne, Wyo. [2]Station will receive NBC programs from KPRC-TV, Houston, but is not an NBC affiliate. [3]Application is for a satellite rebroadcast programs of WNBF-TV Binghamton, N. Y.

Maxwell means "MOXIE"
That's what makes the difference in the

"BOB MAXWELL SHOW"

12 NOON TO 1:00 P.M. SATURDAYS



Entertain, sell; sell, entertain. They're one and the same to Bob Maxwell, major-domo of this sparkling weekend feature on WWJ-TV.

To the delight of teen-agers and young adults, astute Mr. Maxwell presents a parade of guests from the show world—especially top recording artists who sing their latest releases *live*. Other typical features are spotlight segments on current fads, sports cars, the newest in clothes and other dominant interests of the young in heart. Earl Stuart's orchestra gets in plenty of good licks, too.

Spice your Detroit campaign with Maxwell's "moxie". Full participation details are immediately available at all Free and Peters offices.



BIG MAN ON RADIO, TOO!

From 6 to 9 A.M. weekdays on WWJ, Bob Maxwell captures a huge home-and-highway audience with music with a melody, news, weather and traffic condition reports . . . Better check on this, also.

In Detroit . . . You Sell More on channel 4

WWJ-TV

NBC Television Network
DETROIT
Associate AM-FM Station WWJ

FIRST IN MICHIGAN • *Owned and Operated by* THE DETROIT NEWS
• *National Representatives:* FREE & PETERS, INC.

ures he works up on their spot advertising and that of their competitors are based on maximum discounts — 312 times for announcements, I.D.'s and participations and 52 times for programs. However, since most spot tv advertising campaigns are not big (only 500 out of 4,000 use 10 or more stations per quarter), the figures for TvB will be based on the one-time rate.

This will not simplify the calculations any. There will still have to be a dollar figure worked out for each of 40,000 entries. If Client X uses three Class "A" I.D.'s for Brand Y on station Z in April, for example, the one-time Class "A" rate for I.D.'s on that station is looked up and multiplied by three. That's one calculation.

In most cases, Rorabaugh increases the national totals of big brands 10% to take care of the stations which do not report to him. However, at least two prominent agencies have found that Rorabaugh's dollar totals for its brands are so close to the actual spending that they assume the same is true for Rorabaugh figures on brands competitive to their accounts.

Basic to an understanding of the TvB-Rorabaugh negotiations is tl sizable cost of gathering informatic from tv stations. Rorabaugh estimat this comes to $200 per station. The costs are hardly covered by agenc subscriptions.

Rorabaugh, therefore, makes h money on the special dollar tabulatio he provides. It is easy to see that pu lication by TvB of detailed brand ar market information would take aw actual or potential sales income, sin no advertiser would pay for facts a ready made public. TvB could, course, pay for any potential sales lo to Rorabaugh which would result fro the publication of detailed dollar dat but the price would undoubtedly l way above TvB's head. As a matter fact, it is Rorabaugh's intention to su ply data to TvB at cost. In retur TvB will help Rorabaugh in gettin additional stations to report (TvB president Ollie Treyz has already pe suaded Denver stations that they ougl to enter the fold).

There are few important holdou among tv stations not reporting t Rorabaugh, the Crosley outlets bein the prime example. Of the total 246 stations reporting for the secon quarter of this year, 80% were vhf.

The main reason stations do not r port is their dislike of competito knowing what accounts are usin them. However, stations who do r port are able to cut down, if not d away with entirely, the time-consun ing business of answering questio naires from agencies about tim bought by competitors of the agencie accounts. They can return questio naires with a note referring the agenc to the station's own listing in the *Ror baugh Report.*

Interestingly enough, it was statio reluctance to reveal their business tha killed Rorabaugh's first effort to con pile broadcast data back in 1939. H put out one report on both networ radio and spot radio in New York Cit in July and that was that.

Dubbed "National Radio Records. it was a report to beat all report Never before had so many facts bee gathered about who's buying what– and probably never again will such complete report on spot radio be pu out by anyone.

The spot report listed (1) the proc uct name, (2) the advertiser's nam (3) the agency which placed the bus ness, (4) the name of the station. (5 the power of the station. (6) the nam

Obviously OUTSTANDING

A STAFF OF 44 PEOPLE DEVELOP IDEAS THAT SELL FOR MORE ADVERTISERS THAN ALL OTHER PEORIA STATIONS COMBINED

FIRST in the Heart of Illinois — CBS RADIO NETWORK — WMBD — PEORIA — 5000 WATTS



FREE & PETERS, Inc., Exclusive National Representatives

King of a new frontier!

NOW MAXIMUM POWER

WITH 25% MORE SETS THAN ANY OTHER NORTH CAROLINA STATION

WSJS-TV Winston-Salem now has one of the South's biggest TV markets! Its heart is the rich Golden Triangle of key industrial cities—Greensboro, Winston-Salem and High Point.

WSJS-TV's new maximum power taps over 4 billion dollars in buying power and reaches 627,982 TV homes—25% more than any other N. C. station!

NEW MAXIMUM POWER — 316,000 watts!

NEW MAXIMUM HEIGHT — 2,000 feet above average terrain.

MORE COVERAGE — 91 counties, in five states.

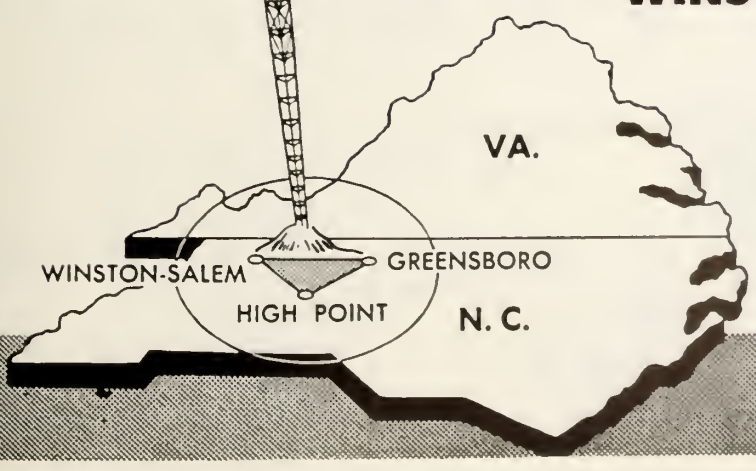
MORE TV HOMES — 627,982 sets.
3,943,000 people.
$4,350,000,000 buying power.



WSJS-TV

WINSTON-SALEM, N. C.

CHANNEL 12



NBC for WINSTON-SALEM GREENSBORO HIGH POINT

HEADLEY-REED, REP.

of the program or number of announcements—with a separate listing for each program and for each group of announcements on a station, (7) the gross time cost of each program or group of announcements on each station for the month. (8) total gross spending for time of each brand per month. (9) whether the program or announcements were live or transcribed. (10) whether or not the announcements were in a participating program. (11) the exact time of the program. (12) the number of program broadcasts for the month (13) time of day announcements were placed, (14) the length of announcements, (15) type of program bought.

The network section had about the same kind of information as contained under each advertiser's listing in PIB. In addition, there were all kinds of cross-indexing of information between network and spot.

The stations who gave Rorabaugh the information (there were 14) got free copies of the report. When they saw it, they changed their minds.

A year later, Rorabaugh began his spot radio report based on information from agencies. He continued this until it was sold to Boerst in 1952.

Boerst's *Spot Radio Report* has a long way to go before it can approach the degree of completeness represented by Rorabaugh's book. Boerst's problem, admittedly, is tougher. In the first place, there are many more radio stations than tv—about 2,700 am outlets compared to about 425 video stations. Even taking into account the fact that many radio stations do not figure in spot business, the spread is impressive. P&G agencies check about 1,400 stations for spot radio data. Lever's spot radio "universe" is about 1,100 stations big.

In the second place, while Boerst seeks information from only a few dozen agencies, these sources are under more direct pressure from clients not to divulge data than stations are. Agencies are, after all, representatives of clients, while the customer-seller relationship of advertisers to stations is a less close one.

★ ★ ★ ★ ★ ★ ★ ★

"... the only technique which was inherently satisfactory to measure both television audiences and radio audiences at the same time was the personal interview. The reason is simple, for when the interviewer is in the home it is easy to establish that the home is a television home, and to conduct the complete radio interview before going on to the tv interview. There is not the possibility of the respondent being too eager to report their tv viewing and neglect the fact of radio listening as was the case with the combined telephone interview."

WARD DORRELL
V.P. & Research Director
John Blair & Co.
New York

★ ★ ★ ★ ★ ★ ★ ★

On the bright side, there is this to be said. The advantages of full exposure of spot radio data are beginning to penetrate through to advertisers and agencies. This has become apparent in recent conversations SPONSOR editors have held with admen. Many agency men are weary of the effort put into sending questionnaires to stations and digging up *sub rosa* rumors concerning what the competition is doing.

During the past three years at one time or another, each of the Big Three soap firms have assented to publication of spot data. The trouble has usually been that when two of them agreed,



The New Look
at KBTV Denver
DENVER'S KBTV
CHANNEL 9
"The Prettiest Picture in Denver"

will be the only TV station to ever dominate the nation's 24th market for 3 solid hours Monday thru Friday

CORKY'S CLUB
4:00 to 5:00 P.M. Monday thru Friday

MICKEY MOUSE CLUB
5:00 to 6:00 P.M. Monday thru Friday

	Monday	Tuesday	Wednesday	Thursday	Friday
6:00-6:30	ANNIE OAKLEY	SUPERMAN	SKY KING	HOPALONG CASSIDY	LONE RANGER
6:30-7:00	VOICE OF FIRESTONE	AMOS & ANDY	DISNEY-LAND	RIN TIN TIN	JUNGLE JIM

1955 "QUEEN OF COLORADO"

Fall Availabilities NOW BEING BOOKED!

JOHN C. MULLINS
President

KBTV

JOE HEROLD
Station Manager

1089 BANNOCK • DENVER Phone TAbor 5-6386

Free & Peters, Inc. National Representative



...OU MIGHT WIN 3 WIMBLEDON TITLES *—

BUT . . . YOU NEED WKZO RADIO TO "NET" BIG RESULTS IN KALAMAZOO-BATTLE CREEK AND GREATER WESTERN MICHIGAN!

6-COUNTY PULSE REPORT
AL MAZOO-BATTLE CREEK AREA—MARCH, 1955
SHARE OF AUDIENCE MONDAY-FRIDAY

	6 a.m. 12 noon	12 noon 6 p.m.	6 p.m. midnight
VKZO	**41%**	**37%**	**35%**
tation B	18	17	16
tation C	10	12	11
tation D	10	9	7
tation E	8	7	8
Others	14	18	24
ets-In-Use	20.1%	20.2%	17.5%

T Battle Creek's home county (Calhoun) was included h Pulse sampling, and provided 30% of all interviews. The ive counties: Allegan, Barry, Kalamazoo, St. Joseph and aren.

If you want to star in Western Michigan, use the 5000-watt voice of WKZO—CBS radio for Kalamazoo-Battle Creek and greater Western Michigan.

Pulse figures, left, tell the story. WKZO is the big favorite 18 hours a day—*actually gets more than TWICE AS MANY LISTENERS as the next station 75% of the time!*

Your Avery-Knodel man has all the impressive facts.

A- TV - FM

The Fetzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

WKZO

CBS RADIO FOR KALAMAZOO—BATTLE CREEK AND GREATER WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

n 1920, Suzanne Lenglen of France won the Wimbledon Women's Singles and shared the title in the Women's Doubles and Mixed Doubles.



SHORTY SULLIVAN captures

FIRST*

place on 7:15 a.m. weekday show in Montgomery, Ala.

captures

FIRST*

place on 11:30 a.m. weekday show in Montgomery, Ala.

Capturing first place with the immediate city audience with both his weekday programs, Shorty is batting a thousand, but this is only part of the story. The BEST news is that Shorty is on the 50,000 watt

740 KC WBAM 740 KC

the **ONLY** radio station covering the entire Montgomery retail trade area, the **ONLY** station delivering a Georgia, Florida and Mississippi bonus audience as well. Call **Radio-TV Reps** (Peg Stone in New York, Ed Nickey in Chicago) or Ira Leslie, Collect 6-2924, Birmingham, Ala.

***CONLAN, APRIL 1955**

El Paso County

KROD-TV channel 4 EL PASO TEXAS

5th in Texas
In Population*

TEXAS' TOP TEN COUNTIES

1—Harris County (Houston)	1,012,000
2—Dallas County (Dallas)	751,300
3—Bexar County (San Antonio)	549,200
4—Tarrant County (Ft. Worth)	486,500
5—EL PASO COUNTY (EL PASO)	**248,000**
6—Jefferson County (Beaumont)	218,900
7—Nueces County (Corpus Christi)	211,500
8—Hidalgo County (McAllen)	194,500
9—Travis County (Austin)	181,600
10—Cameron County (Brownsville)	158,300

*1955 Sales Mgmt. Survey of Buying Power

KROD-TV
CHANNEL 4
EL PASO TEXAS
CBS - DUMONT - ABC

AFFILIATED with KROD-600 kc (5000w.)
Owned & Operated by El Paso Times, Inc.

Rep. Nationally by the BRANHAM COMPANY

the third found some current reason to veto. The reason has usually been the introduction of some new product and the reluctance to reveal the all-important market hopping and market strategy involved.

However, the possibility still exists that the trio may get together in one room and say "yes" at the same time. And there is no doubt among admen that once the big soap firms give the nod, the ball will get rolling.

The percentages working toward the release of spot radio data are helped by the fact that two efforts are being made this fall to unearth advertising's biggest secret. Besides Boerst there is, as mentioned, RAB. The radio promotion outfit is playing it carefully by not trying to get too much. It seeks data from a cross-section of radio stations and dollar figures would be projected from this cross-section. If this limited effort is successful it should be easier to eventually get the complete picture.

★ ★ ★

RADIO TEAR-SHEETS

(*Continued from page* 53)

vast majority of them are unfounded, or a matter of misunderstanding.

"However, the problem of assuring the client that the local radio features he sponsors are being properly presented is not as simple as a reassuring letter or an expensive long-distance call. And a notarized 'affidavit of performance' merely indicates that the program *was* broadcast—not *how* it was delivered, produced, or prepared."

Dennis himself made the first trial run on the agency's private air checks. Carrying a portable tape recorder, he toured a number of markets in which the agency had local radio schedules going. Without station managers being aware that Dennis was within radio ear-shot, he recorded programs, checked them against over-all running time, checked to see if the proper copy was being used, and judged—in the field—the quality of delivery of commercial copy, and show production.

This done, he dropped in on local stations, playing the air checks back and discussing good and bad points with the station managers.

For most of the broadcasters, this was usually a big surprise, and not always a pleasant one.

Recalls Dennis dryly:

"One hundred per cent of the managers, a year ago, were a little amazed when an agencyman walked into their studios to have them hear one of their own shows. A few indicated that, perhaps, the agency was going a little too far with this kind of detective work."

Later, in the client's advertising department and at the Kansas City headquarters of the agency, programs were again reviewed and further suggestions from the admen were passed along to the stations carrying the audited shows.

Today, the checkups are still going on, although PC&H Radio-Tv Account Manager Al Christy does most of the field work and tape recording of radio "tear sheets." As many as 11 western and central states will be covered, with mileage traveled running well into the thousands.

Cost-per-air-check, the agency figures, is now working out to about $30 per city or area.

The big payoff: PC&H clients have made a net gain in improvement of the quality of their radio campaigns as a result of the continuing checkups, the agency feels. Says adman Dennis:

BMI

Concert Music

Typical of BMI "service" is the complete kit of "Concert Music" material used by broadcasters daily . . . scripts and data which help solve many music programming needs.

Included in BMI's *Concert Music Service* are:

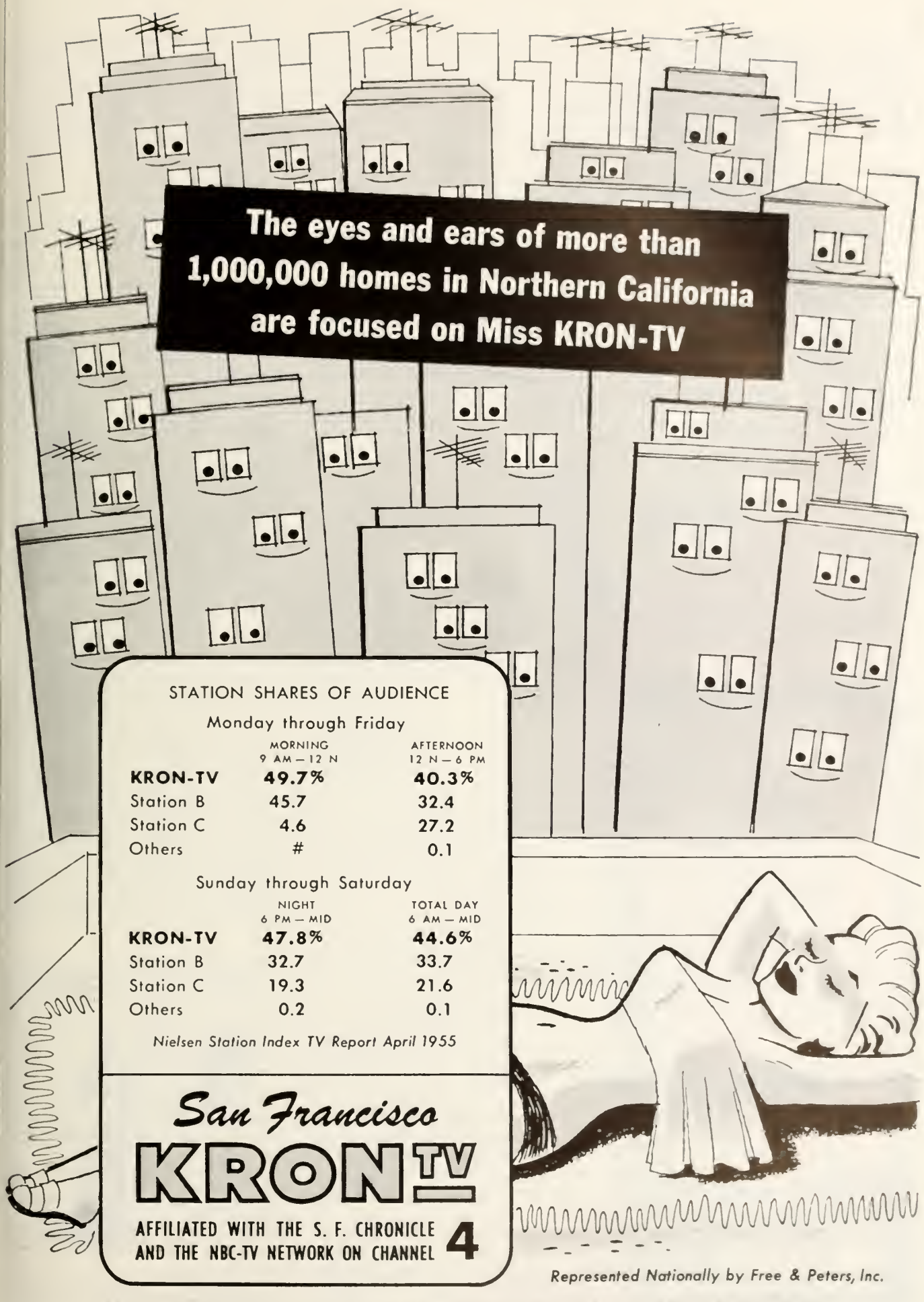
CONCERT PIN-UP SHEET— A monthly listing of new recordings, contemporary and standard.

YOUR CONCERT HALL — A series of half-hour scripts for use with phonograph records.

TODAY IN MUSIC — Dates and facts about the important music events of the month.

BMI-licensed stations — AM, FM and TV—can be depended upon for complete service in music.

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL



STATION SHARES OF AUDIENCE

Monday through Friday

	MORNING 9 AM – 12 N	AFTERNOON 12 N – 6 PM
KRON-TV	**49.7%**	**40.3%**
Station B	45.7	32.4
Station C	4.6	27.2
Others	#	0.1

Sunday through Saturday

	NIGHT 6 PM – MID	TOTAL DAY 6 AM – MID
KRON-TV	**47.8%**	**44.6%**
Station B	32.7	33.7
Station C	19.3	21.6
Others	0.2	0.1

Nielsen Station Index TV Report April 1955

San Francisco

KRON TV

AFFILIATED WITH THE S. F. CHRONICLE AND THE NBC-TV NETWORK ON CHANNEL **4**

Represented Nationally by Free & Peters, Inc.

No. 5 in the series, "What Every Time Buyer Should Know About KRON-TV"

KFAL

A BIG LOCAL MARKET
MORE THAN 65000
RADIO FAMILIES
Fulton-Mexico-
Columbia-
Jefferson City

KFAL COVERS!
30 COUNTIES—½ MV.
INFLUENCES SALES!
FROM DAWN TO DUSK
STUDIOS & OFFICES AT
FULTON, MISSOURI
Represented Nationally By
Benton Paschall Company

THE QUAD-CITIES
Rock Island • Moline • East Moline, Ill. • Davenport, Ia.
NOW
1/4 MILLION
PEOPLE
According to Sales Management's Survey of Buying Power (May 10, 1955) the Quad-Cities now have 250,200 people with an Effective Buying Income of $5843 per family or $1794 per capita. Cover this good 450 million dollar market with WHBF radio or TV—the Quad-Cities' favorites.



Quad-Cities' favorite
WHBF AM FM TV
TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.

"The most recent air check indicated that the stations which had previously been air-checked showed greatly improved program quality on behalf of the agency's clients."

The majority of radio stations, the agency has discovered, do a good and conscientious job.

"Nine out of 10 stations deliver broadcast quality exactly as called for in the agency contract," says Dennis.

What about the 10% on the other side of the fence?

"Of the 10% who fail," Dennis answers, "the majority are using client time for adjacent one-minute announcements; rewriting agency copy without specific approval; scheduling competitive copy too close to the client's program; are guilty of poor or unrehearsed delivery by the announcer; or have spent an inadequate time in program preparation."

Tv "eyed" too: As a result of its success with the radio "tear sheet" operation, PC&H has tried its checkup methods out on television stations, too, with the agencymen looking at hotel room tv sets (usually at night) while they're monitoring radio.

★ ★ ★ ★ ★ ★ ★ ★

"It is my belief that it's more important for you to know the composition of the audiences in the time periods you are buying or selling than it is to know the sheer size of the audiences, whether the size is expressed in terms of total sets, total families, or total individuals."

J. A. WARD
President
J. A. Ward Inc.
Market Research
New York

★ ★ ★ ★ ★ ★ ★ ★

Again, the agency found that most stations carrying the agency's spot tv schedules were handling them well. But, as usual, there were some mavericks in the advertising corral.

"For example," Dennis told SPONSOR, "in a major market we discovered that one station was bracketing our 'prime adjacency' with one 20-second film and two 10-second films. In other words—four different commercial announcements sandwiched between two important nighttime programs. This seemed to be the rule on this station. On another occasion, we found three announcements between a pair of evening tv shows on the same station.

"Instances of this nature are few, but even these few cause considerable concern lest the practice of 'multiple-spotting' become widespread."

PC&H maintains a simple-but-firm policy. Clients using spot tv announcements, the agency feels, should be sandwiched between shows with no more than one other advertiser, either a 20-second or 10-second advertiser as the case may be.

"In the event the station policy is such that it permits more than two announcements between programs," says Dennis, "we seek other availabilities."

Does PC&H feel that its electronic "private eye" methods are worth their costs?

Yes, indeed. Points out Dennis:

"While this represents a substantial operating cost for the agency, it is serving the purpose of providing clients, for the first time, with a 'tear sheet' of local radio and reports on tv. Results after one year of checking indicate the agency investment is paying off in dividends of more effective use of radio for clients, and in building and maintaining sponsor confidence."

Although stations grumbled at first at what they felt were "Peeping Tom" methods of the agency, most have now come to realize that the "tear sheet" system works for their benefit, too.

One of the brightest mornings PC&H adman Gene Dennis spent recently occurred when the following letter arrived from William B. Quarton, general manager of Cedar Rapids' WMT.

Stated Quarton:

"This may sound strange coming from a radio station, but we actually welcome this sort of thing for we, like you, are very anxious that the clients' wishes are being carried out. If they are not, we would be the first to want to know about it. There is nothing as comforting as a happy client." ★ ★ ★



"KRIZ Phoenix says you have everything—please, sir, may I have a wolf-trap?"

Anyone who reads

this is interested

in radio

(So, we might add, are we, so look out for that last paragraph)



Once upon a time there was a preacher who got up early. This was four years ago. The preacher was a Rev. Jones, who lives near Clarence, Iowa. When he got up early, he turned on the radio and there was Chuck Worcester telling about Myzon, which is an additive that you feed to poultry, hogs or cows if you have poultry, hogs or cows, which this preacher had because he was also a farmer on the side, which isn't too unusual in Iowa, but he hadn't heard of Myzon before, which is. The way Chuck carried on about Myzon made it sound pretty good, so the preacher tried it. Today the Rev. Jones swears by . . . well, let's just say he thinks Myzon is great. He says his flock (of hens—140 at last count) sometimes gives him 100 eggs a day and seldom less than 72. He says he can get his hogs ready for market now in 5½ months, which is like writing an advertisement in 5½ minutes. This speaks well for Myzon, of course, and it also proves that preachers believe what they hear on WMT.

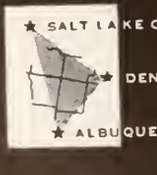
Items like the paragraph above convey the impression that Iowa is full of farmers. It is, of course, but it would be nice to find a preacher who is a part-time manufacturer so we could make another point. Our home county ranks among the hundred leading U.S. counties in the manufacture of food and kindred products as well as in the manufacture of machinery. The industrial payroll is 2½ times the agricultural income for the country. The state's *industrial* income is greater than its farm income.

Go ahead and think of Iowa as great farm country. But don't overlook industry. Four of the five top industrial counties of Iowa are located within our 2½ mv contour. All of the counties within the 2½ mv contour add up to two-thirds of the state total. Yet, there is no big concentration of consumer buying power, industrial payrolls or farm income in Iowa. You've got to have coverage in Iowa. Our 600 kc 5,000 watt signal gives it to you. Plus listeners—more, in fact, in our 33-county primary area than all other radio stations in the area combined. For details, see the man from Katz.

WMT • Mail address: Cedar Rapids • CBS

FIRST
IN
PUEBLO
COLORADO
KKTV
CHANNEL 11
FIRST IN
COLORADO
SPRINGS, TOO
Covering Colorado Springs and Pueblo
for CBS, ABC, and DuMont
television networks
NATIONAL SALES OFFICE
KKTV, PUEBLO, COLORADO
Represented by GEO. P. HOLLINGBERY

more
for your
money
SKYLINE
GROUP
DISCOUNTS


SALT LAKE CITY KDYL-KTVT
DENVER KLZ AM-TV
ALBUQUERQUE KOB AM-TV
SKYLINE GROUP, RADIO-TV
Covering the Uranium
Triangle—Colorado, Utah, New Mexico
J. I. MEYERSON, 3432 RCA BLDG., N. Y.
THE KATZ AGENCY • BRANHAM CO.

SANDRAN

(*Continued from page 45*)

season which begins in early spring.

Driving back from a client meeting in Philadelphia, Ted Grunewald, agency radio-tv director, and Charlie Skoog, discussed the Sandran problem somewhat morosely. Summer was approaching and both men feared that reduced daytime tv viewing would just about ground Sandran's tv advertising.

"How about trying Steve Allen's show?" Grunewald suggested.

The idea appealed. For one thing, both agencymen felt that *Tonight* would reach the working girl, which the *Home* show could not. Further, they were convinced that the women viewing *Tonight* tended to be the younger women, mothers of small kids, who are better customers for the style-conscious floor-covering industry. Thirdly, the agency felt that the format of the *Tonight* show would lend itself to a more dramatic presentation of Sandran commercials than a homemaker show. And lastly, the idea of product identity with Steve Allen appealed to a firm conditioned to having dealers associate Congoleum with Dave Garroway half a decade after Congoleum ceased sponsoring Garroway.

Today, Sandura puts 70% of its budget in tv, 30% in print. Merchandising accounts for as big a split of the budget as commercial time and talent.

"Let's get 'em talking about Sandran," said Skoog. Grunewald's car sped up to an enthusiastic 65 miles an hour. It was a rainy, slushy afternoon but the New Jersey turnpike, though streaked with mud, glistened under the drizzle like a giant sheet of linoleum.

"Wonder how Sandran would stand up under this traffic?" one of the men mused. (They're giving credit to each other for the idea, so it's tough to pin down which of the two actually originated it.)

However, the main thing is that the idea for the first commercial was conceived right there on the highway. They decided that it would be a graphic demonstration indeed to show Times Square traffic grinding over a roll of Sandran, only to have all traces of dirt swabbed away on camera in a few easy wipes of a mop.

The commercial would have fallen flat on its face if the floor covering cracked, crumbled or turned out to be impossible to clean. Hicks & Greist was not about to take major chances. To test the stunt, the agency spread a roll of Sandran along a Pennsylvania highway for seven days, subjecting it to the daily car, bus and truck traffic. Sandran not only passed the torture test, but came out looking clean and new after some wipes (thorough, but no scrubbing) with a mop.

Problems solved, commercial on the air? Not by a long shot. It seems that no one up and down the line of New York City dignitaries, would okay the use of New York's own streets for this purpose. Hicks & Greist prepared an alternate script, but refused to give up. At 10:00 a.m. of the day the commercial was to go on, the agency still didn't have permission to put floor covering on the street behind the Hudson Theater, the studio that Allen telecasts from.

The situation was tense, but not hopeless. It seems that busy New York police had to patrol other streets that night, and someone somehow managed to stretch a roll of Sandran across the street. As luck would have it, it poured that night, but the commercial was produced as planned. Not quite as planned actually, because crowds of spectators gathered as Steve Allen appeared with his mop and pail, and Allen, carried away with the stunt, invited a couple of sailors to "swab the deck," with numerous closeups of Sandran after traffic but before cleaning.

That one commercial alone was responsible for an addition of 76 new franchised Sandran dealers in New York City alone. (Since Sandran started advertising on tv, the number of dealers handling the product in New York has jumped from some 200 to 700.) Even the agency was swamped with calls for Sandran, which NBC TV referred to Hicks & Greist.

The pitch itself, delivered by Steve Allen, was a straightforward, direct sales message, stressing price, written

. . . QUAKER OATS USES
KWKW
PASADENA • LOS ANGELES
Spanish Language
Station
AM-FM
representatives:
New York—Richard O'Connell, Inc.
San Francisco—Broadcast Time Sales
Chicago—Broadcast Time Sales



TV star that nobody sees

One of the real TV network "stars" is this technician at work in one of the scores of Bell System TV control rooms across the country.

You never see him on a television screen. But because of his work, television network programs – black and white or color – are successfully transmitted from city to city.

His job is to keep an eye on TV—to make sure that the picture is high quality, to switch programs from one pickup city to another, to add stations to the network, to change channels as necessary.

He is one of more than a thousand trained technicians who are engaged in this work.

They use special equipment, like that shown above, to provide the finest possible television transmission on nearly 70,000 channel miles of Bell System network.

BELL TELEPHONE SYSTEM

Providing transmission channels for intercity television today and tomorrow.

THE **KGGF** *10 KW SIGNAL DELIVERS PRIMARY COVERAGE TO 87 COUNTIES IN KANSAS, OKLAHOMA, MISSOURI & ARKANSAS WITH A POPULATION OF 2,750,000*

KGGF

690 KC ABC
COFFEYVILLE, KANSAS

John E. Pearson Co. Nat'l Rep.

IN EVANSVILLE INDIANA



WISE BUYERS CHOOSE

SALES WITH SHOWMANSHIP
NANCY THOMPSON
Homemaker Supreme
Every survey for 18 months shows WEHT's NANCY THOMPSON "tops" as the Evansville, Indiana Tri-State's NUMBER 1 Homemaker

PARTICIPATIONS AVAILABLE

Represented by
MEEKER TV, INC. — ADAM YOUNG
ST. LOUIS

CHANNEL 50

WEHT

NOW OPERATING
WEOA—CBS RADIO

by Carl Cobb, H&G's supervisor of television copy.

"You know, once in a while a product comes along that's so outstanding —so much better than anything you've ever seen before—*yet priced so right*— that you want to tell everyone about it! Well, that's how we feel about Sandran—the Stainless Vinyl Floor Covering. "But it's not enough to tell you . . . we want to prove it to you. This afternoon, we started putting Stainless Sandran to the most rugged test we could dream up. We actually put a strip out here on the street . . . just off Times Square . . . and all this time, hundreds of people have been walking over it . . . cabs and trucks have driven over it . . . dirt and dust have been pounded into it. Just look at all the dirt . . . the tire tracks and foot prints! Yet with all that rough treatment, watch this: *it takes nothing more than a wet mop to wipe it clean. You don't even need to scrub it!*

Copy wound up with a strong "price pitch" and urge to go see a reliable franchised Sandran dealer fast.

Retailer comments began pouring in to the Sandura Co. immediately from the field, reported Sam Pollock, Sandran's aggressive advertising manager.

Young's Dependable, Tampa, Fla.— "Arranged for tie-in on tv for August 10 Steve Allen show. Will also have window, advertisement in August 10 paper and sidewalk display."

Sears, Roebuck, Akron, Ohio— "Since Sandran sold so well, they let their stock go down so that felt base stock could be cleaned out. Didn't do a bit of good. Bought eight rolls Sandran. Clerk sold 22 yards of #1370 from my sample while I was standing there. Running one-quarter page ad on Sunday, August 14 to tie in with August 10 Steve Allen show."

Little Neck Furniture, Little Neck, N. Y.—"Running Steve Allen sidewalk promotion."

The sidewalk promotions referred to above were created by Hicks & Greist and Sandran sales executives — then featured in batches of broadsides the Sandura Co. sends out to the dealers continuously. "You too can make a Sandran torture test." they suggest to the dealers. "Put Sandran on the street before your store and watch results."

Did Hicks & Greist find it impossible to top the success of its first Steve Allen commercial?

Not at all. For the second commercial the agency merely hired an elephant from the Chateau Riding Ac emy, had to have him trucked in fr New Jersey at a total tab of $500 cluding trainer. The elephant arriv at 6:00 p.m., somewhat disgruntled the rain, and Hicks & Greist execut producer Gerry Ford prefers to for the evening. Oh, the commercial w a hit all right, but Ford recalls many tense moment when the elepha seemed on the brink of doing any nu ber of uncalled-for stunts.

With an eye to continuous ent tainment value and novelty, Hicks Greist is now negotiating with Nan Walker to do the next commerci While Steve Allen declaims about t neatness and efficiency of the typi housewife. Nancy Walker would do thorough a job of messing up the s dio kitchen as any summer bachel might.

Beyond that commercial, plans a still vague. However, it is certain t Sandran will be buying more minu participations than ever on the All show this fall. Furthermore, the ag cy anticipates that its client's bud will leap to half a million in 1956.

The $500,000 figure is, incidental somewhat more in proportion wi Sandran sales—estimated at $6 m lion in 1955, against $2 million thr years ago. One reason for the re tively small amount in advertising date is, of course, the burden of deeming the faulty earlier product.

John Clement, president of Sandu Co., who founded the firm in 1923, e presses some amazement still about t "spectacular returns" of the Steve A len commercials. Says he. "If weren't so large, I'd be tempted to ha an elephant as a pet." ★★



"Now that KRIZ Phoenix has announced a lay-away plan for undertakers, I'm about to croak."

VIM SATURATION

(Continued from page 55)

pliance you need. Biggest discounts of 24 to 80%. Largest trade-in allowances ever. Each of the 56 neighborhood Vim stores is now featuring the all-new 1955 Lewyt with big wheels. Never, NEVER have you seen anything like it. Mounted on big rubber wheels, this revolutionary new Lewyt is the world's first and only vacuum cleaner that rolls effortlessly all through your house. No lifting, no carrying. Rolls over door sills . . . along bare floors . . . across scatter rugs and thickest carpets. Rolls over its own cord without tangling. It not only swivels, but rolls from room to room. Carries its own cleaning tools, too. All this plus more power, unsqualled quietness, instant dust disposal, bigger dirt capacity, no dust bag to empty. Big $20 trade-in allowance for your old vacuum cleaner. So see Lewyt now at Vim's lowest price in town!"

Vim changes its commercials continuously, not only to rotate sales messages for the various appliances that the stores sell, but also to announce its continuous "special sales" and "closeouts" to the public.

Television strategy: In tv, Vim usually uses the open-end films provided by the various manufacturers, and adds a live store-tag to them. Sometimes the firm sticks to slides or completely live announcements.

A point frequently stressed in Vim advertising, beyond low price and discounts, is the chain's credit policy. "You pay the same price whether you're paying cash or taking the merchandise on credit," Mesnick explains. He feels this credit policy has been a big factor in building the chain's success. "It's a sales point that appeals to the large mass of middle-class buyers."

It's a sales point that appeals even more to the low-income, special ethnic and language groups, and yet only a fraction of Vim's air advertising is directly aimed at them. The reason: "We feel that our broad newspaper and air coverage should blanket just about everyone who reads or understands English at all. We don't want to spread our dollars too thin by trying for each special group in the metropolitan New York area separately. With the wide spread of our announcements schedules plus our heavy *Daily News* adver-

HERE'S WHERE YOU
ORDER
THOSE SALES-WINNING
SPONSOR REPRINTS!

SPONSOR SERVICES, INC., 40 E. 49 ST., New York 17, N. Y.

PLEASE SEND ME:		RATES
☐ ____ copies	**TELEVISION BASICS** (12 pages)	1-24 30c each 25-99 25c each 100 or more 20c each
☐ ____ copies	**RADIO BASICS** (16 pages)	1-24 30c each 25-99 25c each 100 or more 20c each
☐ ____ copies	**FILM BASICS** (8 pages)	1-24 25c each 25-99 20c each 100 or more 15c each

☐ Payment enclosed ☐ Bill me later (Minimum order for billing privileges: $2!)

Name _____

Company _____

Address _____

City _____ Zone _____ State _____

proof positive

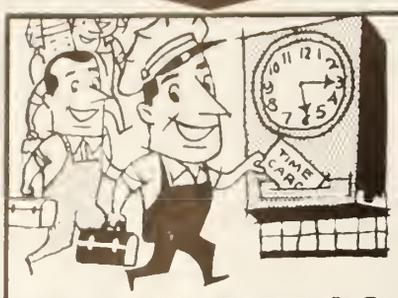
WCUE
now **FIRST**
in **AKRON**

latest Hooper ratings
March-April 1955

SHARE OF RADIO AUDIENCE	Mon. thru Fri. 8:00 A.M.-12 Noon	Mon. thru Fri. 12 Noon-6:00 P.M.
WCUE	32.2	32.7
Station B	29.5	28.3
Station C	27.0	21.6
Station D	4.2	9.3

Wcue . . . Akron's only Independent—we're home folks.
TIM ELLIOT, President
John E. Pearson Co., National Representatives

IN ROCHESTER N.Y.



WVET-RADIO
Saves the Day!

Exclusive announcement over WVET-Radio of the strike settlement at a large Rochester industrial plant at 6:15 A.M. made possible *normal work attendance* that Monday morning. This "Town Crier" result *proves again* that WVET-Radio is ALL-POWERFUL for getting *your client's* message across to the public just as we *saved the day* for the plant.

5000 WATTS
280 KC



WVET
ABC

"6.15 O'CLOCK AND ALL'S WELL!"

IN ROCHESTER, N. Y.
Represented Nationally by
THE BOLLING COMPANY

WLS
gives you
All 3
Market...
Coverage...
Programming

Contact us or call your John Blair man TODAY!

WLS
The PRAIRIE FARMER STATION
CHICAGO 7

890 KILOCYCLES • 50,000 WATTS • ABC NETWORK

tising, we figure we get pretty much most of the carriage and the subway trade," says Mesnick. Admittedly, of course, it's the subway trade that accounts for the mass volume turnover that has built the Vim chain into a multi-million a year business.

Until late 1954, Vim tried to woo the subway trade by sponsoring a series of local radio and tv shows, promoting them by having the stars appear personally in Vim stores, providing life-size cutouts and display pieces.

Vim-sponsored shows included WNBT's *Talent Search* Mondays 10:30-11:00 p.m., and *Quick on the Draw*, Thursdays 10:30-11:00 p.m., both on between 1950 and 1952. For several years Vim sponsored *Information Please* on WOR, Sundays 10:00 p.m., and, until six months ago, Walter White's interview show on WLIB. In 1953 and 1954 Vim sponsored another tv interview show, *City Hall* (WPIX) a half-hour weeknight show.

"These shows gave us unquestionably good sponsor identification," Mesnick recalls. "Further, we were able to merchandise the programs with in-store displays, newdspaper ads, etc. However, in terms of dollars and cents, we decided that we would get more coverage and greater impact from saturation announcement schedules."

He added that each half-hour program gave a maximum exposure of three commercials, for a price that might otherwise buy 15 participations in various shows throughout the week, with a considerably greater audience turnover and coverage.

"This fall we intend to do a particularly heavy job in the air media," says he. "Our plan is to make Vim a household word in Greater New York from September to Christmas, our heaviest season. We'll do this by buying a barrage of minute announcements and continuing our policy of scheduling them around-the-clock on radio and television both."

A family business, the Vim chain is headed by the four Kassover brothers; president is Sam Kassover. Individual store managers report directly to them. Warehouse and headquarters of the chain are in Brooklyn.

"We don't feel that we're through with our expansion plans," says Mesnick. "We'll always look at new sites. And you can be sure that when we do open a new store you won't be able to turn on the radio without hearing about it." ★ ★ ★

MONITOR: HURT RADIO?

(Continued from page 41)

of its radio network. The tv affiliation *might* be yanked back if the radio affiliation was junked by the station. So the station keeps quiet and plays a waiting game. Whether anything would actually happen is highly conjectural. But stations prefer not to take a chance.

The whole question, in any event, is bound to be Topic A at the upcoming affiliate meetings.

If the networks compromise in the next few months to keep peace in their radio families, advertisers and agencies may find that:

1. Costs of network radio participation shows may increase, particularly those shows which stations feel compete for national spot revenue.

2. Stations may soon be offering a spot availabilities more slots in network-originated shows, narrowing even further the gap between "network" and "spot" buying.

The network view: Networks, as any adman knows, have their radio troubles too. Most of them will be very lucky to show a 1955 profit. NBC Radio, for example, is expected to

IT'S
KFWB
LOS ANGELES
THE STATION OF
Outstanding personalities

For Music
★ ZEKE MANNERS
★ AL JARVIS
★ BOB MCLAUGHLIN
★ LARRY FINLEY
★ FRANK BULL
★ JOE YOCAM

For News
★ DAVE BALLARD
★ BOB KENNEDY
★ BILL DANIELS

For Sports
★ ERIK PAIGE
★ MARK SCOTT

KFWB THE 980 STATION
LOS ANGELES—CALIFORNIA

nd up the year in the red somewhere tween $1.5 million and $2 million.

At the same time, networks can't st step out of the picture gracefully, ving the field clear to independent eration. It's understood in Madi- n Avenue circles that at least one ajor web asked the U. S. government it could drop its radio network. The swer: No. The reason, voiced un- icially by government authorities: dio networks are needed in the in- rests of national security and com- unications, and the networks owe a ty to the non-tv public.

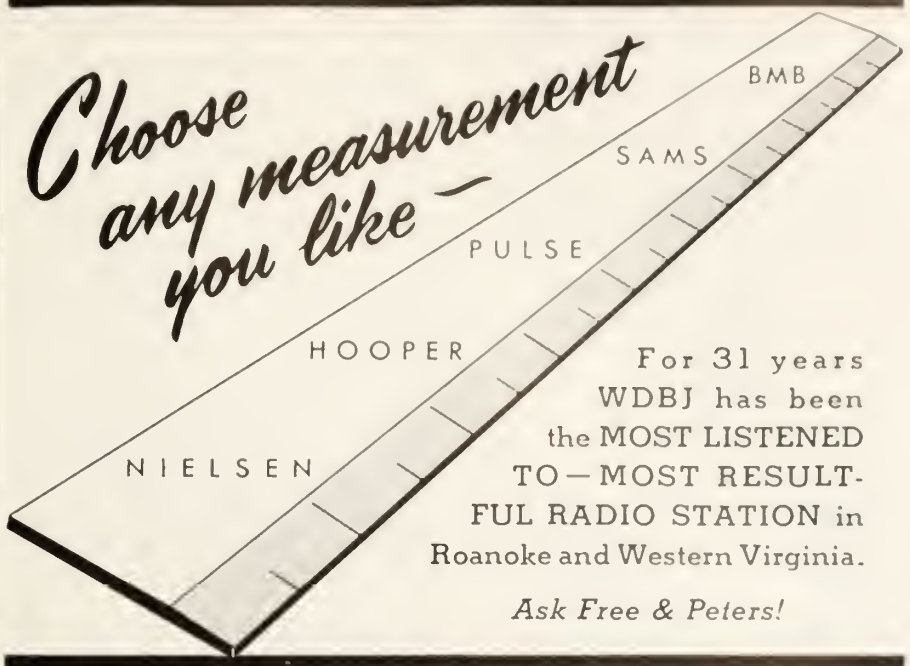
In the case of *Monitor*, most flexible network sales plan, NBC Radio exe- tives are quick to point out that *onitor* provides local stations with a w kind of spot vehicle. Unlike other twork participation shows, *Monitor* ves stations a total of three minutes sell locally (or via national spot) in ch hour of the 14 "network option" urs on weekends. During the re- ining 26 hours of the 40-hour week- d show, *Monitor* is fed as a free pro- am service. All of the commercial ts in it—a total of some nine min- es per hour—belong to the station ring "local option" periods. These ts can be sold on a spot basis to tional and local clients. A similar ttern is expected to prevail if *Moni- r* is extended to weekdays.

As NBC Radio sees it, the fact that inute announcements via the network les channel on *Monitor* cost less than e total of equivalent spot time is unterbalanced by the "free" pro- am service offered by the network. For more details on *Monitor* see story SPONSOR, 13 June 1955.)

Pointed out a CBS Radio official: "There are very few national spot dio advertisers that really use the edium on a 'national' basis. Most of em are using spot radio for area sat- ration jobs, or to cover non-tv mar- ts, or to bolster a weak sales region.

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

Choose any measurement you like—



For 31 years WDBJ has been the MOST LISTENED TO—MOST RESULTFUL RADIO STATION in Roanoke and Western Virginia.

Ask Free & Peters!

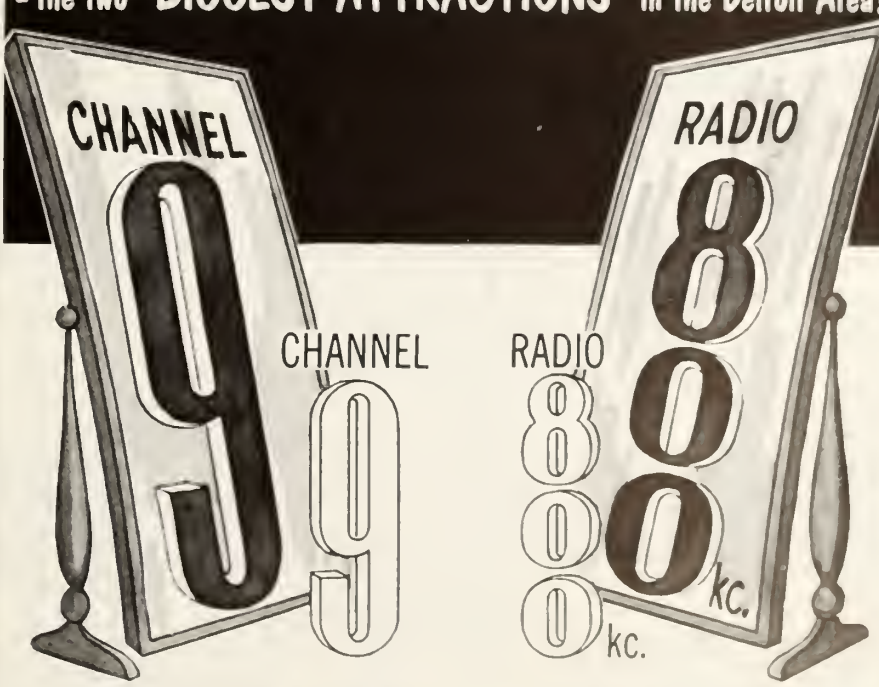
WDBJ

Established 1924 • CBS Since 1929
AM • 5000 WATTS • 960 KC
FM • 41,000 WATTS • 94.9 MC
ROANOKE, VA.



Owned and Operated by the TIMES-WORLD CORPORATION
FREE & PETERS, INC., *National Representatives*

- the two "BIGGEST ATTRACTIONS" in the Detroit Area!



CKLW-TV penetrates a population grand total area of 5,295,700 in which 85% of all families own TV sets.

CKLW radio covers a 15,000,000 population area in 5 important states. The lowest cost major station buy in the Detroit area.

Channel 9
325,000 Watts
National Rep.
Adam J. Young, Jr., Inc.

CKLW

800 kc. Radio
50,000 Watts
J. E. Campeau, Pres.
Guardian Bldg., Detroit

1,000,000 WATTS
1st in Power and Coverage
WILK-TV
Wilkes-Barre
Scranton
Call Avery-Knodel, Inc.

MORE
POWER
than any other Montana TV, is the reason why
KGVO-TV
Missoula, Montana
sells 9
Montana counties
MORE
MAGNIFY YOUR SALES
IN THIS STABLE $140,000,000.00 MARKET
CBS KGVO-TV MISSOULA MONTANA
• University City
• Rich Lumbering and Agricultural Area
GILL-PERNA, reps.
167 Mountainous Miles from Spokane

if there's an AIMS station in the market-
it's the BEST INDEPENDENT!

Boston	WCOP	New Orleans	WTIX
Clevelond	WDOK	New York	WINS
Dollas	KLIF	Omaha	KOWH
Denver	KMYR	Portland, Ore.	KXL
Des Moines	KCBC	Son Antonio	KITE
Evanston, Ill.	WNMP	San Froncisco	KYA
Evansville, Ind.	WIKY	Seottle	KOL
Houston	KNUZ	Springfield, Mass.	WTXL
Indianopolis	WXLW	Stockton, Cal.	KSTN
Jockson, Miss.	WJXN	Syrocuse	WOLF
Kansas City	WHB	Tulso	KFMJ
Huntington, L.I.	WGSM	Wichito, Kon.	KWBB
Louisville	WKYW	Worcester, Moss.	WNEB
Milwaukee	WMIL		

Canada
Calgary, Alberta, Canada CKXL
New Westminister, B.C. CKNW

Only one in each market
AIMS Association of Independent Metropolitan Stations
Membership by invitation only
RADIO GROUP

We can't chase that kind of business because we can't become *that* flexible."

(Stations admit this is true, but point out that around 30% of all their national spot business comes from multi-market campaigns big enough to excite the interest of networks. While this 30% doesn't represent *all* national spot revenue, stations say, it often represents the difference between breaking even or making a profit at the station level.)

Network executives stoutly deny that there is any connection between a network radio and a network tv affiliation. They also say there's little chance to boost network radio prices, in order to jump station compensation upwards, at a time when agencies are shopping for the most attractively priced radio buys.

What admen say: For the most part, admen today are trying to maintain a classic position of neutrality. "We buy both network and spot radio," said a Foote,Cone & Belding executive, "and we make our distinction on the basis of how wide a coverage we want. How can we afford to take sides in a scrap between networks and stations?"

But admen are not unconcerned about the brewing hassles between network and affiliates. "Anything that forces a station to cut back on the quality of its operations and programming," said the chief timebuyer of a New York agency, "will ultimately do damage to radio, since it will lower its appeal to the listening public. We're certainly in favor of network operations that work to a radio station's benefit. But a network plan that puts a station's back against the wall won't benefit anyone in the long run, least of all us."

Also, admen find many a price tag on flexible network packages too good a deal to refuse. Said a Philip Morris adman recently of *Monitor*: "At those prices, how could we afford to stay out?" Admen can hardly be blamed for buying into a national participation spread at prices undreamed of a few years back.

A good summary of average agency viewpoint on network flexibility came from the media director of a well-known Madison Avenue agency. Said he:

"I don't think that if *Monitor* and the other flexible network plans were unavailable that we would necessarily put the same money into national spot radio. We see clear-cut distinctions and advantages to both network and spot buying.

"When we buy radio today, we generally seek a 'scatter' basis, so many network plans fit in with our thinking. Today, we buy on this basis in order to build back to the kind of radio ratings we used to get. As advertising counsel for our clients, however, we're obligated to check all radio offerings and to try to get the best value we can for them at both the national and local levels.

"Therefore, we draw our primary distinctions on the basis of how many markets we want to cover, and, later on price."

A solution?: At various levels of the radio industry, executives today have their own ideas about how the difficulties aroused by flexible network selling can be smoothed out.

They range from new methods of radio selling to new ideas for network operation. A few:

- A number of leading station operators are quietly urging that the radio networks drop out of the sales picture but not out of the program business. As these station men voice it, network should concentrate on supplying a program service that stations would pay for, as they now pay for wire service news. This, at least, would mean that networks could maintain their "network" character (thus keeping the government happy) without having to hustle for business (thus keeping stations happy, since they would sell the programs on a spot basis).
- Station reps, who would be hard hit if an increasing amount of what is currently regarded as straight spot revenue went to the networks, are pushing hard meanwhile to compete with networks. This week, for instance, the Katz station rep firm will unveil what it calls "a new spot radio package plan" that will tie together spot radio availabilities in a long list of major markets. Blair, Free & Peters, Pearson, Raymer and others are busily putting together new presentations that stress the choicest advantages of spot over network buys. ★ ★ ★

$99.00 INVESTED in the
NASHVILLE, TENNESSEE
NEGRO MARKET
SOLD $3,500.00 in appliances
VIA WSOK

GM TV TEST

(continued from page 48)

"So, to enumerate our efforts to velop area popularity, especially in r so-called "B" territory—we:

"1. Use daily sound-on-film news ories.

"2. Salute the little guys who live) to 100 miles away.

"3. Send out speakers to address rvice clubs, farm groups, churches, lges, etc.

"4. Keep both our farm director d farm editor concentrating on the tivities in this area.

"5. Work with our traveling units scheduling dates throughout Area ". We have two such units—one mposed of four entertainers and the her seven. They play an average of e nights weekly. Our promotion nager acts as their booking agent—thout the usual fee.

"6. Have Captain Hal, M.C. of our l show, stage Saturday morning kid rties at various theatres during the l and spring months. (Many back ads are closed-in during the heavy nter season and we don't care to sappoint any children who might live country roads.)"

3. The broker: (Marvin Bower, ad manager, Otto L. Kuehn Co.) "We'll confine our remarks to the B&M sales in the test area during the one-month period following completion of the tv campaign (22 July-19 August).

"B&M sales for this period of 1955 are running approximately 50% ahead of the same period in 1954. We would have expected the figures for 1955 to be considerably higher even after tv was dropped. We feel the reason lies in the fact that sales for this same period in 1954 were abnormally high. The reason they were so high goes back to the 50c per case price deal of spring 1954. Readers of SPONSOR will remember that after this deal in 1954 the early July figures for B&M sunk very low. They then snapped back up in late July and August probably because the trade had to replenish its by then depleted stock. We believe, however, that in the next one-month period (19 August-16 September) B&M sales in 1955 will be considerably higher relative to 1954." (SPONSOR will carry these figures in its 3 October issue.

4. The new agency: SPONSOR had hoped to be able to present an outside viewpoint on the B&M tv test—that of B&M's new agency, Dowd. Agency executives were reluctant to comment for publication, however, because they felt they should not interpret a project with which they had no connection. The agency observed that it found the B&M tv results extremely interesting and that it had carefully studied articles which had appeared in SPONSOR reporting on B&M progress.

Future plans: B&M had not yet finalized advertising plans for its fiscal year (starting 1 September) as SPONSOR went to press. As comments earlier in this report from Ad Manager Northgraves indicate, television figures in the company's thinking although it's not yet known whether this is for immediate campaigns or for future consideration.

SPONSOR's next followup report on the B&M tv test will present figures on how the brand fares in the Green Bay area during the second month after the tv campaign ended. It will appear in the 3 October issue of SPONSOR and by that time it should be possible to cover B&M's decision on media for the fall and winter months.

* * *

TV FILM DIRECTORIES FOR AGENCIES AND SPONSORS

WHO'S WHO & WHAT'S WHERE AT TV STATIONS
vital to traffic

DIRECTORY OF FREE TV FILM
for the program department

TV WHO'S WHO & WHAT'S WHERE AT FILM PRODUCERS & DISTRIBUTORS

directory of tv feature film
the only source directory in the industry

series, serials & packages-- tv film program directory

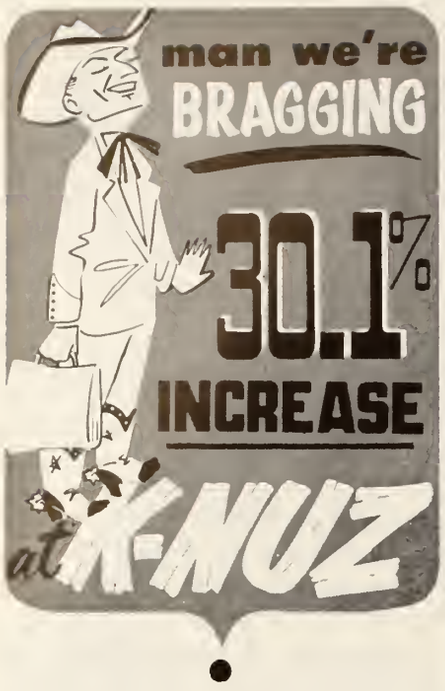
FACTS, FIGURES, & FILM
The Commercial TV Film Directory and Research NEWSLETTER

(in planning stage)
directory of tv religious film

(in planning stage)
DIRECTORY OF TV COLOR FILM
(now part of regular film directories)

TV FILM DIRECTORIES FOR STATIONS AND PRODUCERS

Broadcast Information Bureau • 535 Fifth Ave. • New York 17, N. Y.



THAT'S RIGHT! K-NUZ HOUSTON during the first 6 Months of 1955 has increased its billing 30.1% over the same period in 1954.

WHERE is this increase coming from? FROM OUR HOME TOWN . . . Yes, our biggest increase is locally, WHERE PEOPLE KNOW THEIR STATIONS BEST.

Write for

"OPERATION TIN HAT"

(our FREE Survey on Houston's Tremendous Industrial Market)

In Houston the swing is to RADIO . . . and Radio in Houston is . . .

K-NUZ

Radio Ranch

Houston's 24 Hour Music and News

NAT'L REPS.— FORJOE AND CO.

IN HOUSTON, CALL DAVE MORRIS

JAckson 3-2581

Newsmakers in advertising



Dan Seymour *will leave his post as vice president in charge of radio-tv programing and production at Young & Rubicam 1 October to join J. Walter Thompson as radio and television vice president. During a radio-tv career that goes back some 20 years Seymour has been a performer, announcer, and producer. He was with the Yankee Network from 1935 to 1936, then a CBS announcer from 1936 to 1939, over-lapping as a free-lance announcer for Y&R from 1938 to 1950, when he joined the agency. In 1953 he moved up to his present position.*



Lawrence D'Aloise, *vice president of Dancer-Fitzgerald-Sample, New York, has taken on the additional job of creative director heading up a newly formed Creative Review Board. D-F-S has had a Creative Committee for years but has decided to intensify this activity. Says he: "Our Creative Committee has had the planning responsibility till now. This change reflects a broader functioning by the board members. It will enable us to tighten still further our regular, weekly review of accounts and provide a constant check on our thinking in creating campaigns."*



Julia Brown *has been named associate media director of Compton Advertising. Formerly in charge of media research at the agency, she took part last spring in the timebuying seminars held under the auspices of the Radio and Television Executives Society (reported in Fall Facts Issue of* SPONSOR*— 11 July), her subject: "What does coverage cover?" Along with Miss Brown, Maurice Sculfort, formerly head space buyer for Compton, was also upped to associate media director of the New York agency.*



Gerhart D. Wiebe, *research psychologist for CBS Radio since 1946, has been appointed assistant to the president of Columbia Broadcasting System, Inc. Before joining CBS's research department 13 years ago, he was a research associate in the Bureau of Educational Research at Ohio State University and served as a psychologist in the armed forces. As an author Dr. Wiebe has turned out numerous articles for professional and trade journals and wrote the chapter on mass communications in the textbook, "Fundamentals of Social Psychology." He is president-elect of the American Association for Public Opinion Research.*

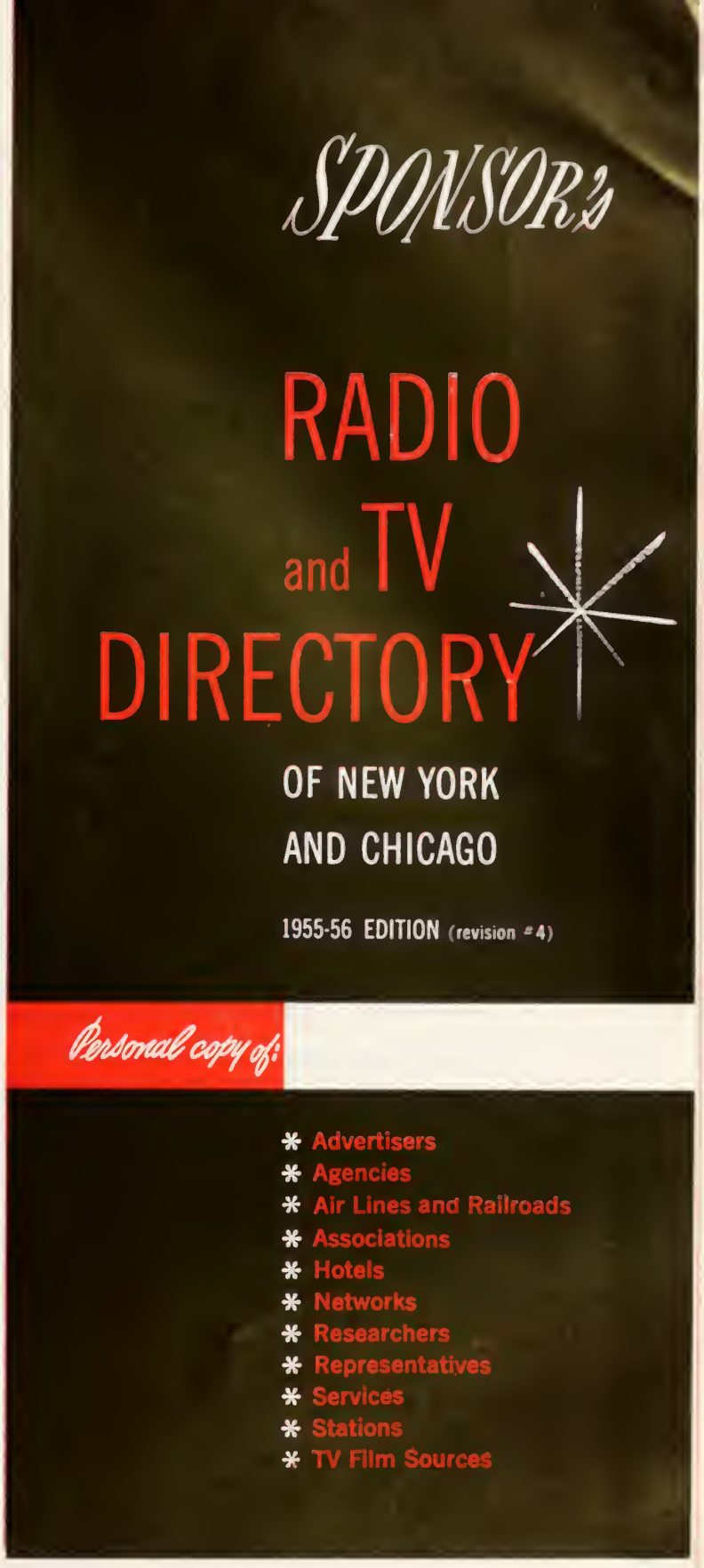
ow to keep from getting lost in NEW YORK and CHICAGO

Ever wonder whether Leo Burnett was on North Michigan or South Wacker? Ever worry as you pulled out of Grand Central Station how many important calls you forgot during your three days in New York? It happens to the best of us, at the worst times.

Next time you're in New York or Chicago make every minute and call count by using SPONSOR's 1955 pocket-size, 16-page booklet titled "Radio and TV Directory of New York and Chicago." Here you'll find names and addresses, by categories, of key advertisers, agencies, stations, networks, news services, representatives, TV film services, music and transcription services, research firms, hotels, airlines and railroads.

We'll be glad to send you a Radio and TV Directory on request—with the compliments of SPONSOR.

P.S.—Don't forget to call on us next time you're in town.



SPONSOR *THE MAGAZINE RADIO AND TV ADVERTISERS USE*

NEW YORK 17— 40 E. 49th • MUrray Hill 8-2772
CHICAGO— 161 E. Grand • SUperior 7-9863
DALLAS— 311 S. Akard • STerling 3591
LOS ANGELES— 6087 Sunset • HOllywood 4-8089



NEW CONSTRUCTION AT FANTASTIC CLIP IN *WREN'S* BACKYARD!

Just to give you an idea of the booming Topeka market — take a gander at these figures on construction now underway in Shawnee county alone:

Project	Cost
New Veteran's Hospital	21-million
New State Office Building	9-million
Forbes Air Base Run-Way	10-million
Kansas Turnpike	8¾-million*

*(Engineers estimate on Shawnee County's share of 160-million total for the turnpike)

Needless to say this leaves out "trifles" like a new million and one-half dollar parking lot, a 5-million dollar real estate development by one private builder and more than ten buildings in the under 1-million class! Why not ask your John E. Pearson man for a really conclusive report on the Topeka market, and why you can't cover it effectively without WREN!

WREN

5000 WATTS · ABC
TOPEKA, KANSAS

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GORDON GRAY
(Vice President)
Mutual Broadcasting System

LIKE MOST "Newsworthy" BROADCASTING EXECUTIVES MR. GRAY'S LATEST BUSINESS PORTRAIT IS BY...

Jean Raeburn

Photographers to the Business Executive
565 Fifth Avenue, New York 17—PL 3-1?



Agency and client •
behind closed doors •
chopping on the schedule •
your medium, your market
are mentioned • a question
is raised • the agency man
reaches for Standard Rate . . .

Brother, what a grand feeling to know that

you are there

in a Service-Ad near your listing.

For the full story on the values 1,161 media get from their Service-Ads, see Standard Rate's own Service-Ad in the front of all SRDS monthly editions; or call a Standard Rate Service-Salesman.

Note: According to a study of SRDS use made by National Analysts, Inc., 83% of all account men interviewed have SRDS available at meetings in clients' offices.



P. A. picks a winner and packs them in!

Here's proof that Prince Albert's Grand Ole Opry network show is bigger, better, more popular than ever!

Last July 2 the Opry played to the biggest live audience of all time — 8,500 persons. And more than 12,000 additional applicants for tickets had to be turned away.

For the first time in the Opry's 29-year history, the entire house was emptied in mid-show in order to admit the thousands who were standing in line outside hoping for just a glimpse of the program.

The Opry has been a mainstay of Prince Albert's advertising program for the past 17 years, and the record-breaking July 2 show is further proof that P. A. picked a winner!

WSM

CLEAR CHANNEL—50,000 WATTS
650KC — NASHVILLE, TENNESSEE

Bob Cooper,
Sales Manager

John Blair Co.,
National Sales Representatives



REPORT TO SPONSORS for 5 September 1955

(Continued from page 2)

Strong radio set sales in S. Cal.

Radio sets are outselling tv sets in 7 Southern California counties 2½ to one, according to reports reaching Electric League from set distributors. Home and portable radios sold during July totaled 27,973; automobile radios in new cars were estimated at 31,700, making radio total for month 59,673. Tv sets sold in July: 23,655.

–SR–

Hi-fi, music are boost to fm

High-fidelity trend and "multiplexed" broadcasts are viewed as major shot in the arm for fm radio by NARTB executives. At recent Fm Committee meeting, chaired by KQFM's H. Quenton Cox, broadcasters told of "increasingly vigorous interest in fm by public and new awareness of medium by sponsors. With "multiplexing" (different programs simultaneously on one station's channel) due next summer, fm men are also planning new round of huddles with Muzak-type licensing firms for more fm music service.

–SR–

Tv expansion at Official Films

In their rapid growth, top film syndication firms have sprawled over into other tv entertainment fields. Official Films now (1) sells film programing at international, network, regional, and local levels; (2) has subsidiary handling talent representation; (3) packages live and film tv shows; and (4) has thriving merchandising license business. Firm will soon double its sales force under Herman Rush, sales v.p., and Herb Jaffe, executive v.p., and is looking for further fields to explore.

–SR–

Price cut on GE transistors

Watch for more "miniaturized" radios and portable record players. General Electric has slashed prices of transistors, which can replace vacuum tubes and are smaller from 15 to 50%. Prices became effective 1 September, represent second cut this year. Transistors now cost only slightly more than ordinary tubes in small radios. "Wrist watch radio" of fiction now comes within range of practical reality.

–SR–

Radios in 83% of new autos

More than 8 out of 10 cars leaving dealer showrooms today have radios in them, reports RAB as result of multi-market study of 376 new car agencies. Present estimate for nation of radio-equipped cars: 31 million. Study, by Fact Finders, will be basis of new RAB presentation.

–SR–

Post salutes a tv outlet

Current "Satevepost" article spotlights operation of tv stations in small video markets, shows how KDUB-TV (Lubbock, Tex.) has made hometown hit with shows that find stray pets or help husbands with alibis. Station was bellwether among outlets in markets under 200,000 population with President "Dub" Rogers fighting and winning uphill battle to prove area could support station, article points out.

–SR–

Air-sold name changeover

Nationwide Insurance (life, auto, housing projects, security plans) is using heavy spot radio-tv campaign in major markets to drum in change of name from Farm Bureau, which it had for 29 years. Firm is big believer in air advertising, owns Peoples Broadcasting Corp. (WGAR, Cleveland; WRFD, Worthington; WTTM, Trenton, WMMN, Fairmont). Firm now has 3 million policies, expects further national expansion.



The danger to national spot radio

The newest evolutions of network radio, notably, *Monitor*, are remarkable for their programing ingenuity. And millions of listeners are responding warmly to these welcome signs of renewed network interest in radio (see article on *Monitor*, page 39).

But accompanying programing progress is a trend that SPONSOR views with mixed emotions. While we applaud the successful efforts to improve and expand radio network listening, we deplore the inadvertent result: a further undercutting of the already low price structure of national spot radio.

Perhaps the networks don't see it quite this way. But here is how the threat shapes up to us.

When the NBC Radio affiliates meet with the network early in September one of the key subjects on the agenda will be expansion of *Monitor* from weekend to every-day operation. If this comes about, and we think it will, the competitive-to-spot commercial availabilities on *Monitor* will be offered throughout the week.

Competition is fine, but can individual stations compete? It will be tough competition, to say the least. Numerous spot advertisers will be attracted by the bargain rates — considerably less than individual stations can offer.

We are sympathetic to the problems of the networks and recognize that their fresh efforts will bring new sponsor interest to radio. Their lot is not easy. Their pricing structures are dictated by what they think the traffic will bear today. But as the prestige of network radio improves the traffic may bear more—yet it will be virtually impossible to boost severely-deflated prices to what the medium is worth.

The fact is that all radio networks compete for national spot business. Thus the problem is broader than NBC's *Monitor*.

And there are no easy solutions to this problem. But SPONSOR believes the following suggestions warrant consideration.

1. The networks should operate on the philosophy that national spot has its special niche as an advertising medium and nothing that the networks do in their efforts to get business is designed to injure national spot or its pricing structure. There should be defined limits to network flexibility.
2. Networks should price with an eye to increased network prestige and value.
3. SPONSOR believes that the present phase in radio networking is only an evolutionary step toward program franchise services designed to yield the networks a profit. If the networks agree, it might be better to take the complete step now rather than suffer through more years of uneconomical service during which spot rates are impaired.

What is the advertiser's stake in all this? If *Monitor* and other network sales plans based on extreme flexibility siphon off spot radio income from stations to the point where they are badly hurt, the ability of the stations to invest in their own programing will be crippled. The advertiser who has used radio effectively (and they are legion) cannot be disinterested in this process. He wants radio to continue as the strong, sales-productive medium it is meant to be.

* * *

Reminder 3: it's up to NARTB

At this writing three commercial research firms continue to indicate to the trade that they plan county-by-county tv set and coverage studies in 1956 (SPONSOR, 22 August). The obvious solution to this impending research muddle is emergence of one good study, *and one only*.

NARTB has a promising study underway in its Cawl project. But NARTB must (1) move fast (2) make its intentions to move fast clear to all (3) or leave the field clear for others with the hope that one industry-accepted formula will emerge. This it has not yet done. Meanwhile the pressure from admen to get an accurate set count and coverage study mounts. It's clearly up to NARTB at this point.

Applause

TvB's fast buildup

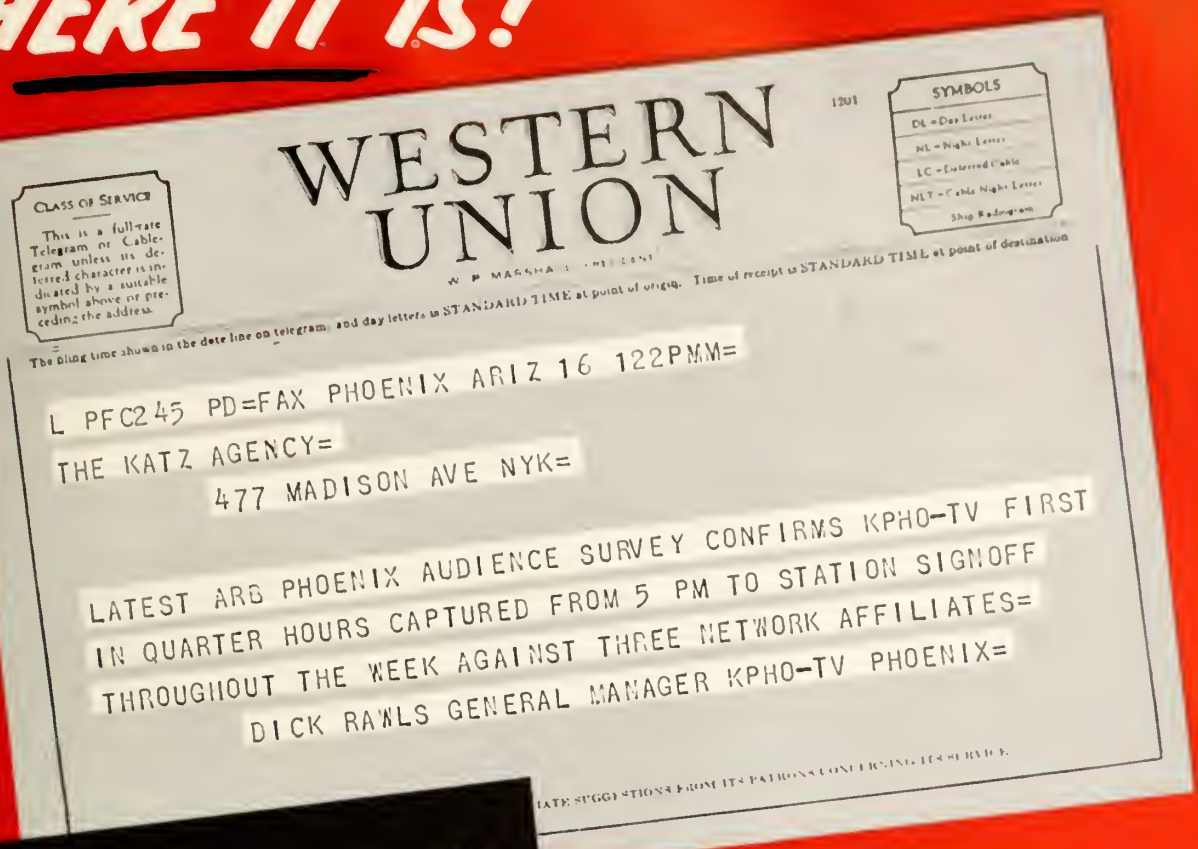
With the decision of NBC to join Television Bureau of Advertising, television's promotion arm is now assured of half a million dollars in revenue during its first year of operation. But TvB, under Oliver Treyz, has already done a lot more than establish itself on a sound financial base.

These are some of the high points in TvB's brief career as we see them.

- TvB's presentation to the sudsless detergent manufacturers. It was based on an original study made by Nielsen for TvB which charted television viewing among owners of automatic washers. This kind of solid approach to selling is of benefit to the buyers as well as the sellers of television time. The buyer wants honest facts.
- Launching of a second major study designed to provide facts of vital interest to the automotive industry.
- TvB's direct sales results, including its important part in persuading Philip Morris to launch a heavy spot tv campaign after it dropped out of network television.

In the offing is still another major accomplishment. TvB is seeking to work out an arrangement for regular publication of spot tv expenditures of all advertisers (story page 42). Achievement of this goal, which SPONSOR has long considered essential and campaigned for incessently in a series of articles and editorials, will add an important victory to TvB's string.

HERE IT IS!



WESTERN UNION

CLASS OF SERVICE

SYMBOLS

L PFC245 PD=FAX PHOENIX ARIZ 16 122PMM=

THE KATZ AGENCY=

477 MADISON AVE NYK=

LATEST ARB PHOENIX AUDIENCE SURVEY CONFIRMS KPHO-TV FIRST IN QUARTER HOURS CAPTURED FROM 5 PM TO STATION SIGNOFF THROUGHOUT THE WEEK AGAINST THREE NETWORK AFFILIATES=

DICK RAWLS GENERAL MANAGER KPHO-TV PHOENIX=

This is the survey the entire industry has been awaiting since KPHO-TV became independent in a 4 station VHF market.

Percentage of quarter hour "firsts" from 5 p.m. to station signoff, Sunday through Saturday.

KPHO-TV	34.5%
Network Station A.	30.5%
Network Station B.	21.5%
Network Station C.	13.5%

DATA VERIFIED BY A.R.B. — AUG. 16, '55

KPHO-TV

STILL 1ST in PHOENIX

MEREDITH *Radio and Television* STATIONS

affiliated with Better Homes and Gardens and Successful Farming magazines

KANSAS CITY		SYRACUSE		PHOENIX		OMAHA	
KCMO	KCMO	WHEN	WHEN	KPHO	KPHO	WOW	WOW
RADIO 810 kc. ABC	TV Channel 5 CBS	RADIO 620 kc. ABC	TV Channel 8 CBS	RADIO 910 kc. ABC	TV Channel 5	RADIO 590 kc. CBS	TV Channel 6 NBC

Represented by KATZ AGENCY INC — JOHN BLAIR & CO — BLAIR TV INC

the SWING is to ABC and



KMBC-TV

The man who said "build a better mousetrap etc." wasn't kiddi
Ever since we announced our new ABC-TV affiliation to be f-
fective Sept. 28—and plans for our new "Big Time Daytime" ll
programming—time buyers have not only beat a path to our d r
..they've darn near beat down the door requesting availabilit s!

The first four weeks after our announcement we had the bigg t
upsurge of spot business in our history—gratifying proof t t
dynamic, imaginative programming is the number-one
mand of the nation's TV advertisers!

The *new* ABC evening line-up of such fresh, stimulat g
shows as Mickey Mouse Club, Warner Brothers Preser ,
MGM Parade, Wyatt Earp, Bishop Sheen, Wednesc y
Night Fights and Disneyland (plus the older ABC-TV n -
work favorites) will be preceded by a "Big Time Daytin "
schedule that's a sponsor's dream.

Now, for the first time in Kansas City, you have fle -
bility of format that allows any type of commerci
handling you desire! You can assume complete spo -
sorship of high-rated station-produced shows . . . of fi
syndicated film shows...or you can buy filmed minu -
participations...schedule live commercials, demonst -
tions, sampling or audience-participation testin -
nials . . . utilize station breaks or IDs in saturati
schedules. See your Free & Peters Colonel for deta .

You ask for it, we'll deliver it – to the farthe
reaches of the Kansas City trading area from o
1,079-foot tower (tallest in the area) and 316,0
watts of power. Hope we'll be ABCing you
Channel 9 this fall!

KMBC-TV

Kansas City's Most Powerful TV Statio

DON DAVIS, *First Vice President*
JOHN SCHILLING, *Vice President and General Manager*
GEORGE HIGGINS, *Vice President and Sales Manager*
MORI GREINER, *Director of Television*

And in Radio, it's the KMBC-KFRM Team

in the Heart of America

KMBC *of Kansas City*
KFRM *for the State of Kansas*



MR J H HEDGES
NBC-ROOM 664
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

SPONSOR

magazine radio and tv advertisers use

RECEIVED
SEP 21 1955

19 SEPTEMBER 1955

50¢ per copy • $8 per year

40%
OF THE
MEMPHIS
TRADE AREA
IS
Negro



and the only way
to reach them is with

WDIA

RECEIVED
SEP 21 1955
J. S. HEDGES

MEMPHIS'
ONLY
50,000
WATT STATION

Represented Nationally by John E. Pearson Co.
TOP HOOPER AND PULSE RATED 1070 KC

COVERS THE "GOLDEN MARKET" OF 1,230,724 NEGROES—
NEARLY 1/10TH OF AMERICA'S TOTAL NEGRO POPULATION!

WHY SPOT IS BOOMING
page 29

How to excite salesmen over spot radio plans
page 32

Are package goods taking a back seat in nighttime tv?
page 34

RTES' Listening Post finds right men for key industry jobs
page 42

Radio helps boost L.A. Buick dealer 1,000% in 3 years
page 44

Can money alone build big audiences for a tv quiz show?
page 58

NEGRO RADIO SECTION: 1955
starts page 107

TOP

Nielsen Circulation in Baltimore City and County!

W-I-T-H's weekly audience in the highly concentrated City and County of Baltimore is 230,530 families—more than any other station in town!

When you combine this big audience with W-I-T-H's low, low rates, you get the lowest cost-per-thousand of any advertising medium in Baltimore. Let your Forjoe man give you the whole story!

IN BALTIMORE THE BIG BUY IS

WITH

Tom Tinsley, President R. C. Embry, Vice-President

Represented by Forjoe & Co.

REPORT TO SPONSORS

19 SEPTEMBER 1955

Film marriage: TPA, Gems

Merger of 2 of biggest firms in film syndication—Screen Gems and Television Programs of America—is now a fact. Result of corporate blend will be new giant in movies-for-video field. Together, firms have 10 shows on networks, another 9 in straight syndication. Screen Gems had edge in production facilities (it's a Columbia Pictures subsidiary); TPA had bigger sales force. Deal was preceded by smoke screen of denials.

-SR-

Autos top web tv spending

Auto production records for 1954 insure continued heavy web tv spending by car makers. While September production will be low as all car makers make changeover for 1956 models, 1955 production has already passed total for all of 1954. SPONSOR figures on network tv show costs (see article page 34), reveal that of 6 biggest nighttime program spenders, 3 (GM, Ford, Chrysler) are auto manufacturers. Outpacing P&G as top spender is GM with a total of $11.3 million budgeted for nighttime web tv programing costs alone for 1955-56 season. Ford is fourth with $7.5 million, Chrysler sixth with $6 million.

-SR-

Monitor" NBC's position

Issue of whether extension of NBC Radio "Monitor" is healthful for stations centers around dollars-and-cents, not programing philosophy, SPONSOR checkup among NBC affiliates indicates. NBC position was summed up by Pat Weaver at recent affiliates meeting in New York in these words: "Network and spot are used for different purposes...The network is used by advertiser who wants over-all national circulation. Spot is used for regional or selected market campaigns...'Monitor' has not drawn off spot business, but has created new spot business for many stations."

-SR-

"Monitor": the opposition view

Opponents of "Monitor" extension among stations contend (1) many spot campaigns today are national; (2) "Monitor" price structure is so low even spot advertiser using only 25 markets will be able to buy whole NBC network via "Monitor" for price of 25-market campaign. (3) "Monitor" and other network sales plans which resemble spot buys have siphoned off accounts which would otherwise be in spot radio. Target date for extension of "Monitor" to weekdays is 7 November with stations to signify plans on carrying new programing individually.

-SR-

Radio at cross-roads

Concern of radio stations over competition with network radio for announcement schedules is dramatized by NBC "Monitor" extension. But problem and debate is industrywide with each of networks selling own form of announcements. CBS Radio meeting in Detroit, while not built around announcement of new flexible selling plans, featured plenty of behind scenes discussion among affiliates about direction radio should travel. Five-minute segmentation of strip shows is newest CBS flexible selling approach.

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REPORT TO SPONSORS for 19 September 1955

Spot tv $ figures coming

Look for announcement within month of TvB's intention to publish dollar figures on spot. First mention of development came in last issue of SPONSOR (see "Is the iron curtain on tv $ figures lifting?" 5 September 1955). SPONSOR story disclosed following would be made public: (1) dollar figures on all spot tv clients annually, (2) dollar figures on spot tv product categories annually, (3) dollar figures on top spot tv clients quarterly as well as total number of spot tv users.

-SR-

British land on American tv

Made-in-Britain label was rarely heard on American radio shows; tv changed that. Biggest feature deals in past 6 months have all involved British pictures (NTA and ABC TV packages, NBC TV's "Constant Husband," etc.) and British-produced series are edging into syndicated market (Official's "Robin Hood" and "Scarlet Pimpernel"). With program packaging booming in England due to start of commercial video this week, 22 September, watch for more English accents on U.S. television.

-SR-

No film flood seen in tv

Don't expect to see flood of pre-1948 Hollywood features in 16mm. size coming to tv as result of anti-trust consent judgment of U.S. against Republic Pictures. Film buyers point out that most of Republic's pre-1948 films are already available to tv through picture firm's own tv subsidiary, and via MCA-TV. Republic move is seen as mostly getting off the hook with theatrical exhibitors. Other 9 defendants, as a WOR-TV executive put it, "are likely to sit on their film cans."

-SR-

Quiz shows need more than money

Money alone cannot build big audience for quiz show. This is consensus among experts questioned by SPONSOR on whether big prizes like those on "The $64,000 Question" insure big audience for a tv quiz show. (See "Sponsor Asks," page 58.) Marc Goodson of Goodson-Todman Productions—which specializes in packaging quiz shows—says money adds to the excitement of "The $64,000 Question," "But the way it is handled makes for even greater excitement."

-SR-

Will wired fee tv win out?

Claim by Jerrold Electronics Corp. that scrambled pay-tv signals can be "broken"—meaning they can be received without payment—could turn entire fee tv controversy on its head. Jerrold has wired subscription tv system. Significance of this is that FCC jurisdiction does not cover programs sent by wire. Jerrold has asked FCC to turn thumbs down on fee tv, offered to prove via tests on WCAU-TV, Philadelphia, that it can unscramble fee tv image. This would indicate possibility of widespread "bootlegging" by homeowner.

-SR-

Urges more air merchandising

Local dealers often don't use radio-tv commercials supplied free by national advertiser because advertiser doesn't push merchandising follow-through, according to Burt Harris, v.p., Television and Special Services. Manufacturer should follow up offering of commercials with integrated campaign to give maximum sales impact at point-of-sale, he said. Harris formerly carried out integrated merchandising aid to retailers while at Bulova, offers similar service at TSS.

(Sponsor Reports continues page 159)

More

LOCAL

and More

NATIONAL

Advertisers use

WPEN

than any other station in

Philadelphia*

*Latest B.A.R. Reports, Inc.

Represented Nationally by Gill-Perna

the magazine radio and tv advertisers use

SPONSOR

Volume 9 Nu
19 September 55

ARTICLES

Why SPOT is booming

Saturation buying is the keynote in both spot radio and tv, new clients are rushing in. SPONSOR's survey reveals fall 1955 approaches to both media — **29**

How to get salesmen excited over spot radio

Midwest regional brewer dramatized extensive coverage of 26-week drive for ale with series of speeches embracing facts, figures, gimmicks — **32**

Are package goods taking a back seat in night tv?

With $100,000-plus net shows in the ascendency, auto and appliance advertisers seem to be showing the way — **34**

The industry's personnel pool

Having trouble finding the right man for the job? Chances are the RTES' Listening Post committee has already tracked him down — **42**

Radio helps build world's biggest Buick agency

Los Angeles car dealer increased sales tenfold in three years, now sells some 500 new cars a month. Strategy: Dominate your medium — **44**

NEGRO RADIO SECTION — ***starts page 107***

1. Negro Radio: Hit-and-miss sales pattern

Acceptance by top-level admen is growing, but local and regional clients still outnumber national sponsors as much as 30-to-1 — **108**

2. Birth of a sale

What is a Negro radio rep up against when he makes a pitch to a top-level timebuyer? SPONSOR's imaginative one-act drama gives some of the answers — **110**

3. Negro Radio: Over 600 stations strong today

Negro-slanted shows are aired in 39 of the 48 states and cover some 3.5 million Negro homes — **112**

4. Negro radio results

More than a dozen "case histories" in story dramatize the sales power of Negro-slanted air medium during the 1955 season — **114**

5. Basic facts about Negro Radio's size

Data on size of markets, buying power, saturation; tips on buying, with a list of major advertisers using Negro outlets, plus a cross-section list of stations — **117**

COMING

How B&M fared two months after tv test

Followup article to SPONSOR's series on the Burnham & Morrill test of tv tells what happened to sales in second month after tv campaign ended — **3 Oct.**

Women on the air

A roundup report on America's air saleswomen. Their techniques, their tips, their problems. Based on a survey of AWRT members over the U. S. — **3 Oct.**

DEPARTMENTS

TIMEBUYERS
AGENCY AD LIBS
40 E. 49TH
NEW & RENEW
MR. SPONSOR, Bruce Enderw
SPONSOR BACKSTAGE
FILM NOTES
P. S.
RADIO RESULTS
SPONSOR ASKS
AGENCY PROFILE, Rosser R
ROUND-UP
NEW TV STATIONS
TV COMPARAGRAPH
NEWSMAKERS
SPONSOR SPEAKS

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This is NOEMAC

NOEMAC means News and Music in Name Markets

KELP EL PASO
More listeners than all other El Paso and Juarez stations combined (July–August Hooper).

KLIF DALLAS
First in Dallas in both Hooper and Pulse.

WNOE NEW ORLEANS
Number one independent in New Orleans (August Hooper).

WRIT MILWAUKEE
Tops all other independents in morning listening after 4 months operations (Hooper).

KNOE MONROE, LOUISIANA
First by far in Monroe (July-August Hooper).

KNOE-TV MONROE
America's finest small city television station.

KELP-TV EL PASO
Channel 13—Target date December 15.

Represented by H-R Television, Inc. *and* H-R Representatives, Inc.

The Greatest Hero



the immortal classic

THE ADVENTURES OF THE SCARLET PIMPERNEL

starring **Marius Goring**

outstanding International star of stage and screen

Produced by Towers of London, Ltd.



The flower of succes

known and loved by millions in the theatre
in books, in movies, on radio and Now
on TV to a pre-sold audience!



ROMANCE! MYSTER

istorical Fiction comes to TV!

Magnificent Costume-Action . . .

39 First-Run half-hour programs



Phone, Wire or Write . . . Now!

OFFICIAL FILMS, INC.

25 West 45th St., New York 36, N. Y.
Plaza 7-0100

[illegible] Ga 1298 Peachtree St N E

MEDY! SUSPENSE!

OFFICIAL FILMS, INC. Dept. S

Gentlemen: I am interested in further details of your latest television series, **"The Adventures of The Scarlet Pimpernel."**

☐ Please have your representative call on me.

☐ Please mail me full details.

NAME_____

TITLE_____

COMPANY_____

ADDRESS_____

CITY_____ ZONE____ STATE_____

Only 4

STATIONS

are powerful enough and popular enough to register audiences in radio survey ratings of both Los Angeles and San Diego.

Of these top four, KBIG is

- #1 In San Diego
- #3 In Los Angeles
- the only independent
- the least expensive
- the lowest cost per thousand listeners

Any KBIG or Robert Meeker Account Executive will show you the documents.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOllywood 3-3205

Nat. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



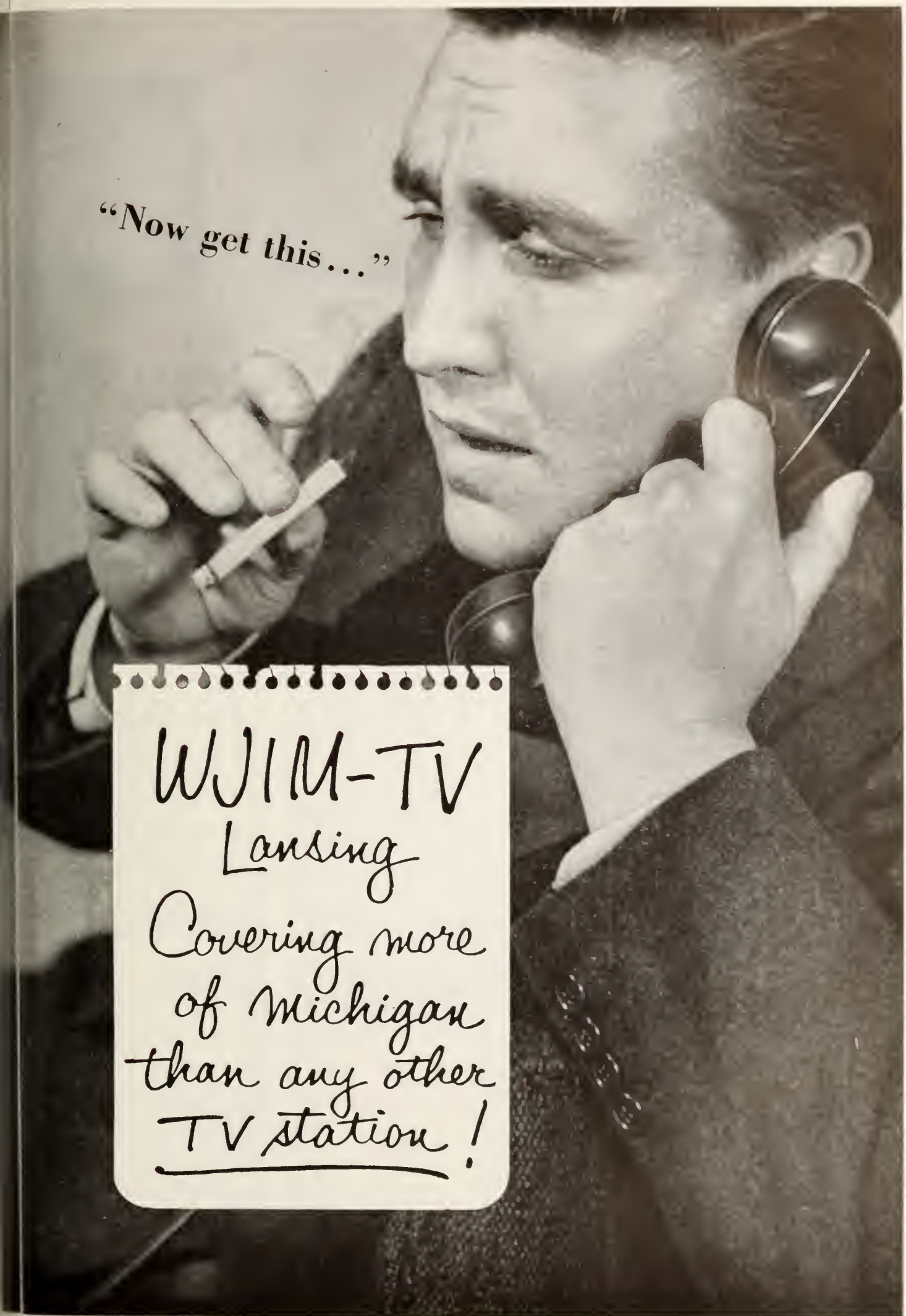
Ed Semel, *Compton, New York, sees several significant trends in spot tv buying this fall. "Mostly they're the result of the tight nighttime situation," he explains. "But they're partly due to strong network programing in mornings and at late night. Clients are less insistent upon Class A time only, because they find that the cost of daytime and late night frequently compensates for any drop in audience. There's also a trend toward buying tv like radio today—that is, in short waves of high frequency. Radio, too, is coming into focus this season, because it's providing cheaper circulation than other media, and because certain types of clients, like cold remedies and cars, need to saturate markets."*



Doris Gould, *Moselle & Eisen, New York, feels that imagination is an essential to good time buying in the tight tv markets this year. "Of course we continue to use ratings and set counts as guides," says she. "But we've learned to look for the specific audience segment we're seeking in some strange places. For example, everyone knows that you can reach kids with participations in, and adjacencies near, the late-afternoon and Saturday-morning kid-programing blocks. But I've got a hunch that there's a sizable and hitherto ignored kid audience that watches special events like sports telecasts, particularly with their parents. Tv is far too tight and too expensive today to be bought strictly by the book; sometimes figures and hunches can pay off.*



Brendon Baldwin, *Kenyon & Eckhardt, New York, also sees a resurgent interest in radio. "There's no new pattern in our buying of radio," he says. "But the stress is upon cumulative audiences and, therefore, high frequencies with a wider spread in the time periods bought is the order of the day. Spot is a top media tool. More advertisers realize this than ever before. Where radio's concerned we're using spot especially out of metropolitan areas, since radio gets out from the base market at low cost. There seems also to be more interest in nighttime radio, because it is now adjusted to a definite sets-in-use level. Tv has expanded to the point where its available to 95% of the country, so the relationship between radio and tv is stabilized."*


"Now get this..."
WJIM-TV
Lansing
Covering more
of Michigan
than any other
TV station!



We Have Our Own "Iron Curtain"

We don't purposely jam other signals, but then we are surrounded by 7,000 to 9,000 ft. mountains—natural physical barriers to outside radio and TV penetration.

And that's important, considering the fact that 5000 watt KPQ, with ABC-NBC affiliations, covers this entire rich agricultural and industrial area—a tremendously valuable secondary market.

Right now, our per capita income and sales performance figures are well above national average . . . and growth potential is unmatched, thanks to the Columbia River Dam system with its low cost hydro-power and its irrigation waters which will open up thousands of new farms.

If you want advertising results, pick KPQ Wenatchee . . . THE CENTER OF GROWING WASHINGTON STATE.



KPQ

5000 WATTS
560 K.C.
WENATCHEE
WASHINGTON

REGIONAL REPRESENTATIVES
Moore and Lund, Seattle, Wash.

NATIONAL REPRESENTATIVES
Forjoe and Co., Incorporated

One of the Big 6 Forjoe Represented Stations of Washington

AGENCY AD LIBS



by Bob Foreman

Memo to a print-prone account executive

To: Mr. Crary
From: Mr. Foreman

I don't know whether you are one of those account executives who encourages loyalty among the employees of our various hard-working service departments. But if you are, I am seeking to get a free tube of your shaving cream, which, I understand from friends, as well as our advertising, is a fine product.

To: Mr. Foreman
From: Mr. Crary

Let me be the last to discourage loyalty among our employees. However, you evidently do not seem to understand how our business works and therefore how you can *best* express your loyalty to the agency as well as its clients. I will endeavor to explain.

We expend dollars, many millions of them in the course of the year, for various companies who hope that the type of advertisements we prepare for this money will sell many more millions of dollars worth of their products than they spent to advertise same.

If, on the other hand, we *give away* these products we do nothing either to improve the financial status of our clients or to prove the virtues of the advertisements they have run via us.

Thus a more valuable expression of employee loyalty would be your going out and *buying* a tube of our shaving cream. I realize this is a radical concept but suggest that you consider it seriously.

To: Mr. Crary
From: Mr. Foreman

I am indeed in your debt for the interesting monologue on how advertising works. It is gratifying to learn that you understand at least the rudiments of the business.

Since you have shown such a grasp of surface facts, I thought perhaps I would follow up your memo with some real substance.

First, I did not, I must admit, realize from those handbills you are running that you are actually attempting to *sell* shaving cream. I never fathomed, from those squares of white space which the boys on the 11th floor cleverly organ-

(*Please turn to page* 56)

Filmed entirely and exclusively with WSM-TV talent!

Filmed entirely in Nashville, Tennessee

"Stars of the Grand Ole Opry"









WSM FOLK STARS . . . . . SCORE AGAIN AS . . . . . SHOWMEN TO A NATION . . .





WSM-TV

CHANNEL 4

NASHVILLE, TENN.

NBC-TV Affiliate

What better proof could you find of WSM-TV's stature as one of America's top television stations?

The 29-year popularity record of WSM's Grand Ole Opry . . . and the audience response to "Opry Matinee", "R. F. D. Nashville", and other WSM-TV shows featuring Opry Stars made a deep impression on several large television film companies. One of the largest of these, Flamingo Films, Inc., sent a camera crew to Nashville to film on the spot a complete 52-week series of half-hour Opry shows for television.

Although only recently released, "Stars of the Grand Ole Opry" has already been sold in 70 markets. Among the top-rank sponsors: Pillsbury Mills, Borden, J. I. Case Tractor Co., Martha White Mills, Ford dealers, Hotpoint dealers, and a division of Swift and Company.

For further proof that WSM-TV is "clearly Nashville's No. 1 TV station" contact WSM-TV's Irving Waugh or your nearest Petry Man.

THE 1-2 STORY IN PORTLAND, OREGON

SOCK!

ALL PORTLAND IS WATCHING Channel 12 KLOR

The Pacific Northwest Station with the PUNCH that bears watching!

1

PROGRAMMING SOCK that delivers the audience! ABC's imposing line-up of shows is backed up by fan-winning local programming.

2

MARKETING SOCK that delivers one of top 25 metropolitan markets of *Sales Management*'s defined 233 national markets. Persuasive, profitable hard-sell, with proved power to move merchandise, champions every advertiser.



VHF

ABC

KLOR Channel 12

An Estimated 310,000 TV Homes in the Area Enjoying KLOR

915 N. E. DAVIS ST. • PORTLAND, OREGON

Represented Nationally by **GEORGE P. HOLLINGBERY CO.**
New York • Atlanta • Chicago • San Francisco • Los Angeles

now
MAXIMUM POWER
100,000 watts
KYTV
Channel 3
SPRINGFIELD, MISSOURI
NBC-ABC AFFILIATE



In the BIG MIDDLE of a BILLION $ $ MARKET!

283,600
FAMILIES WITH
$1,146,950,000
SPENDABLE INCOME
(Sales Management May 1954)
100,920
TELEVISION SETS IN AREA
(Television Magazine Report March 1, 1955)

The ONE way to reach ALL of MISSOURI'S 3RD LARGEST MARKET!

R. L. STUFFLEBAM
Commercial Manager

NATIONAL REPRESENTATIVE
GEORGE P. HOLLINGBERY
NEW YORK CHICAGO
LOS ANGELES ATLANTA
SAN FRANCISCO

ORIGINATING STATION ABC
"OZARK JUBILEE"

49th and MADISON

SPONSOR *invites letters to the editor. Address 40 E. 49 St., New York 17.*

TV SET COUNT

Your excellent article in the 22 August issue on tv set counts points up an exasperating dilemma which, I am sure, will plague all timebuyers until someone comes up with an answer.

As the article states, you can project the out-dated Nielsen study just so many times . . . then you wake up and realize that it's three years later and you're really in trouble. Your client is vitally interested in a county-by-county tv set count that is current and accurate—and there just ain't no such animal. So you try to explain . . . you make excuses, you do a few projections and then you arrive at an "educated" guess for the particular areas that you are studying. Meanwhile, the client (who is very much aware of the gross costs in television) is wondering what is wrong with his agency or what is wrong with the television industry.

I firmly believe that two factors divert money that could be spent in tv into other media. One is this much-discussed lack of information on set counts and the other is the time-consuming aspect of tv buying. I feel that accurate information would correct the former and that standardized availability sheets and other similar improvements would go a long way toward correcting the latter. Anyone who is now hard at work trying to correct either problem certainly gets my vote.

GEORGE ANTHONY
Media Director
Stromberger, La Vene & McKenzie, Advertising
Los Angeles

SPOT FIGURES

Regarding your campaign to bring spot billings into the open, may I say that this is perhaps the most important project being fostered by any magazine in the industry. The present favorable situation in spot is the result of smart thinking on the part of so many major advertisers and I am



Charlie Davis
Star of
"Alabama Star Time"
11 am to 2 pm, Monday Friday

Stars **Sell** on Alabama's greatest RADIO station

WAPI
Birmingham

Charlie Davis is genial host to 3 hours of recorded music, interspersed with news, weather, comment, and a popular new feature, "Lucky House Number." His easy manner and excellent choice of platters (Charlie is a musician himself) lighten the home makers' tasks . . . keep 'em tuning in each weekday, keep 'em listening while they sweep!

You can **SELL**
Your Products
to Alabama folks

If you **TELL**
them on programs
they enjoy hearing

Represented by
John Blair & Co.
Southeastern Representative:
Harry Cummings

W·GTO TAKES A BIG

10,000 WATTS AT 540 KC

Sells 27 FLORIDA MARKETS
FROM THE GULF TO OCEAN–
GAINESVILLE TO OKEECHOBEE

Market Information

Population	1,384,000
Radio Homes	456,630
Effective Buying Income	$1,869,606,000
Retail Sales	1,347,875,000
Food Sales	328,473,000
General Merchandise	133,811,000
Furniture-Household	75,230,000
Automotive Sales	255,985,000
Drug Sales	50,868,000
Gross Cash Farm Income	449,262,000

SOURCES: *Radio Homes, SRDS' 1955 "Consumer Markets"; All other categories, Sales Management's 1955 "Survey of Buying Power."*

from Gulf To Ocean

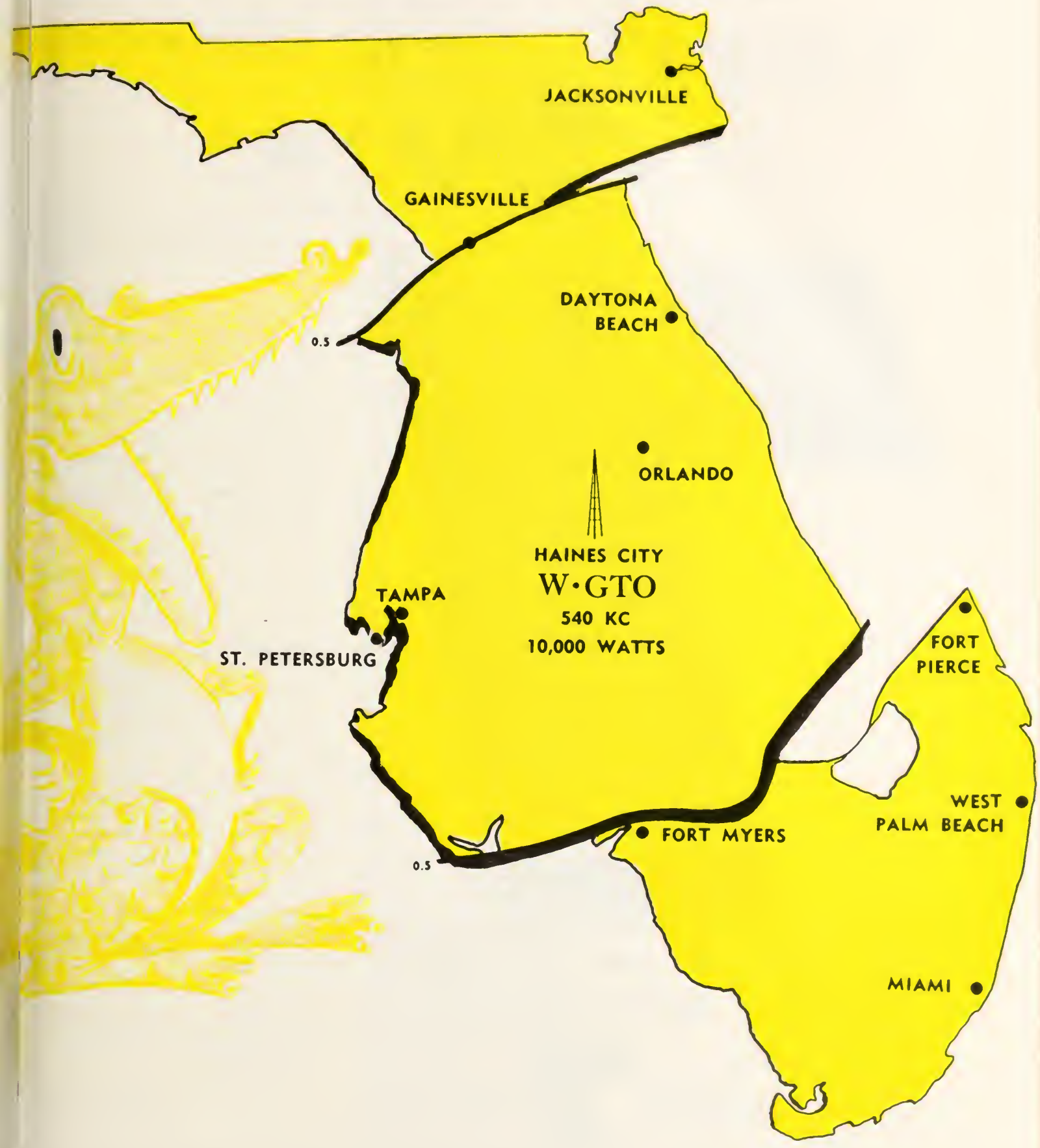
Gainesville To Okeechobee . . . .

W·GTO

10,000 WATTS 540 KC

OWNED AND OPERATED BY KWK INCORPORATED, ST. LOUIS

BITE OF FLORIDA



wire, write
or phone 6-2621
aines City, Florida

W·GTO

IN HOLLYWOOD THIS FALL...

"IT'S SIZZLIN' ON 7"



WITH ALL
THE ABC NETWORK SHOWS...
PLUS

SUPERMAN
LONG JOHN SILVER
CISCO KID
WILD BILL HICKOK
BUFFALO BILL JR.
ANDY'S GANG
STUDIO 57
THE JACK OWENS SHOW
THE AL JARVIS SHOW

DON'T LET YOUR CLIENTS "COOL"
PLACE THEM ON THE SUNNYSIDE OF SALES

WITH
CHANNEL 7 KABC-TV
the station with life

40 E. 49TH

(*Continued from page* 13)

sure this happy situation will be improved through such efforts as yours and ours.

THOMAS B. MCFADDEN
Vice President
NBC

GROWN-UP

Back about three years ago I subscribed to SPONSOR because I wanted to see how you were doing for a relatively young magazine. I followed it for a year.

Lin Pattee, Broadcast Music, Inc., a brother-in-law of mine, was at the house last week and told me that SPONSOR has cut quite a niche for itself among radio-tv people and showed me a current issue.

So-oo, I'd like to subscribe again. Principally so we here at *New England Printer and Lithographer* can study what you're doing and see what ideas and inspiration we can pick up. Check for $8 enclosed.

THOMAS J. TIERNEY
Publisher
New England Printer & Lithographer

OMNIBUS COST

I notice that the rundown of sponsored network tv programs in your 5 September issue lists $17,500 as the program cost of participations in *Omnibus.*

This figure, which includes agency commission, has been the price over the past two seasons but is not correct for the series starting 9 October. Both Scott Paper Company and Aluminum Ltd. have season contracts at the new price of $19,800.

To extend the unusual advantages of *Omnibus* sponsorship to a larger number and variety of advertiser, not all of whom can spend seven figures in television, we and CBS TV have established a sliding scale of program prices, ranging from $19,800 for 13 or more participations up to $22,500 for as few as three.

GEORGE M. BENSON
Tv-Radio Workshop
Ford Foundation
New York

(*Please turn to page* 102)

CHANNEL 8

WISH-TV

INDIANAPOLIS

1,000 FOOT TOWER

316,000 WATTS

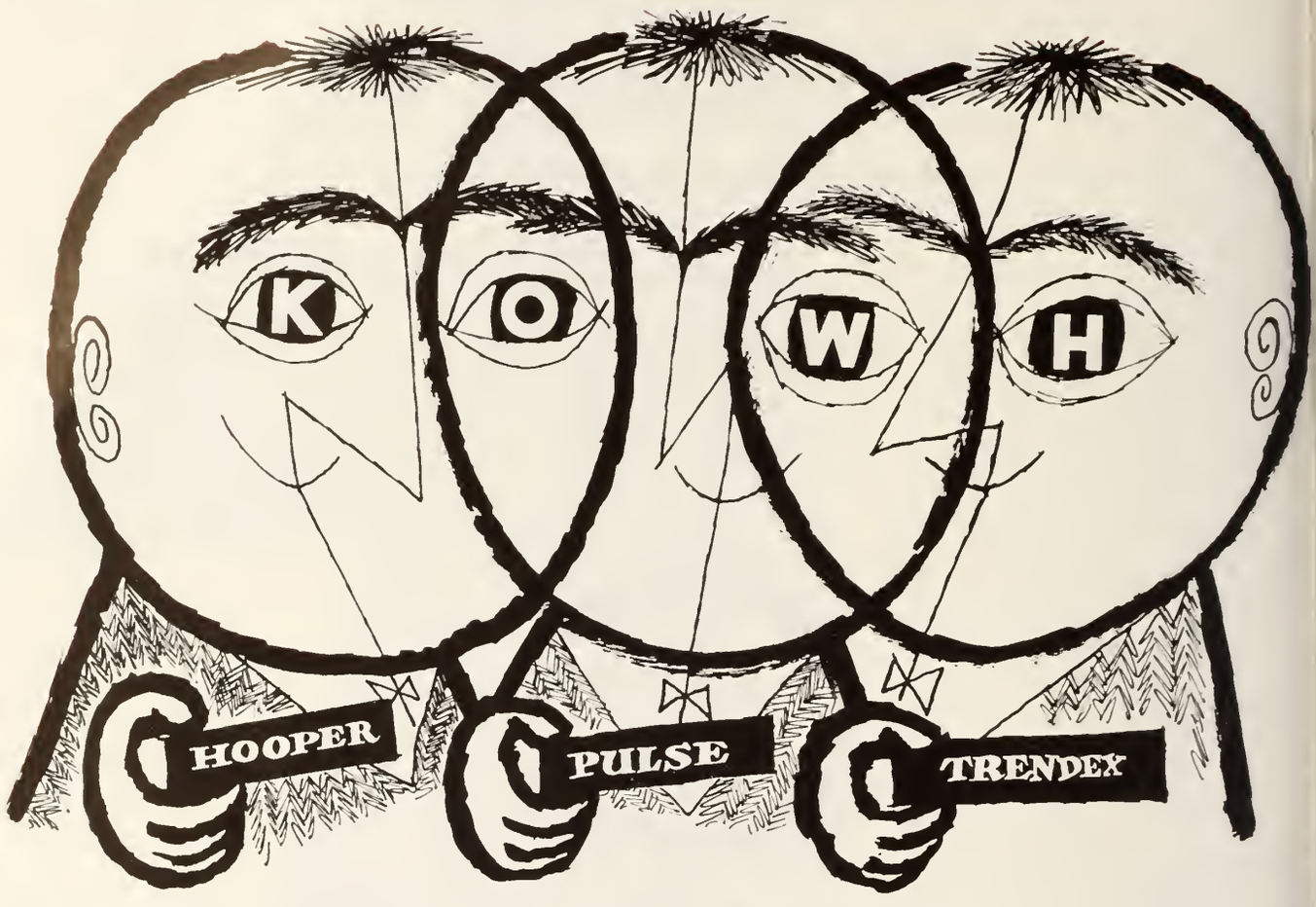
CBS TELEVISION

SEE THE
BOLLING COMPANY
FOR
AVAILABILITIES

the most popular programs
in the Indianapolis area
are now on WISH-TV



All 3 See
EYE-TO-EYE-TO-EYE



No matter who asks the question . . .
KOWH is the answer in OMAHA

52.6%! That's the average share of audience Hooper (July-August) gives KOWH. Latest Pulse for Omaha-Council Bluffs gives KOWH top spot in every time period. Ditto Trendex. KOWH has placed first in audience year after year . . . gradually increasing its first-place dominance, until now KOWH is first in *every* time period of *every* survey in the Omaha market. Mid-Continent ideas, programming and excitement plus good (66 KC) coverage are doing a fine job for national and local advertisers. So no matter which rating service you swear by, you can feel secure with KOWH because all 3 see eye-to-eye-to-eye. Chat with the H-R man, or KOWH General Manager Virgil Sharpe.

KOWH
OMAHA

MID-CONTINENT BROADCASTING COMPANY

President: Todd Storz

WHB, Kansas City
Represented by
John Blair & Co.

WTIX, New Orleans
Represented by
Adam J. Young, Jr.

KOWH, Omaha
Represented by
H-R Reps, Inc.

New and renew

1 New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Home, NY	Y&R, NY	CBS 204	Arthur Godfrey; T, every 4th F 10:30-10:45 am 30 Aug; 26 wks
Home, NY	Y&R, NY	CBS 45	Galen Drake; M-F 4-4:05 pm; 3 Oct; 26 wks
Citrus, Lakland, Fla	Benton & Bowles, NY	MBS 500	Storytime; partic M 11:05-11:30 am; 19 Sept
Labs, St. Louis	Benton & Bowles, NY	MBS 500	Storytime; partic M 11:05-11:30 am; 19 Sept
& Myers, NY	Cunningham & Walsh, NY	KNX-CPRN 23	Harry Babbitt Show; alt T, Th & M, W, F 7:45-8 am PDT; 13 Sept; 52 wks
ch Pharmacal, Norwich, NY	Benton & Bowles, NY	MBS 500	Storytime; partic M 11:05-11:30 am; 19 Sept
Brewing, Chi	Warwick & Legler, NY	ABC 350	Marciano-Moore World Title Bout; 20 Sept 10:30 pm
NY	Norman, Craig & Kummel, NY	CBS 204	The $64,000 Question; T 10-10:30 pm; 4 Oct; 52 wks
Hyder Bros, Denver (Samsonite luggage)	Grey Adv, NY	NBC 198	Samsonite Travel Bureau; W 9:55-10 pm; 28 Sept; 52 wks
Kansas City	BBDO, NY	MBS 35	Walter Winchell; Sun 6-6:15 pm; 11 Sept; 52 wks

2 Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Milling Co, LA, for Friskies	Erwin, Wasey & Co, LA	KNX-CPRN 23	CBS-NEWS Room-Sunday Desk; (co) Sun 5:30-6 pm PDT; 28 Aug; 52 wks
Chalmers Mfg, Milw	Bert S. Gittins Adv, Milw	NBC 196	National Farm & Home Hour; Sat 12-12:30 pm; 3 Sept; 52 wks
Home Products, NY	SSC&B, NY	MBS 500	Gabriel Heatter; M, W, F 7:30-7:45 pm; 12 Sept; 52 wks
Curtition, LA	BBDO, NY	NBC 197	Fibber McGee & Molly; W 10-10:15 pm; 31 Aug; 3 wks
in NY	Grey Adv, NY	NBC 197	Dr. Norman Vincent Peale; M-F 10-10:15 am; 30 Oct; 8 wks
te Safety Razor, Boston	Maxon, Inc, Detr	NBC 194	Calvacade of Sports; F from 10 pm; 26 Aug.; 54 wks
rillard Co, NY, for Old Gold	Lennen & Newell, NY	CBS 204	Two for the Money; Sun 8:30-9 pm; (new time, started 11 Sept); 2 Oct; 52 wks

3 Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
dler	WBAD, NY, director of press, promotion & special events	Same, director of programs
Agostino	KHQ, Spokane	KXLY (TV), Spokane, sales mgr
sup	NBC Net Sales, NY	Edward Petry, NY, acct exec
n Abrams	NBC TV, NY, net sales development	Teleprompter, NY
W. Behnke	MPTv, sales mgr, eastern div	Edward Petry, NY, acct exec
n J. Boorom	RAB, NY, asst dir of local promotion	Same, director of local promotion
min C. Bowker	own p.r. firm, Toledo	Allen B. DuMont Labs, Clifton, publ relations mgr
es Biraben	WINS, NY, sales	Same, asst to vp and gen mgr
e E. Blechta	AC Nielsen, NY, vp	Same, NSI, NY, eastern division mgr
Bright	KTRH, Houston, comml mgr	Same, asst mgr in chg sales
m Clark (Bill)	AS Black Adv, vp in chg r-tv	KTRH, Houston, mgr
an		
es L. (Chuck)	KEX, Portland, promotion mgr	WBZ-WBZA, Boston, adv & sales promotion mgr
rrow		
rd C. Butler	AC Nielsen, NY, client service exec	Same, acct exec
Buzzelli	WBC, NY, natl promotion staff	KDKA, Pittsburgh, asst promotion mgr
Cahn	Avery-Knodel, LA	Pulse, LA, hd of LA office
Callahan	WLWC-TV, Columbus, acct exec	KDUB-TV, Lubbock, sales rep
(Pat) Campbell	WHLM, Bloomsberg, Pa, parttime sales	Same, sales mgr
J. Carter	Adam Young, NY, in chg of sales development & promotion	Edward Petry, NY, sales development
M. Chown	WIR, Detr, asst prog mgr	WGY, Schenectady, mgr of programs
(Chris)	KEX, Portland, continuity director	Same, adv & sales prom mgr
ristensen		
W. Colie	WWJ-TV, Detr, sales staff	Same, natl sales mgr
am B. Colvin	Avco Mfg, NY, director of sales promotion, sales training	TvB, NY, sales promotion dept
am Connelly	WENS-TV, Pittsburgh, acct exec	MCA-TV, Pittsburgh, sales staff
Craig	Reuben H. Donnelley, Cinn, salesman	WKRC-TV, Cin, sales dept
er L. Dennis	Telerad, Pueblo, sales director	Same, also coordinator of KCSJ (TV)
n J. Dunning	BBDO, NY, radio adv for Lucky Strike	CBS, NY, net program supvr
Ellerman	WBBC, Flint, sales mgr	WWTV, Cadillac, sales mgr


Warren J. Boorom (3)


William R. Wyatt (3)


Arthur J. Underwood (3)


Benjamin C. Bowker (3)


Charles L. Burrow (3)


Chris Christensen (3)

In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps, network, power); Agency Appointments



L. W. (Lew) Reynolds (3)



Ray Bright (3)



Donald Tykeson (3)



Albert B. Shepard (3)



Ray P. Jordan (3)



John Harkrader (3)

3. Broadcast Industry Executives (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Frank Elliot, Jr.	WCAU-TV, Phila, director of sales development	CBS TV Spot Sales, NY, director of sales deve
Dom Farrell	US Printing & Lithographing, sales	WLW, Cin, sales staff
Bob Flanigan	NBC Spot Sales, Chi	WOV, NY, sales staff
Irving Gilman	Institute for Motivational Research, Croton, NY, director of special projects	Same, vp in chg business, admin & publ rels
Thomas Y. Gorman	CBS Radio Spot Sales, NY	WEEI, Boston, gen sales mgr
Charles H. Green	Doyle Dane Bernbach, prod mgr, r-tv dept	George Blake Enterprises, NY, acct-exec
Robert Greenberg	MCA-TV, vp in chg western stn sales	Same, Beverly Hills, western sales mgr
Del Greenwood	On the Air-Inc, promotion & publ service dir	WEHT, WEOA, Evansville, sales development
Charles W. Grinnell	WSKI, Montpelier, Vt, mgr	WCAX, Burlington, stn mgr
John Harkrader	WDBJ, Roanoke, comml mgr	Same, asst managing director of broadcast ope
Robert S. Harrison, Jr.	WAYZ, Waynesboro, Pa	WBFD, Bedford, Pa, mgr
John Henry	KCSJ-TV, Pueblo, sales staff	Same, sales mgr
Emmett J. Heerdt, Jr.	WEEI, Boston, sales mgr	CBS Radio Spot Sales, NY, acct exec
Andrew G. Hubbell	WNBF (TV), Binghamton, tv sales mgr	Same, general sales mgr
Don Jones	WFEA, Manchester, NH, prog director	WKAP, Allentown, Pa, comml mgr
Julian M. Kaufman	XETV, San Diego, gen mgr	Same, also vp, Bay City TV
Ray P. Jordan	WDBJ, Roanoke, mgr	Same, managing dir of broadcast opers; r-tv
John A. Kellogg	Institute for Motivational Research, Croton, director of market research	Same, also vp in chg Research Planning Div
Edward Kenefick	FBI, special agent	George P. Hollingbery, NY, sales staff
Frank E. Koehler	WROV, Roanoke, gen mgr	WDBJ, Roanoke, sales mgr
Hugh O. Kerwin	UM&M, tv film acct exec	Edward Petry, tv mgr of St. Louis office
Walter Koessler	WITV, Fort Lauderdale	WGBS-TV, Miami, sales mgr
Richard C. Landsman	Harrington, Righter & Parsons, NY	Katz Agency, NY, tv sales staff
Hugh Ben LaRue	KULA, Hawaii, vp & gen sales mgr	WINS, NY, gen sales mgr
George E. Ledell, Jr.	KCCC-TV, Sacramento, mgr LA sales office	Edward Petry, LA, tv sales staff
Hank Long	MCA-TV, Beverly Hills, vp	Same, Clev, sales mgr of mideast regl office
Scott McClean	Crosley Bcstg, NY, acct exec	Same, eastern sales mgr
Edward J. Meagher, Jr.	FBI, special agent	WRC, Wash, acct exec
Jerry Moltese	Warwick & Legler, NY, r-tv timebuyer	H-R Tv, NY, sales staff
Jack Moran	WPIK, Alexandria, Va, sales	Same, sales director
M. D. (Doc) Morris	WAAT, Newark, acct exec	WORC, Worcester, stn mgr
Corwin (Hap) Nusbaum	WSJV-TV, Elkhart, acct exec	WNDU-TV, South Bend, acct exec
Leonard J. Ostrow	Pit & Quary, NY, publisher's rep	WINS, NY, acct exec
Wendell B. Parmelee	WWJ-TV, Detr, natl sales mgr	Same, tv sales development mgr
Tom E. Paro	MBS, NY, sales staff	NBC Spot Sales, NY, eastern div tv sales staff
Harry C. Perrigo	WSKI, Montpelier, Vt, sales mgr	Same, mgr
Al Perlmutter	WRCA (TV), NY, promotion coordinator	Same, mgr of special projects
John A. Pieper	WILY, Pittsburgh, acct exec	Same, sales mgr
Robert Purcell	tv consultant, LA	KEYD (TV), Mnnpls, managing director
L. W. (Lew) Reynolds	WAGA, Atlanta, sales staff	Same, sales mgr
William T. Romaine	WSAZ, Huntington, W. Va, admin assist	Same, acct exec
Edward F. Ryan	Washington Post, reporter	WTOP (TV), Wash, DC, director of news and public affairs
Willam H. Ryan	KFMB(TV), San Diego, prom mgr	WXIX, Milw, prom mgr
Albert B. Shepard	Forjoe-TV, NY, tv sales mgr	Katz Agency, NY, tv sales staff
Douglas L. Sinn	WWJ-TV, Detr, asst sales mgr	Same, local sales mgr
Al Slep	Republic Pictures, NY, publicity & promotion	WRCA (TV), NY, promotion coordinator
Ted L. Snider	KOAT-TV, Albuquerque, natl sales	KFMB-TV, San Diego, acct exec
George Stevens	Edward Petry, St. Louis, tv mgr of St. L. office	Same, Chi, acct exec
Jack Thompson	Free & Peters, Chi, acct exec	Same, assist eastern sales mgr
Donald Tykeson	KPTV, Portland, sales exec	Same, sales mgr
Arthur J. Underwood, Jr.	Katz Agency, Detr, sales staff	Same, mgr
Ted Varnasco	WHFB, Benton Harbor, Mich, sales mgr	WNDU-TV, South Bend, acct exec
George Vaughan	MCA-TV, NY,	Official Films, NY, sr acct exec
Frank Warren	KULA, Honolulu, gen sales mgr	Same, also vp in chg sales, Pacific Frontier Bc
Paul H. Weiss	Flint Adv, NY, vp	WTVJ, Miami, acct exec
Gerhart D. Wiebe	CBS Radio, NY, research psychologist	CBS, NY, asst to pres.
William R. Wyatt	AC Nielsen, NY, vp	Same, central division mgr, NSI, Chi

4. New Firms, New Offices, Changes of Address

Associated Advertisers, Inc., Harrisburg, has reorganized as Hood, Light & Geise, Inc. Robert B. Light, copy chief for more than seven years and George H. Geise, principals.

Betterridge & Co, Adv, Detr, has moved to larger offices in the Officenter Bldg, 15800 West McNichols Rd, Detr 35.

Burke-Stuart Inc, has opened a Chicago office at 75 East Wacker Drive; Earl Paro has been named vp in charge of the new operation, covering the entire middlewest.

Frederick N. Dodge has opened an office as marketing and merchandising consultant at 115 Central Park West, NY, TRafalgar 4-1907.

Honig-Cooper, Seattle, has moved to the Tower Bldg., 7th & Olive; MAin 1801.

Hugh Dwight Adv, Portland, Or. has moved to 504 Hughes Building, 115 S.W. Fourth Ave.

Don Larson, owner of Don Larson Adv, Beverly Hills, and George A. Whittington, editorial director of Industrial Laboratories Publ, Chi, have established an adv and public relations firm, Larson-Whittington Associates. Offices are at 339 So. Robertson Blvd, Beverly Hills.

Little & Co, Adv, LA, has moved to larger offices at 3719 Wilshire Blvd., DUnkirk 9-1267.

Platt, Zachary & Sutton has reorganized as Platt, Dyson & O'Donnel. Offices are at 7 East 44th Street.

Pulse has opened a new office in LA at 6399 Wilshire Blvd. Edwin Cahn, previously with Avery-Knodel is head.

RCA Victor Record Division has moved its offices to 155 East 24th Street, NY 10, MUrray Hill 9-7200.

Roland Reed-Gross Krasne Tv Commercials has opened a NY and a Chi office. NY office is at 521 Fifth Ave, Russ Raycroft, vp, head. Chi office is in the Hearst Building, headed by Burton Neuberger.

Arthur C. Schofield, Director of Advertising & Promotion for Storer, has been transferred fom the company's NY office to national headquaters in Miami.

John W. Shaw Adv, Chi, is taking on additional office space in same building, 51 East Superior Street.

Trendex, Inc, has moved to 535 Fifth ave, New York 17, MUrray Hill 2-1182.

Jack Trustman Ave, Detr, had moved into larger quarters at 8720 Chicago Blvd West.

Robert B. Wesley & Assoc has been succeeded by a new Chi agency, Wesley, Heyne & Cuca. Offices will be at 333 No. Michigan. Robert Wesley is president, Norman E. Heyne, an R&G vp, will be vp.



The television participation buy of the year...

a piece of ABC-TV's Sunday evening

FAMOUS FILM FESTIVAL

- Top-quality feature pictures . . . never before on TV.
- Box-office stars: Alex Guinness, Jean Simmons, Robert Newton, James Mason, Rex Harrison and Lilli Palmer, Claude Rains, Noel Coward, Moira Shearer, many more.
- Sunday: Class A time . . . 7:30-9 p.m. (EDT); 6:30-8 p.m. (CDT); 8:30-10 p.m. (MST); 7:30-9 p.m. (Coast Time) . . . a pattern for maximum audiences.
- No minimum buy. Choice participations for any budget . . . lower cost-per-thousand than *any* participating show on network TV.
- Contact your ABC-TV representative. In New York, 7 West 66th Street (SUsquehanna 7-5000); in Detroit, 1700 Mutual Building (WOodward 3-8321); in Chicago, 20 N. Wacker Drive (ANdover 3-0800); in San Francisco, 277 Golden Gate Ave. (UNderhill 3-0077); in Hollywood, 1539 N. Vine Street (NOrmandy 3-3311).

EVERY SUNDAY EVENING
TOP-FLIGHT SHOWS . . .
BUT DON'T TAKE OUR WORD FOR IT!

THE LAVENDER HILL MOB:
"Wackiest crime story of the year"—*N. Y. Times*

ODD MAN OUT:
"Powerful, superb drama"
—*N. Y. Journal-American*

TIGHT LITTLE ISLAND:
"A howl-heavy comedy"—*Billy Rose*

THE RED SHOES:
"Completely irresistible"—*N. Y. Herald Tribune*

THE IMPORTANCE OF BEING EARNEST:
"Witty, wonderful"—*N. Y. Post*

CAESAR AND CLEOPATRA:
"Brilliant and provocative"
—*N. Y. World-Telegram & Sun*

NOTORIOUS GENTLEMAN:
"It's a pip!"—*N. Y. Mirror*

IN WHICH WE SERVE:
"Best picture of the year"—*N. Y. Film Critics*

Exclusively on **ABC-TV**
ABC TELEVISION NETWORK

Milwaukee's best buy

here's why:

"the voice of the BRAVES"

(the Milwaukee Braves games are not televised)

am-fm

all-star programming

Milwaukee's Most Powerful Independent

24 hours of music news, sports

now 5000 watts

lowest cost per thousand

HUGH BOICE, JR.
Gen. Mgr.

HEADLEY-REED,
National Rep.



Mr. Sponsor

Bruce Enderwood

V.p. in charge of advertising
Gruen Watch Co., New York

"People have been accustomed a long time now to the fact that watches work," says Bruce Enderwood, Gruen's v.p. in charge of advertising. "We're now planning to ride along on the wave of America's style consciousness and make men and women feel that it's necessary to be up to date in their choice of watches."

Which explains Gruen's plans to spend its $1.5 million a year budget this fall to promote its line of 204 watches to the public as "fashion musts."

"We'll do it mainly with tv and radio," says Enderwood. Starting in October, Gruen's commercials will be seen three times a week each on NBC TV's *Today* and *Home* shows, with Dave Garroway and Arlene Francis delivering the pitch. From October through December Gruen's new slogan will also be heard 10 times weekly on NBC Radio's *Monitor*.

A typical six-second *Montior* commercial will sound like this:

"Make room on your wrist for tomorrow. Wear Gruen, the Newest Look in Time."

The new slogan and a freshly designed sunburst pattern will appear in all print (*Life*) and tv advertising to tie the media together.

Enderwood, a v.p. at 31, talks advertising with suppressed excitement, admits that he enjoys being part of "our industry's youngest management team." Ed Weitzen, the president, is elder statesman of the company at 35.

Among Enderwood's biggest problems in directing Gruen's strategy is the generally higher spending competition Gruen has to fight. His solution to this problem can be summed up like this:

"When we buy radio and tv, we're buying maximum circulation. We like Grey Advertising, our agency, to help us find a buy that gives us good exposure at minimum cost and to work out the sales pitch. Let the networks have the glory of working on programing structure. We feel they're best equipped to handle it."

An intensely serious, dark-haired young man, Enderwood feels convinced that young management can give a company flexibility.

"We developed the new campaign and made our media decisions within 30 days," he points out. "And frankly, I don't think we'd be working at this clip if our president weren't the kind of guy who doesn't say 'no' to new ideas." ★ ★ ★

NOW! . . . Michigan's MOST POWERFUL Independent Station . . .

WJBK

RADIO • DETROIT

NOW! . . . CLEAR CHANNEL

1500 Kc NIGHT and DAY

NOW! . . . INCREASED POWER

10,000 WATTS DAYTIME

1,000 WATTS NIGHTTIME

NOW . . . MORE THAN EVER

YOUR BEST RADIO BUY

WJBK

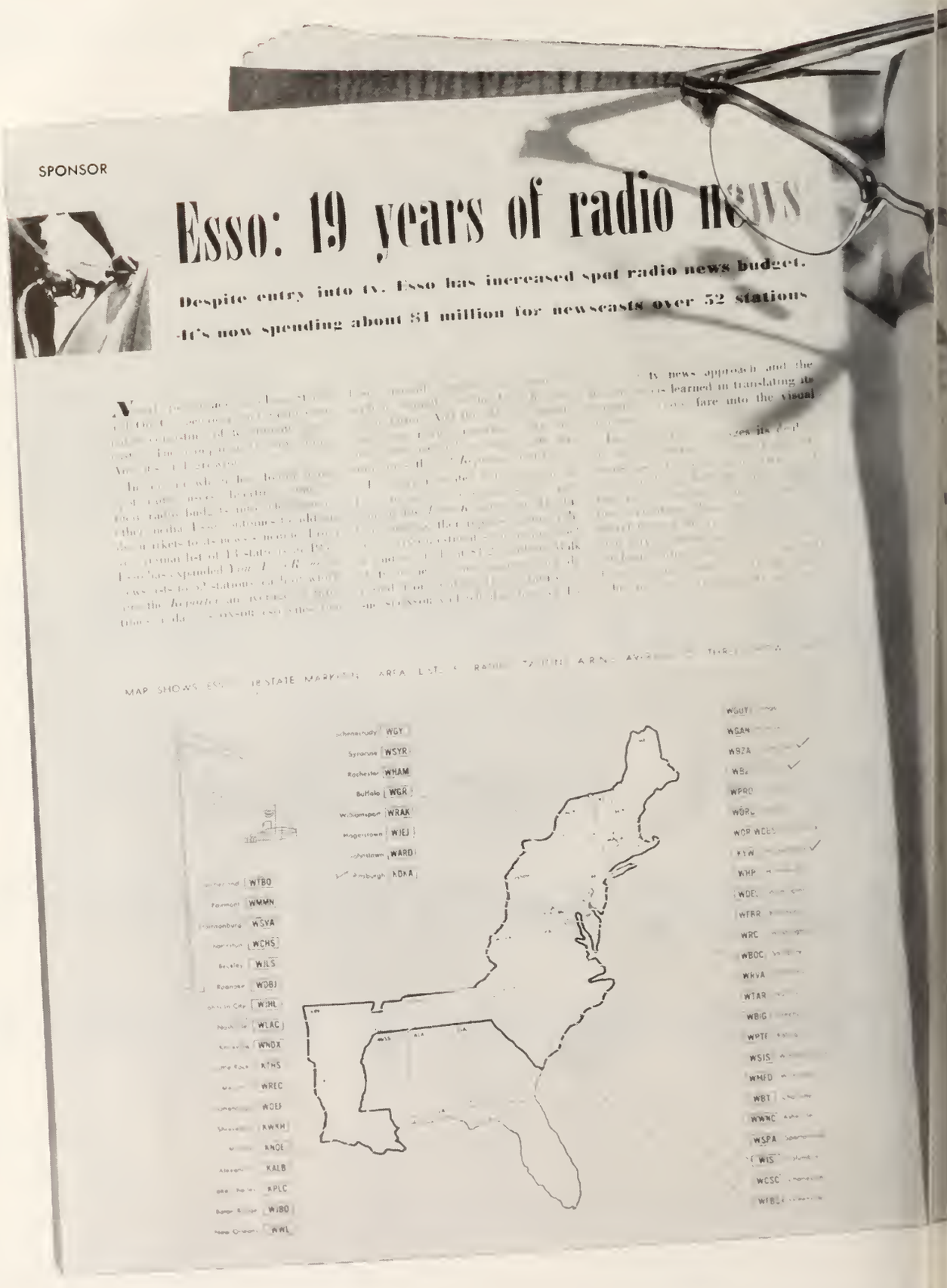
FIRST IN NEWS-MUSIC-SPORTS

STORER STATION

Represented Nationally
by THE KATZ AGENCY

National Sales Director, TOM HARKER, 118 E. 57th, New York 22, MURRAY HILL 8-8630

No selling campaign is complete



SPONSOR

Esso: 19 years of radio news

Despite entry into tv, Esso has increased spot radio news budget. It's now spending about $1 million for newscasts over 52 stations

MAP SHOWS ESSO'S 18-STATE MARKETING AREA LIST[ED] RADIO STATIONS ARE AVERAGE THREE-A

Schenectady WGY
Syracuse WSYR
Rochester WHAM
Buffalo WGR
Williamsport WRAK
Hagerstown WJEJ
Johnstown WARD
Pittsburgh KDKA
WTBO
WMMN
WSVA
WCHS
WILS
WDBJ
WJHL
WLAC
WNOX
KFHS
WREC
WOES
KWKH
KNOE
KALB
KPLC
WJBO
WWL
WGUY
WGAN
WBZA
WBZ
WPRO
WORC
WOR WCBS
KYW
WHP
WDEL
WFBR
WRC
WBOC
WKVA
WTAR
WBIG
WPTF
WSIS
WMFD
WBT
WWNC
WSPA
WIS
WCSC
WIBC

ithout the **WBC** stations!

Example:

ESSO STANDARD OIL COMPANY BUYS 50,000 NEWSCASTS A YEAR. IN EVERY ESSO MARKET WHERE THERE IS A WBC STATION, ESSO USES THE WBC STATION.

WHY? Well, if you figure cost-per-thousand, as Esso does in buying stations, you'll find WBC is one of the best buys in the business. Or, like Esso, if you consider "prestige," you'll find the WBC stations are the most powerful, the most respected, the most tuned-to stations in their markets. (And they're big markets. One-sixth of America shops in them.) If you consider the record, you'll find that 94 of America's 100 largest advertisers use WBC. Three of the remaining six, by custom, do not use broadcast media.

Are *you* considering a *selling* campaign? Make it complete with the WBC stations. All it takes is a call to your nearest WBC station or to Eldon Campbell, WBC National Sales Manager, MUrray Hill 7-0808, New York.

WESTINGHOUSE BROADCASTING COMPANY, INC.

RADIO	TELEVISION
BOSTON—WBZ+WBZA	**BOSTON**—WBZ-TV
PHILADELPHIA—KYW	**PHILADELPHIA**—WPTZ
PITTSBURGH—KDKA	**PITTSBURGH**—KDKA-TV
FORT WAYNE—WOWO	**SAN FRANCISCO**—KPIX
PORTLAND—KEX	

KPIX REPRESENTED BY THE KATZ AGENCY, INC • ALL OTHER WBC STATIONS REPRESENTED BY FREE & PETERS, INC

Support the Advertising Council Campaigns

CAPITAL TYPES #10



THE LIBRARIAN

Born with a silver "sshh" in her mouth; compensates by screaming insults at the umpire every Ladies' Day. Addicted to Peter Arno cartoons and seven card stud. Has a baseball autographed by Three-Finger Brown. Favorite food: tapioca pudding.

There's nothing hush-hush about which station in Washington is a better advertising buy than any other. That station is WTOP Radio with (1) the largest average share of audience (2) the most quarter-hour wins (3) Washington's most popular local personalities and (4) ten times the power of any other station.

WTOP RADIO

Represented by CBS Radio Spot Sales

SPONSOR BACKSTAGE



By Joe Csida

There are savvy agencies everywhere

In the gentle but unrelenting drizzle some 2,000 people—men, women, and children—sat in the grandstand of the Harrisonburg ballpark, home of the Harrisonburg (Va.) Turks of the Valley League. Underneath the grandstand, in the locker rooms behind the dugout, a handful of men, including me, fretted over the blossoming dilemma. Eddy Arnold and the four boys constituting the singing quartette, the Gordonaires, were getting into their stage clothes, rain or no rain. Bob Wilson of the Cargill and Wilson advertising agency in Richmond, Va., came in and told me his men were setting up seating facilities in an armory about a quarter mile away. It was a little after 7 p.m. on Sunday night, 28 August.

Because of the damage the weather would wreak upon the musical instruments, Eddy decided to go out, do one number and ask the good citizens of Harrisonburg and vicinity to join us over in the Armory, for the show itself. While he was doing this in a most enchanting and persuasive manner, the big Virginia State Trooper who had led us to the ball park placed a large hand on my shoulder.

"I'm Joe Hash." he said. "Happy to know you fellows."

Joe, it developed. was not only happy, but a mite (in a truly nice way) envious. He was a pitcher (one of two) for the Harrisonburg Turks and had won 12 and lost two thus far this season. He could possibly have won a few more games, but there were nights when he couldn't pitch because he was on police duty. His good-natured envy stemmed from the size of the crowd we had drawn on a rainy Sunday night.

"We even won the pennant," said Joe, "and we're now in the play-offs and we don't draw more than a couple hundred folks."

As Eddy came back into the locker room, slightly moist. and the crowd obediently headed toward the Armory, I began to think of trooper Joe Hash's remark. All through the long show and on the even longer automobile ride back to Richmond (some 154 miles) I thought about Joe's comments, and talked at great length to the Cargill and Wilson agency's Bob Wilson, probing for information to fill out a general theme which had occurred to me.

(*Please turn to page* 66)



looking for coverage ?...

look to wfmy-tv!

Tee off to greater sales—greater profits—in the prosperous Piedmont section of North Carolina and Virginia with WFMY-TV. WFMY-TV is the *only* CBS television outlet in the Prosperous Piedmont that completely covers this booming 46 county market area.

Here some 2 million potential customers for your product have $2.3 billion to spend. Last year they spent in excess of $1.5 billion on retail purchases alone.

Full 100,000 watts power, nearly six years of successful TV selling experience plus tops in CBS (basic) network programming add up to record breaking sales for your product in the Prosperous Piedmont.

For full information call or write your H-R-P man today.

wfmy-tv

Channel 2

GREENSBORO, N. C.

Represented by

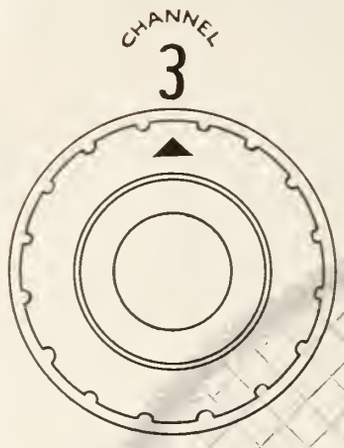
Harrington, Righter & Parsons, Inc.

New York — Chicago — San Francisco

CBS

Now In Our Sixth Year





WHERE ELSE IN THE CAROLINAS?

SUCH DEVOTED DIALS

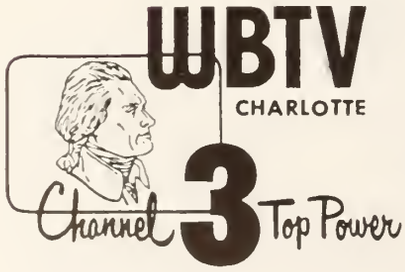
CHANNEL 3

The first television station in an area gets the viewers. The best television station holds them.

WBTV brought television to the Carolinas in July, 1949 and for more than four years telecast the only VHF signal available to more than 2½ million Carolinians. Unspoiled by its single station status, WBTV programmed, promoted, catered to its captive audience as if beset by competition.

The pay-off is poetic. Subsidiary signals make little progress in WBTV's domain. Witness a current and authoritative survey* which reveals that among a half million people to whom a second signal is available, 96.3% name WBTV first choice.

*Bevan Study—1955. Write or call WBTV for summary.



JEFFERSON STANDARD BROADCASTING COMPANY

Why SPOT business is booming

Both in radio and tv, spot is hot. Saturation buying, new clients, high network tv costs, need for extensive coverage boost billings

Spot radio and spot tv both anticipate a year appreciably ahead of 1954. In radio, the boom began during the last month with a sudden resurgence of interest after six months below par. The return of old clients coupled with new business may lift 1955 spot radio billings as much as 10% ahead. Tv has seen a virtual gold rush for availabilities increasing total billings one-third over last year. To determine the extent of the boom in spot radio and tv and analyze its causes, SPONSOR surveyed station reps, agencies and advertisers, pinpointed fall 1955 buying trends, illustrates these with detailed studies of radio and tv campaigns representative of current buying techniques (see following pages). Major reasons for the spot boom, broadly, include a strong trend toward saturation buying in both radio and tv. Such high frequencies as 100 tv announcements weekly, virtually unheard of two years ago, are setting a pattern. Radio announcement tonnage goes up to 500 a week per market. Both media are attracting new clients. Radio attracts with cheap circulation, tv with stepped-up daytime viewing.

NOTE: 1951-1953 figures from FCC.
*Official FCC figures are not yet available. This is SRA estimate.
**Based on survey of representatives, agencies. TV outlook is considered firm. Radio outlook depends on buying pace for rest of fall-winter.

SPOT TELEVISION

BILLINGS: Indications are that total tv billings for 1955 will be as much as 30% ahead of 1954 totals. SPONSOR's estimate is based on a survey of station reps as well as major agencies. Biggest increase is in daytime billings.

1951	1952	1953	1954	1955
$59,700,000	$80,200,000	$124,300,000	$205,200,000 *	$266,760,000 **

SPOT RADIO

BILLINGS: After six months of doldrums, spot radio got a shot in the arm from a sudden return of old clients, increased budgets of established ones. Reps say if boom in short-wave saturations maintains, year may be 10% ahead.

1951	1952	1953	1954	1955
$120,000,000	$124,000,000	$129.600,000	$135,400,000 *	$148,940,000 **

SPOT TELEVISION: Wider range in time periods bought, new popularity of daytime I.D.'s and late-night Class C contribute to tv boom

Spot tv is booming.

New clients are flocking into the medium.

Established clients are increasing their campaigns.

"Spot tv billings are expected to be 30% higher in 1955 than in the previous year," says Lawrence Webb, managing director of the Station Representatives Association. The figure Webb uses as a base for his estimate is from reports SRA received from stations which pegged 1954 spot tv billings at $205.2 million.

In order to determine the probable growth of spot tv, SPONSOR asked SRA to make a survey of its members and pin down estimates of total year's billings. Here are quotes from a cross-section of SRA members:

"There's an increase in tv business this year over 1954, so far, of as much as 30%. Much of this increase is due to heavy saturation campaigns in minutes, 20-second announcements, and I.D.'s. A large amount of the increase in tv billings is also due to heavy daytime buying."

"Sales are running between 20% and 25% ahead of 1954." says another major tv station rep. "The year as a whole may wind up at least 30% ahead."

Still another member of SRA says: "There's a heavy increase in the fall spot buying with most of the advertisers going heavily into daytime I.D.'s and participation programs such as homemaker shows, daytime movies."

Timebuyers report it's tougher than ever to clear the kind of availabilities their clients are after because of continuing intense demand for spot tv. As a result of the tight situation, several trends, started last year, are obvious this fall in buyers' strategy:

1. Advertisers are buying a wider range in time periods because of the difficulty in clearing Class "A" time. Daytime, of course, had long been explored by the soaps, detergents, foods. Now, however, categories of accounts new to daytime tv, such as cigarettes, are beginning to see the value of reaching daytime audiences. Philip Morris is pioneering this approach to spot tv among cigarettes this year. (SPONSOR will analyze specific fall campaigns later in this report.)

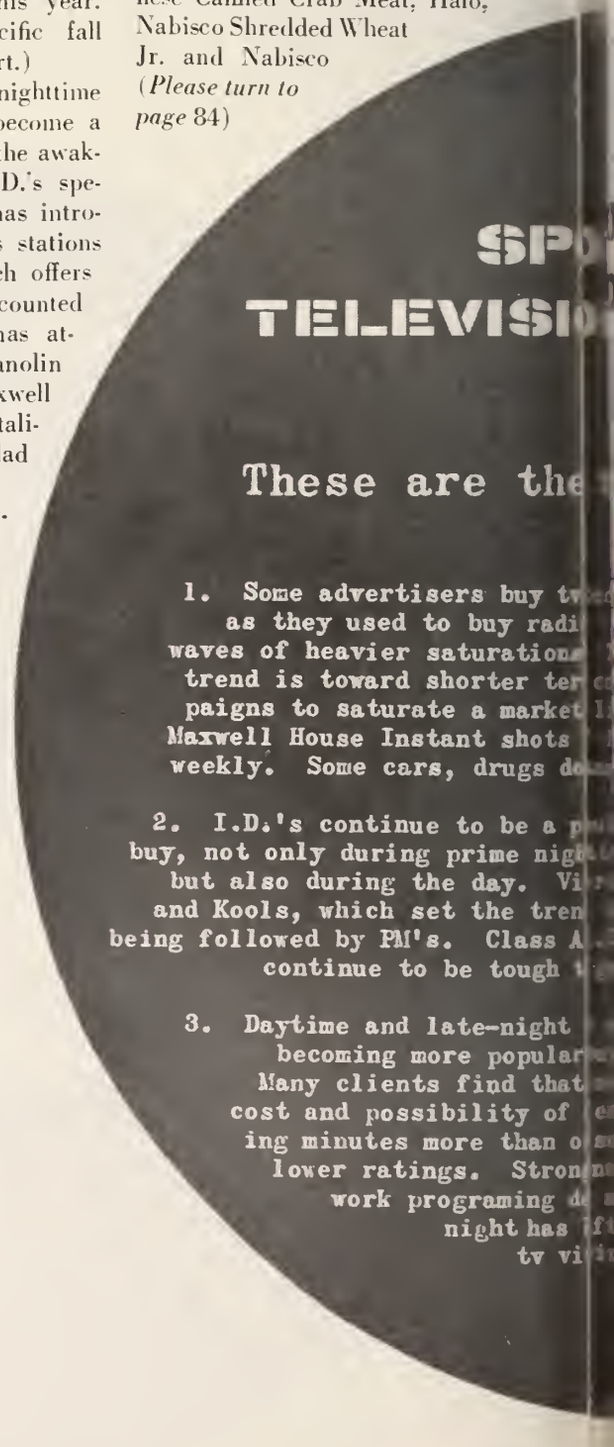
2. With the tightness of nighttime I.D.'s, daytime I.D.'s have become a more popular buy. To foster the awakening interest in daytime I.D.'s specifically, The Katz Agency has introduced a package buy on its stations called "Operation I.D." which offers 15 daytime I.D.'s at a discounted package price. This plan has attracted such accounts as Lanolin Plus, Lite-Bake Biscuits, Maxwell House Coffee, Tetley Tea, Vitality Feeds and Wish-Bone Salad Dressing.

3. There's increased interest in late-night Class "C" time because buyers argue that the cost differential and availability of minutes more than makes up for smaller audiences.

4. More than ever before, tv is being bought like radio today, with saturations being the rule rather than the exception. Most outstanding example of this type of massive buying is the Maxwell House Instant Coffee campaign through Benton & Bowles which consists of more than 700 announcements a week in 70 markets, 95% I.D.'s.

5. Dozens of new clients are buying national spot tv. Some of these are fugitives from high network costs, othtrs are advertisers who are finally succumbing to competitive and local dealer pressures. The extensive list of new spot tv advertisers includes Japanese Canned Crab Meat, Halo, Nabisco Shredded Wheat Jr. and Nabisco

(*Please turn to page* 84)



Servel

(Hicks & Greist) returned to spot tv after two years with 50% daytime, 50% late night minute announcements



Philip Morris

(Biow-Beirn-Toigo) puts network money into spot tv with one-third day, two-thirds night push



Old Gold

(Lennen & Newell) continues use of Class "A" I.D.'s, 20's in expanded market list



SPOT RADIO: Return of old clients, increased budgets of established advertisers, unusual saturation pattern spark radio billings

The big rush in spot radio buying activity started about a month ago.

The resurgence came on the heels of a slow spring and summer, could pull total spot radio billings this year up to or ahead of 1954 totals. The Station Representatives Association's reports from stations showed spot radio with $135.4 million in billings. While Station Representatives Association is holding off 1955 predictions, it points to these forecasts from members gathered in a survey for SPONSOR:

"Radio was down for us the first six months of this year," reported one major representative firm, "but if the trend continues as it has in the past few weeks, we will be as much as 10% ahead of 1954 by the end of this year. Many old timers in radio advertising have increased radio budgets and a number of accounts who have used radio in the past, but have been spending their ad dollars in tv, are now coming back to radio."

Said another rep firm:

"Radio spot has been holding its own in comparison with 1954, but the current fall season of buying should definitely put radio out in front of 1954. There's a lot of regional buying in radio as well as heavy expenditures in automotive, drug and cosmetics."

There are, as a matter of fact, certain categories of accounts which do stand out as particularly heavy spot radio users this year. Most pronounced of these are the automotives in this crucial year of car manufacture. Continuously heavy, too, are cigarettes, drugs, the cold and cough remedies.

Briefly, these are the characteristics of spot radio in fall 1955: (1) more segmentation plans; (2) heavy waves of very short-term announcement schedules; (3) combination package buys.

Buying strategy has swung about and hit several reverse trends from the patterns established in the years immediately following inception of tv. Some of this fall's trends were unpredictable a year or so ago, others are reversals of past year's trends. Briefly, here's a summary of the fall 1955 approach to spot radio buying:

1. Radio buying has become far more mathematically formularized than the trend toward blanket saturations might indicate. Buyers frequently cite the "Colgate method," and apply it to other accounts. In essence, Colgate buyers point to the following correlation between rating points and weekly share of audience: 40 rating points get 25% of the audience a week on the average; to get 50% coverage, you have to increase your buy by 100 rating points; a total of 400 rating points will give you roughly 75% of the weekly audience.

Some agencies have worked out similar formulas to guide them in the number of announcements per market that they'll buy. In other words, the timebuyers operate with guidance of a ratio between frequency of announcements per station, coverage, audience.

2. Radio clients today don't just buy saturations, they buy "tonnage." It's very usual for a client to order package buys of certain frequency, rely on the station to place it, partly because the numbers of announcements are such that they couldn't all be squeezed into a single time strip anyhow, partly because the emphasis is upon accumulating audiences. Outstanding among heavyweight buys is Maxwell House Instant Coffee, which has gone into a market with as much as 500 announcements a week, and Nescafé, with its flurries of 150 a week.

3. Evening radio is getting a bigger play than it has for some time, partly

(Please turn to page 90)

OT
DIO

s this fall

ening radio is getting a
play now that ratio between
g and listening has become
ized, rates adjusted downward.
oducts aimed at male audiences
favor nighttime radio;
ttes and drug clients use it.

tablished radio clients are in-
ng their budgets this year, be-
they've found radio gives low-
irculation. Autos use waves of
tions to unload inventory be-
ealers get the new line.

ny old radio clients are re-
g to the medium after a one-
-year hiatus. In some cases
in reason is the size of
s' budgets. Others find
tv time too hard to get.
others simply find
dio produces
esults.

Lincoln-Mercury

(K&E) never used as much radio as today: is on 900 stations for short-term push



Nescafe

(Bryan Houston) uses 150 weekly announcements for four three-to-six week periods a year



Aqua Velva

J. Walter Thompson uses radio only to promote introductory offer with 4:00-11:30 p.m. schedule





STATION COVERAGE FOR ALE DRIVE SHOWN GRAPHICALLY

Pictures to right and below on next page illustrate how distributors of Old Crown ale were shown at district meetings exactly what kind of spot radio coverage they were getting. Pretty girls lifted drawing of freckled boy to show station coverage patterns all over Indiana and adjoining counties. With this kind of support, distributors were told, sales would come easier. Campaign started in May, will last 26 weeks on 23 Indiana stations

How to enthuse the salesmen over your radio campaign



Jack Reichart, general sales manager, Centlivre Brewing Corp., delivered the basic spot coverage pitch to distributors

Midwest brewer dramatized coverage of spot campaign for ale with speeches, facts, gimmicks

The problem of merchandising spot radio to dealers and distributors has often put sales managers in a tizzy and caused many sleepless nights.

Here's the question that goes around their poor, insomnia-ridden brains: "How can I get anybody excited about just a commercial? And no pictures yet!"

This sleeplessness is, of course, quite unnecessary. While merchandising spot radio is recognized as a problem, it is no different from any other problem. It has been solved many times, in many different ways, depending on the product, the type of commercial, the type of campaign, etc. It just calls for a little imagination and more than a little work. (For some general answers to the question, see "Admen pose top radio-tv questions for 1955," SPONSOR, 24 January 1955.)

A case in point is the Centlivre Brewing Corp. of Fort Wayne, a re-

gional beer and ale concern with distribution in Indiana and adjoining states. After being bitten by the tv bug, Centlivre came back to radio last May with a heavy spot radio campaign for its Old Crown Ale, top seller in its area. The radio sales drive will continue through November.

A key factor in the sale of Old Crown is the wholesale distributor, and many distributors handle competing brands. Though ale sales are not as large as those of Old Crown beer, there are actually more distributors handling the former. To get these distributors behind the campaign, Centlivre dramatized it at seven regular spring meetings throughout Indiana. The meetings were held at Bloomington, Terre Haute, Indianapolis, Lafayette, Fort Wayne, South Bend and Jasper. A total of about 500 attended, including representatives of the 23 radio stations used in the ale campaign.

The basic pitch came from Jack Reichart, Centlivre's general sales manager. As outlined by the firm's executives and its agency, Westheimer & Block, the solution to the problem of merchandising the campaign took five tacks: (1) the immense size of radio, (2) the limitations of tv and the strength of daytime radio in this situation, (3) the concept behind the campaign, (4) the number of announcements and (5) the coverage of the stations used in the campaign.

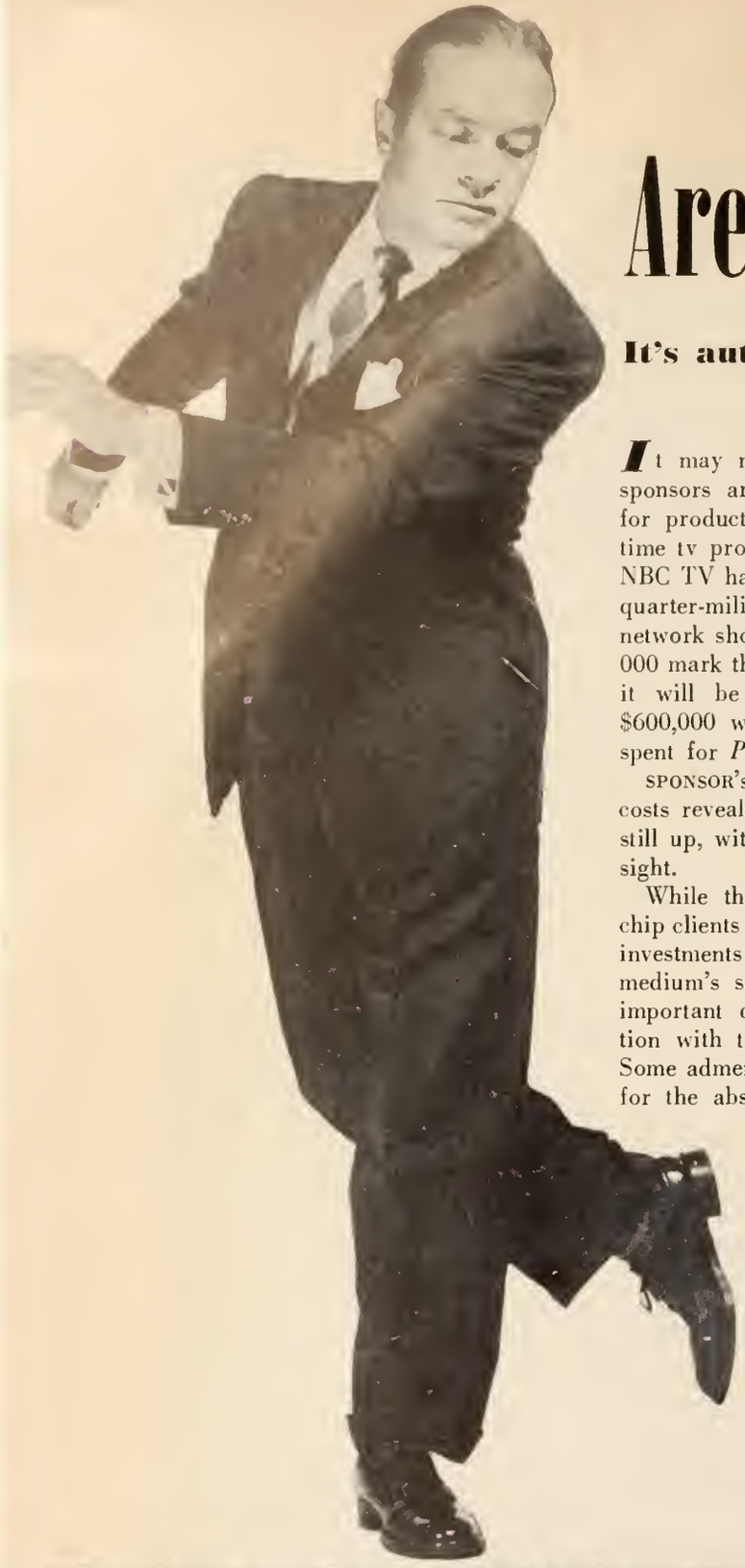
The last two were used as the basis of gimmicks to dramatize the size and scope of the ad drive. For example, at each meeting, all those attending were given flashlights. At one point in Reichart's talk, he would ask that the house lights be put out. He would then request everyone present to turn on his flashlight and point the beam at the ceiling. The effect was startling. There would be scores of white circles overlapping each other. While everybody would be craning his neck, Reichart would break in with some comment like this: ". . . and that's the kind of coverage that's behind you to help you sell Old Crown ale." To make the point even more specific Reichart also unveiled a map showing the coverage areas of all the stations used in the ale drive.

To bring home the impact of the total number of announcements used in the 26-week campaign, Reichart broke down the total into weeks, days and hours. He then punched across the point that during the days the advertising runs there is one announcement every four minutes pushing Old Crown ale somewhere in Indiana.

In addition to Reichart's speech local radio men at each meeting spoke to the distributors on the specific coverage in their areas. For example, Paul Lindsay, account executive at WOWO, Fort Wayne, gave a presentation on radio's effectiveness, showed examples of how specific advertisers use radio and explained how the over-

(*Please turn to page* 74)





Are package goods takin

It's automotives rather than soaps and tobacco the

It may not be many years before sponsors are shelling out $1 million for production alone on some nighttime tv programs—regularly. Already NBC TV has three spectaculars in the quarter-milion dollar class. Thirteen network shows have passed the $100,000 mark this season. And last season, it will be remembered, more than $600,000 was reported to have been spent for *Peter Pan*.

SPONSOR's survey of this fall's show costs reveals that the general trend is still up, with no sign of a reversal in sight.

While the willingness of tv's blue chip clients to keep on increasing their investments in video is a tribute to the medium's sales impact, a number of important questions arise in connection with the mounting price spiral. Some admen envisage a future notable for the absence of such stalwarts as P&G, Colgate, American Tobacco, General Foods from the nighttime tv scene. How, they ask, are the low-cost impulse items to achieve ad frequency at a cost that makes advertising economically feasible if tv's price hits the stratosphere? Will they lodge ultimately in daytime alone?

Noting the heavy show spending of the auto companies, others wonder whether economic shocks in Detroit could not have serious consequences for television if the newer car clients retrench by pulling out of the medium.

High tv costs have forced a basic change in tv's economic structure. SPONSOR's chart of the fall's network program (see following pages) shows that single-brand sponsorship of individual weekly shows is largely a thing of the past. It has given way to a mixed pattern of alternate and co-sponsorships, participations, one-shots,

Chevrolet: Bob Hope show on NBC TV costs Chevrolet SPONSOR estimated $235,300. Variety show which alternates in same slot is cheaper; it costs $146,900. General Motors night program budget tops P&G's

Ford: Judy Garland stars in first "Ford Star Jubilee" on CBS TV. 90-minute CBS TV spectacular costs Ford estimated $150,000 each. Chrysler is also heavy in nighttime with about $6 million for programing

New developments for fall include heightened importance of programing from theatrical film sources, including ABC TV Sunday night movie block of films. Below left, scene from one of 20 films scheduled. Below center, Jackie Gleason "Honeymooners" on CBS TV, which is being filmed with Du Mont Electronicam method. Du Mont itself is out of networking. "Wide, Wide World" with Dave Garroway (page at right) is among major new projects NBC TV is adding this season





tobacco seat in night tv?

...ing most for nighttime network tv programing



and infrequent but heavy exposnre via monthly extravaganzas.

The chart reveals another historic change: a shift in sponsor types to heavy representation by the automobile and appliance companies in evening programing.

Of the six biggest program spenders, three are car manufacturers, one is a soap outfit, one a tobacco company, and one is a food firm.

Total automobile companies' spending for nighttime production, though less than that of the larger food group, is well ahead of the soap and cigarette firms'. The true significance of the auto concerns' front-running position is found in their concentration of lavish nighttime spectacles.

The following program costs are figured on the basis of SPONSOR's estimated gross costs at presstime:

General Motors leads the group with an expenditure of about $11.3 million for nighttime tv programing (exclusive of time) for the '55-'56 season. Running a close second and third, at around $8.6 million, are P&G and General Foods. Then comes Ford, spending about $7.5 million; American Tobacco, about $7 million; Chrysler about $6 million.

Oldsmobile is carrying the full program nut of $231,800 (gross) for each of the NBC TV *Max Liebman Presents* spectaculars seen on Saturday nights.

Chevrolet is bearing the full brunt of the $235,300 budget for the one-hour Bob Hope show, as well as the $146,900 for the alternating vareity shows in the same slot.

Buick's fabulous $3 million-plus-a-year deal with Gleason is well known. And Pontiac is coming in with a top-budgeted dramatic show to cost $67,800.

Not to be outdone, Ford is splitting the $260,000 program cost of NBC TV's *Producer's Showcase* with RCA; on CBS TV Ford is investing $150,000 per 90-minute extravaganza in that network's "Special Project" *Ford Star Jubilee*.

Chrysler has upped its *Shower of Stars* budget to $110,000, and its *Climax* show has been increased to $65,000.

Big show sponsors: The 13 shows with program budgets above $100,000 are sponsored by 23 different clients, but:

- Not one is a soap company!
- Not one is a cigarette company!
- Only one is a food company (Standard Brands), which has participations in the $265,000 *Color Spread*.
- Appliance firms rank high in the big-show group. Sunbeam, whose serious tv baptism coincided with the

(Article continues on next page)



Complete fall network tv schedule appears on following pages including costs of sponsored shows

birth of the spectaculars, is a pure product of the new "magazine" school. In the tv race heavily now is a washing machine firm, Whirlpool, with one-third of the costly Berle and Raye shows.

RCA, with its co-sponsorship of *Producer's Showcase* and the Berle and Raye shows (also sponsored by Sunbeam) has cast its lot with the lavish in programing.

A newly emergent tv colossus is General Electric, whose *20th Century-Fox Hour* and *G. E. Theater* investments add up to a better than $5 million program budget for the coming year.

Soap approach: The older client groups continue to rely on the standard program fare for the most part. The cigarette and food companies are almost exclusively tied up with half-hour series, as is P&G. Colgate-Palmolive and Lever rely on weekly hour shows.

Only Monsanto Chemical Co. departs from soap tradition and enters network tv this fall through ABC TV's *Warner Brothers Presents*, a "big"-type show, along with Ligget & Myers, lone cigarette firm in this type of programing.

Though the soaps, cigarettes, and foods stick to the older patterns, in practice there are many similarities to the newer participation approach. Lever's *Lux Video Theater* and *The Colgate Variety Hour* showcase many brands each. In effect the two soap outfits are running their own participation operations.

P&G's six half-hour vehicles are also multi-product carriers for the most part, as are those of American To-

FALL NIGHTTIME TV LINEUP

For daytime lineup see pages 38-41

HEAVY TYPE INDICATES NEW SHOW IN SLOT. SEE FOOTNOTE. BLANK MEANS SHOW IS NOT YET SET

Shows listed are those to be aired regularly during the fall season. Some are already on the air, some have not yet begun. All costs are gross, on a weekly basis unless otherwise indicated and cover only talent and production. In the case of multi-day shows, costs are given under the first day the show appears.

SUNDAY

	ABC	CBS	NBC
7 pm	You Asked For It Skippy Peanut Btr. Div., Best Foods Guild. Bascom & Bonfigli Hy-L&F $9,400	Lassie Campbell Soup alt wk BBDO Kellog Burnett Hy-F $30,000	**It's a Great Life*** **Chrysler-Plymouth Dealers** **McCann-Erickson** **Hy-F $39,500**
7:15			
7:30			
7:45	Famous Film Festival* 7:30-9 Series of 20 British motion pictures	Jack Benny alt. with Private Sec'y Amer. Tobacco NY-F BBDO $55,000	**Frontier*** **(3 weeks in 4)** **Reynolds Metals** **NY-F Seeds** **$39,800**
8			Colg. Sunday Hr. (3 weeks in 4) Colg.-Palmolive HY-L&F Esty $80,000
8:15	Famous Film Festival* 7:30-9 (cont'd)	The Ed Sullivan Show Lincoln-Mercury Dealers NY-L K&E $60,000	Spectaculers IN COLOR 7:30-9 (1 week in 4) Sunbeam, Perrin-Paus Maybelline Best Lewis Howe, D-S-F Goodyear, Y&R; US Rubber. Richards; Buick, Kudner; Std. Brands, Bates NY-L
8:30			
8:45			
9	Chance of a Lifetime* Emerson Drug L & N Lentheric, C&W NY-L $10,500	GE Theatre General Electric NY-L&F BBDO $50,000	Tv Playhouse Goodyear, Y&R Alcoa, F&S&R (alt. sponsors) NY-L $57,000
9:15			
9:30			
9:45	Ted Mack's Amateur Hour* Serutan Co Kletter NY-L $14,000	Alfred Hitchcock Presents* Bristol-Myers Hy-F Y&R $45,000	
10	Break the Bank Dodge NY-L Grant $23,000	Opening Night P. Lorillard Y&R $25,000	Loretta Young Show Procter & Gamble NY-F B&B $40,000
10:15			
10:30		What's My Line? Remington-Rand Y&R Jules Montenier Earle Ludgin NY-L $28,000	Place the Face H. Bishop Spector NY-L
10:45	No network programing		
11			

MONDAY

	ABC	CBS	NBC
7 pm	Kukla, Fran & Ollie co-op Ch-L		
7:15	John Daly, News Miles Labs NY-L Wade $19,500	Doug Edwards News* Whitehall NY-L BB&T $8,500	No network programing
7:30			Tony Martin Assoc. Prods., Grey; Webster-Chicago J. W. Shaw Hy-L 7:30-45 $15,000
7:45	Topper* (tentative)	Robin Hood* Johnson & Johnson, Y&R Wildroot, BBDO $34,500	News Caravan R. J. Reynolds NY-L Esty ¼ hr $5,000
8	Tv Reader's Digest Studebaker-Packard NY-L R&R $24,000	Burns & Allen Carnation, Erwin Wasey General Mills Knox Reeves Hy-F 32,500	Caesar's Hour (8-9; 3 wks in 4) Amer. Chicle, D-F-S Remington Rand Y&R Speidel, SSCB NY-L $112,900
8:15			
8:30	Voice of Firestone Firestone Tire NY-L Sweeney (stmul) & James $21,000	Talent Scouts Toni W&G Ted Bates Lipton, Y&R NY-L $28,000 Simul	Producer's Showcase (Spectaculars) IN COLOR 8-9:30 (1 week in 4) Ford; RCA NY-L K&E $260,000
8:45			
9	Dotty Mack Show Cinn co-op	I Love Lucy Procter & Gamble, B-B-T General Foods Y&R Hy-F $50,000	Medic 9-9:30 (3 weeks in 4) Dow Chemical Hy-L MacManus John & Adams $38,200
9:15			
9:30			
9:45	Medical Horizons* Ciba Pharm. J W Thompson NY-L&F $10,000	December Bride General Foods NY-L B&B $28,000	Robert Montgomery Presents 9:30-10:30 S. C. Johnson, NL&B Schick, K&E NY-L $47,100
10			
10:15		Studio One Westinghouse McCann-Erickson NY-L $38,000	Robert Montgomery Presents 9:30-10:30 (cont'd)
10:30			
10:45	No network programing		No network programing
11			

TUESDAY

	ABC	CBS	NBC
7 pm	Kukla, Fran & Ollie co-op Ch-L		
7:15	John Daly News Tide Water Oil NY-L Buchenan	Doug Edwards News* Amer. Tobacco NY-L SSCB	No network programing
7:30	Warner Brothers Presents* (7:30-8:30) Liggett & Myers, Cunghan & Walsh GE, Maxon, Y&R Monsanto, NL&B, Gardner Hy-F $65,000	Name That Tune* Whitehall Div., Amer. Home Prods. NY-L B-B-T $15,000	Dinah Shore Chevrolet Dlrs Campbell-Ewald Hy-L $30,000
7:45			News Caravan R. J. Reynolds NY-L Esty
8	Warner Brothers Presents* 7:30-8:30 (cont'd)	Navy Log* Sheaffer Pen, Russel Seeds Maytag McCann-Erickson NY-F $35,000	Milton Berle $146,700 (13 shows) Martha Raye (13 shows) 8-9 Sunbeam Perrin-Paus RCA; Whirlpool Hy-L K&F $146,700
8:15			
8:30	Wyatt Earp* Parker Pen, Tatham-Laird General Mills NY-F D-F-S $26,500	You'll Never Get Rich* (Phil Silvers*) R. J. Reynolds; Esty Amana Refrig. Maury, Lee & Marshall NY-F $38,000	Bob Hope (8-8 shows) Dinah Shore (2 shows) Chevrolet Campbell-Ewald NY-L
8:45			
9	Make Room for Daddy Amer. Tobacco, SSCB Dodge, Grant NY-F $40,000	Joe and Mabel* Pharmaceuticals Kletter Carter, SSCB NY-F $36,000	Jane Wyman's Fireside Theatre Procter & Gamble NY-F Compton $35,000
9:15			
9:30			
9:45	DuPont Cavalcade Theatre* DuPont NY-F BBDO $35,000	Red Skelton Pet Milk, Gardner; S. C. Johnson Hy-L NL&B $41,000	Armstrong Circle Theatre; alt. with Pontiac Hour* 9:30-10:30 Armstrong Cork; BBDO Pontiac MacM, H & A NY-L $50,000
10	Talent Varieties Springfld co-op NY-L	The $64,000 Question* Revlon Prods. Norman, Craig & Kummel NY-L $25,000	Armstrong Circle Theatre; alt. with Pontiac Hour* 9:30-10:30 (cont'd)
10:15			
10:30		My Favorite Husband* Frigidaire Div., Gen Motors Hy-L Kudner $32,500	Big Town* Lever Bros. SSCB, McC-E. OBM A C. Spark Plug NY-F Brether $32,500
10:45	No network programing		
11			

*Refers to new shows, also shows which change time slots or network, including new shows and changes late in '54-'55 season. Where shows have multiple sponsors, agencies are listed in same order as clients. Originations: NY means New York, Hy means Hollywood, Ch means Chicago. L means live, F means film. All times EST.

bacco. And with several shows going, obviously an advertiser can route many brands around a well-rated circuit to meet seasonal or specific product needs if he desires.

Economies: That participation and alternate sponsorship in one form or another is the destined pattern of the immediate years ahead is the conviction of many agencymen.

Another important money-saving device is the rerun. Today's practice is to sell on the basis of 39 first runs, 13 reruns, with the reruns costing somewhat less than half price. In some cases the economy effort results in even more reruns, and patterns like this: 29 first runs, 10 mid-season repeats, and 13 reruns during the summer.

The real question is whether these various methods of economic adaptation can continue to meet the pressures created by ever-mounting costs. Will tv, for example, be able to produce sales increases of sufficient size to warrant continuing of the medium by small-margin items in particular? (This type of manufacturer tends to look askance at spectaculars, since he feels that the big-but-infrequent splash does him little good; he usually wants high ad frequency.)

When admen get together over the lunch table or at advertising meetings, there is much griping over costs. It is known that some advertisers would like

(*Article continues on next page*)



CBS' *$64,000 Question* is season's bargain

THURSDAY

NBC	ABC	CBS	NBC
No network programing	Kukla, Fran & Ollie co-op Ch-L		No network programing
	John Daly, News Tide Water Oil NY-L Buchanan	Doug Edwards News* Amer. Tobacco NY-L SSCB	
Coke Time Coca-Cola NY-L D'Arcy $28,000	Lone Ranger General Mills D F-S Amer Dairy Campbell-Mithun NY-F $24,000	Sgt. Preston of the Yukon* Quaker Oats Wherry, Baker NY-F & Tilden $32,000	Dinah Shore Chevrolet Dlrs. Campbell-Ewald Hy-L
News Caravan Plymouth NY-L Ayer			News Caravan R. J. Reynolds NY-L Esty
Screen Directors' Playhouse* Eastman-Kodak NY-F JWT $40,000	Bishop Sheen* Admiral NY-L Erwin, Wasey $20,000	Bob Cummings Show* R. J. Reynolds NY-F Esty $26,000	You Bet Your Life DeSoto Motor Div., Chrysler NY-F BBDO $42,500
Father Knows Best* Scott Paper NY-F JWT $38,000	Stop the Music* Quality Jewlrs Neechi NY-L Grey $20,000	Climax (3 weeks in 4) Shower of Stars IN COLOR (1 week in 4) 8:30-9:30 Chrysler Hy-L McCann-Erickson $65,000	The People's Choice* (Jackie Cooper) Borden Co. NY-F Y&R $35,000
Kraft Tv Theatre Kraft Foods NY-L JWT $28,000	Star Tonight Brillo Mfg NY-L JWT $17,600	Climax; Shower of Stars 8:30-9:30 (cont'd)	Dragnet Liggett & Myers NY-F C&W $36,800
	Down You Go* Western Union (alt. Amer. Home—P&G NY-L Albert-Frank-Guenther-Law $8,500	Four-Star Playhouse Singer Sewing; Bristol-Myers NY-F Y&R $30,000	Ford Theatre Ford Motor NY-F JWT $40,000
This Is Your Life Hazel Bishop, Spector Procter & Gamble Compton Hy-L Hy-L $58,800	Outside USA NY sust	Johnny Carson Show* General Foods Y&R $28,000	Lux Video Theatre 10-11 Lever Bros. Hy-L JWT $50,000
	No network programing	Halls of Ivy Int'l Harvester Burnett alt wk Natl Biscuit NY McC-E $51,000	

FRIDAY

ABC	CBS	NBC
Kukla, Fran & Ollie co-op Ch-L		No network programing
John Daly, News Miles Labs NY-L Wade	Doug Edwards News* Ronson Corp Norman, Craig & NY-L Kummel	
Rin Tin Tin Notional Biscuit Hy-F K&E $24,000	My Friend Flicka* Sponsor not sel	Coke Time Coca-Cole NY-L D'Arcy
		News Caravan Plymouth NY-L Ayer
Ozzie & Harriet Hotpoint, Maxon Quaker Oats NY-F JWT $42,000	Mama General Foods NY-L B&B $26,000	Truth or Consequences* P. Lorillard Hy-L L&N $21,000
Treasury Men In Action* Chevrolet Cambell-Ewald NY-F $26,500	Our Miss Brooks* General Foods Hy-F Y&R $30,000	Life of Riley Gulf Oil NY-L Y&R $30,500
Dollar a Second Mogen David Wine Weiss & Geller NY-L $23,000	Crusader* R. J. Reynolds NY-F Esty $30,000	Big Story Amer. Tobacco; Simoniz NY-L&F SSCB $32,500
The Vise Sterling Drug NY-F D-F-S $25,000	Schlitz Playhouse* Schlitz Brewing NY-F L&N $32,500	Star Stage Campbell Soup BBDO $35,000
Name's the Same* Raisin-Purina Guild, Bascom & Bonfigli NY-L $16,200	The Lineup Brown & Wman, Ted Bates Procter & Gamble Hy-F Y&R $32,500	Cavalcade of Sports 10 pm to concl Gillette NY-L Maxon $40,000
No network programing	Person to Person Amoco, Katz Hamm Br, C-M Elgin, Y&R NY-L $33,000	Red Barber's Corner* (10:45 or at concl of fight) State Farm Ins. NY-L NL&B $5,300

SATURDAY

ABC	CBS	NBC
No network programing	Gene Autry Wm Wrigley Jr NY-F R&R $25,000	No network programing
Ozark Jubilee 7:30-9 co-op Springfield L	Beat the Clock Sylvania NY-L JWT $17,500	
Grand Ole Opry* 8-9 1 wk in 4 Ralston-Purina Gardner Nashville-L $12,000	Stage Show* (Jackie Gleason) Nestle, Bryan Houston P&G, Compton NY-L	Perry Como* 8-9 Oormeyer, J. W. Shaw Int'l Cellucotton, FC&B Gold Seal Wax Campbell-Mithun Nexzema Chem NY-L SSCB $106,000
Ozark Jubilee 7:30-9 (cont'd)	The Honeymooners* (Jackie Gleason) Buick NY-F Kudner $40,000	
Lawrence Welk Show* 9-10 Dodge Hy-L Grant $6,750	Two for the Money P. Lorillard Lennen & Newell Sheaffer Pen NY-L Newell $27,500	People Are Funny* 9-9:30; 3 wks in 4 Toni; Burnett Paper-Mate Hy-F FC&B $24,700
	It's Always Jan* (3 wks in 4) 9:30-10 Procter & Gamble NY-F Compton $32,500	Texaco Star Th (Jimmy D 9:30-10; 3 wks in 4 Texas Co Hy-L&F Kudner $55,000
	Ford Star Jubilee* 10 shows, most IN COLOR (1 wk in 4) 9:30-11 Ford Var-L&F JWT $150,000	Spectaculars IN COLOR 9-10:30 (1 wk in 4) Oldsmobile NY-L Brother
Tomorrow Balt sust	Gunsmoke* 10-10:30 (3 weeks in 4) Liggett & Myers Hy-F C&W $35,000	George Gobel (3 weeks in 4) Armour; FC&B; Pet Milk Hy-L Gardner 42,400
No network programing	Damon Runyon Theatre (3 weeks in 4) Anheuser-Busch NY-F D'Arcy $35,000	Your Hit Parade Amer. Tobacco. BBDO Warner-Hudnut K&E NY-L $38,000

to hand the networks an ultimatum.

So far no important advertiser has seen fit to take the step. In today's hot tv scene there is always somebody ready to jump and grab a good time slot, a fact well understood by the networks. Which may be why the client warnings, however, dire, probably sound like little more than cries of "wolf!"

Heart of the matter: More and more advertisers find themselves in a contradictory position: on the one hand they complain bitterly of costs, on the other they themselves become key figures in the process that produces the higher program price. A leading advertiser explains it this way:

"Sure I want to buy cheaply, but (1) I want a proven show, not an untried vehicle; (2) I want it done by a proven guy; (3) I want just that particular star; (4) I want it right away; (5) I want a certain time period, an. maybe there's only one show the network will let me have in it; (6) competitors are after the same show, talent, time period."

Ultimately it comes down to this basic question: How badly do you want the show?

If you want it badly enough, you'll pay for it, is the consensus. Says the tv head of one of the big agencies: "Frankly, I don't recall a single decision (on whether to take a show) that was finally determined by price."

Realistically, few advertisers can long resist the lure of a top-rated show that can deliver vast audiences unavailable through any other media.

FALL DAYTIME TV LINEUP

10 a.m. to 2 p.m.

For 2 p.m. to 6 p.m. programs turn page

HEAVY TYPE INDICATES NEW SHOW IN SLOT. SE
FOOTNOTE. BLANK MEANS SHOW IS NOT YET SET

SUNDAY

	ABC	CBS	NBC
10 am			
10:15			
10:30	No network programing	No network programing	No network programing
10:45			
11			
11:15		No network programing	
11:30	No network programing		No network programing
11:45		Wild Bill Hickok Kellogg Co. NY-F Burnett $22,000	
12			
12:15	No network programing	Winky Dink and You Ideal Toy Corp. NY-L Grey $4,650	Capt. Hartz & His Pets Hartz Mtn Prods Hartman Ch-L $12,000
12:30			No network programing
12:45	Faith for Today, NY-L Rockhill $2,000	Contest Carnival Quaker Oats Co.: Wherry, Baker & Tildon Atlantic City, NJ L $7,000	
1			
1:15	College Press Conf Wash sust		Amer Forum Wash L
1:30	Dean Pike NY sust	No network programing	
1:45			Frontiers of Faith NY-L&F
2			

MONDAY

	ABC	CBS	NBC
10 am			
10:15		Garry Moore Bristol-Myers DCSS 10-10:15	Ding Dong School 10-10:30 P&G: B-B-T alt m 10:15-30 Ch-L ¼ hr $1,600
10:30	No network programing	Staley Mfg: R&R NY-L Alt m ¼ hr $3,140	
10:45		Arthur Godfrey Bauer & Black Leo Burnett m 10:30-45	Parents' Time NY-L
11		Bristl-Myrs. Y&R m,w 10:45-11 Var-L $3,995 ¼ hr simul	World at Home (Arlene Francis) partic sponsors NY-L&F
11:15		Godfrey (cont'd) Lever: pepsodent m,w 11:11:15 FC&B	
11:30	No network programing	Pillsbury Mills m-th 11:15-30 Burnett	Home m-f 11-12 (particlpations; eight 1-min commercials an hour available) NY-L&F
11:45		Strike It Rich Colgate-Palmolive NY-Y Esty ½ hr $3,000	
12			
12:15		Valiant Lady General Mills NY-L D-F-S 5 ¼ hrs $12,000	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 seg Hy-L B&B ¼ hr $2,700
12:30	No network programing	Love of Life Amer Home Pr NY-L B-B-T 5 ¼ hrs $8,500	
12:45		Search for Tom'w Procter & Gamble NY-L B-B-T 5 ¼ hrs $10,000	Feather Your Nest (quiz, Bud Collyer) Colgate-Palmolive alt d 12:30-45 NY-L Esty ¼ hr $2,700
1		Guiding Light Procter & Gamble NY-L Compton 5 ¼ hrs $9,500	
1:15		Jack Paar Show Sponsors not set NY-L	
1:30	No network programing		No network programing m-f
1:45		Welcome Travelers Procter & Gamble Ch-L D-F-S ½ hr $3,000	
2			

TUESDAY

	ABC	CBS	NBC
10 am			
10:15		Garry Moore Miles Labs Wade Adv tu 10-10:15	Ding Dong Schl Manhattan Soap Scheldeler, Beck & Werner t,th 10-10:15
10:30	No network programing	Kellogg: Burnett tu 10:15-30 NY-L	Colgate: Bates P&G: B-B-T Ch-L
10:45		Arthur Godfrey General Motors Kudner tu 10:30-45	Parents' Time NY-L
11		Kellogg. Burnett tu,th 10:45-11 Var-L	World at Home (Arlene Francis) Partic sponsors NY-L&F
11:15		Godfrey (cont'd) Toni Co Weiss & Geller Gen Mtrs: Kudner	
11:30	No network programing	Pillsbury Mills m-th 11:15-30 Leo Burnett Var-L	Home m-f 11-12 partic sponsors NY-L&F
11:45		Strike It Rich Colgate NY-L Esty	
12			
12:15		Valiant Lady Wesson Oil Fitzgerald NY-L	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 seg Hy-L B&B
12:30	No network programing	Love of Life Amer Home Pr NY-L B-B-T	
12:45		Search for Tom'w Procter & Gamble NY-L B-B-T	Feather Your Nest Colgate-Palmolive alt d 12:30-45 NY-L Esty
1		Guiding Light Procter & Gamble NY-L Compton	
1:15		Jack Paar Show Sponsors not set NY-L	
1:30	No network programing		No network programing
1:45		Welcome Travelers Procter & Gamble Ch-L D-F-S	
2			

*Shows in bold type designate new programs, also those with changes in time slots or network. Before 10 a.m., NBC TV offers "Today" and CBS TV "The Morning Show," both 7-9 a.m. Abbreviations: NY means New York, Hy means Hollywood, Ch means Chicago. L means live, F means film. All times are Eastern Standard Time

The reason is that, as one client puts it, "for the audience delivered, the top prices are not really high; you get good circulation at a fair price."

At bottom, say admen, lies the old law of supply and demand. So long as the number of great stars and shows remains limited, and as long as advertisers want to present outstanding shows to attract greater audiences, the competitive bidding will continue to drive prices up.

Where the money goes: Take a one-hour dramatic show with a gross cost of $40,000. According to an NBC TV spokesman, it might break down this way:

net cost (after 15% agency commission)	$34,000
below-the-line	$14,000
above-the-line	$20,000

Below-the-line costs of production, sets, studios, etc. are subject to cutting where special care is taken to plan well in advance and to avoid the needlessly elaborate. But clients and agencies have learned to accept the inevitable rises that the various unions demand as part of the cost of doing business, and appear to expect that production costs can only be cut so far. They do not feel that these costs present the real problem. The SAG contract, for example, is not expected

(*Article continues on next page*)



NBC's *Dr. Spock* is now on Sunday afternoon

AY

NBC

Ding Dong School
10-10:30
Wander Co:
ovaltine 10:15-30
Tatham-Laird
Ch-L

Parents' Time*
NY-L

World at Home
(Arlene Francis)
Partic sponsors..
NY-L&F

Home
m-f 11-12
partic sponsors
NY L&F

Tennessee Ernie Ford Show
Procter & Gamble
12-12:15 seg
Hy L B&B

Feather Your Nest
Colgate-Palmolive
alt d 12:30-45
NY-L Esty

No network programing
m-f

THURSDAY

ABC

No network programing

No network programing

No network programing

CBS

Garry Moore
Scott Paper
J. W. Thompson
th 10-10:15

Chun King: JWT
Toni: Burnett
alt th 10:15-30
NY-L

Arthur Godfrey
Frigidr: Kudner
Dow Chemical
McManus, John & Adams th
Kellogg Co
tu.th 10:45-11
Burnett

Godfrey (con'd)
GM: frigidaire
Kudner
Dow Chemical
McManus, John & Adams

Pillsbury Mills
m-th 11:15-30
Leo Burnett
Var-L

Strike It Rich
Colgate
NY L Esty

Valiant Lady
Toni Co
NY-L Burnett

Love of Life
Amer Home Pr
NY-L B-B-T

Search for Tom'w
Procter & Gamble
NY-L B-B-T

Guiding Light
Procter & Gamble
NY-L Compton

Jack Paar Show
Sponsors not set
NY-L

Welcome Travelers
Procter & Gamble
Ch-L D-F-S

NBC

Ding Dong School
10-10:45
Manhattan Soap
SB&W 10:15-30

Gerber Prods
D'Arcy 10:15-30
Ch-L

Parents' Time*
NY-L

World at Home
(Arlene Francis)
Partic sponsors
NY-L&F

Home
m-f 11-12
Partic sponsors
NY-L&F

Tennessee Ernie Ford Show
Procter & Gamble
12-12:15 seg
Hy-L B&B

Feather Your Nest
Colgate-Palmolive
alt d 12:30-45

R. J. Reynolds:
winston cigs
15 min, 3 th in 4
NY L Esty

No network programing
m-f

FRIDAY

ABC

No network programing

No network programing

No network programing

CBS

Garry Moore
General Mills
D-F-S
f 10-10:15

Scott Paper
J W Thompson
f 10:15-30

SOS. McC-E
Toni: Burnett
alt f 10:30-45

Converted Rice
Burnett
Prudential
Calkins & Holden
f 10:45-11
NY-L

Garry Moore
(cont'd)
No sponsor
11:15-30

Borden Foods
DCSS f 11:15-30
NY-L

Strike It Rich
Colgate
NY-L Esty

Valiant Lady
General Mills
D-F-S, K-R
NY-L

Love of Life
Amer Home Pr
NY-L B-B-T

Search for Tom'w
Procter & Gamble
NY-L B-B-T

Guiding Light
Procter & Gamble
NY-L Compton

Jack Paar Show
Sponsors not set
NY-L

Welcome Travelers
Procter & Gamble
Ch-L D-F-S

NBC

Ding Dong School
Colgate: Bates
alt f 10-10:15

General Mills:
Tatham Laird
f 10:15-30
Ch-L

Parents' Time*
NY-L

World at Home
(Arlene Francis)
Partic sponsors
NY-L&F

Home
m-f 11-12
Partic sponsors
NY-L&F

Tennessee Ernie Ford Show
Procter & Gamble
12-12:15 seg
Hy L B&B

Feather Your Nest
Colgate-Palmolive
alt d 12:30-15
NY-L Esty

No network programing
m-f

SATURDAY

ABC

No network programing

No network programing

No network programing

No network programing

No network programing

CBS

No network programing

Captain Midnight*
Wander Co
Tatham-Laird
NY-F
NY-F $13,500

Tales of the Texas Rangers
General Mills
Tatham-Laird
NY-F $12,500

The Big Top
National Dairy Prods
Pid'a L. Aver
$13,500

Lone Ranger
General Mills
NY-F D-F-S
$18,000

Uncle Johnny Coons
Lever Bros
McCann-Erickson
NY L
$3,500

NBC

Pinky Lee Show
Sweets Co
Moselle & Elsen
H, L
½ hr $2,800

Paul Winchell Show
Sweets Co:
Moselle & Elsen
NY L $28,200

Fury*
Gen Foods
NY-F B & B

Mr Wizard
Ch-L
sus

No network programing

Press Box
Preview (15 min before game)
co-op

to raise costs more than a few percent.

It is in the above-the-line costs that the great fluctuations occur, since these involve talent, direction, and script. A few "names" at the present going star price of $5-10,000 can knock your budget into the ashcan.

Take *Producer's Showcase*, for example. The gross price is $260,000. Of the net of $221,000 only about $60,000 usually goes for standard below-the-line costs. Acting talent alone will absorb an equal amount. Some $25,000 will go to literary property and script. The rest will cover the producing unit, the staging, chorus, ballet, music. And if you want a Martin or a Judy Garland, well—you might as well be prepared to pay!

Is the cost problem completely out of control? Not necessarily, is the adman's view. Some believe an advertiser can save considerably by owning his own show outright. Says one: "Let's say I own a one-hour show which costs me about $50,000. I might have to pay up to $80,000 for the same thing if I bought it from a packager."

A popular way of keeping costs down is to offer material goods or residual rights to stars rather than cash; a Cadillac might prove very attractive to a star in the 90% tax bracket. Plugs, such as those for airlines, are another method. Mutual guesting by stars on each other's shows is a good way of getting top talent with no cash outlay.

Shop around, suggests an agency-man. You may be able to duplicate a package at a much better price.

FALL DAYTIME TV LINEUP

2 p.m. to 6 p.m.

For 10 a.m. to 2 p.m. see previous page

HEAVY TYPE INDICATES NEW SHOW IN SLOT. SEE FOOTNOTE. BLANK MEANS SHOW IS NOT YET SET

SUNDAY

	ABC	CBS	NBC
2			
2:15			Amer Inventory NY-L
2:30	No network programing	No network programing	
2:45			Youth Wants to Know Gen Dynamics Morey Humm Johnstone Wash L
3			Dr. Spock 3-3:30 NY-L
3:15		No network programing	NBC TV Opera* (2:30-4) Six perf in '55-'56 season NY-L
3:30	No network programing		
3:45		Let's Take A Trip Var-L sus	Zoo Parade* Quaker Oats NL&B alt-sun
4			Amer Chicle Ch-L D-F-S alt wk sponsors $13,000
4:15		Now & Then NY-L sus	Maurice Evans Prasents Hallmark Hall of Fame* (4-5:30 once a month) Soma IN COLOR Hall Bros. NY-L FC&B $165,000
4:30	No network programing		
4:45		Face the Nation NY-L sus	Wide Wide World (4-5:30 twice a month) snonsors not set Var-L $150,000
5			
5:15	Super Circus 5-6 Kellogg Co Leo Burnett ½ hr alt wk	Omnibus 5-6:30 Aluminium Co JWT Scott Paper JWT (Two add'l sponsors not set) ¼ hr $19,800	Maurice Evans Prasents (see above) Wide Wide World (see above)
5:30	Chunky Chocolate Illiton & Riggio ½ hr alt wk NY-L $15,800		
5:45			Capt. Gallant of Foreign Legion Heinz Foods Moxon NY,Hy-F $25,000
6			

MONDAY

	ABC	CBS	NBC
2			
2:15		Robert Q. Lewis Lanolin Plus Duggan-Phelps 2:15-30 NY-L $3,150 ¼ hr	
2:30	No network programing		No network programing
2:45		Art Linkletter Lever Bros. BBDO Pillsbury Mills: Burnett Hy-L $4,000 ¼ hr	
3			
3:15		Big Payoff Colgate-Palmolive NY-L Esty $3,000	
3:30	No network programing		Matinee Theatre* 3-4 Hy-L
3:45		Bob Crosby Carnation Alt Wks Larsen C-M 3:30-45 Miles Labs 3:45-4 Hy-L $3,700	
4			Way of the World* Bordan Co NY-L Y&R
4:15		Brighter Day P&G NY-L Y&R $9,000	
4:30	No network programing	The Secret Storm Am Home Prods NY-L B-B-T 5¼ hrs $3,500	First Love Jergens Co Phila-L Orr ¼ hr $2,700
4:45		On Your Account (Wln Elliott) Procter & Gambla NY-L B&B ½ hr $3,000	World of Mr Sweeney Procter & Gamble NY-L B&B ¼ hr $2,700
5			Modern Romances Colgate-Palmolive NY-L Houston ¼ hr $2,000
5:15			Pinky Lee Show Partic sponsors Hy-L ¼ hr $2,800
5:30		No network programing	
5:45	Coca-Cola D'Arcy General Mills Knox-Reeves		Howdy Doody IN COLOR Standard Brands NY-L Bates ¼ hr $2,800
6	Hy-F ¼ hr $2,800		

TUESDAY

	ABC	CBS	NBC
2			
2:15		Robert Q. Lewis NY-L	
2:30	No network programing	sust	No network programing
2:45		Art Linkletter Kellogg Co Leo Burnett Pillsbury Mills Leo Burnett Hy-L	
3			
3:15		Big Payoff sus tu, th NY-L	
3:30	No network programing	Bob Crosby Carnation Milk Erwin, Wasey	Matinee Theatre* 3-4 Hy-L
3:45		Larsen Campbell-Mithun 3:30-45 Miles Labs 3:45-4 Hy-L Wada	
4			
4:15		Brighter Day P&G NY-L Y&R	Way of the World (sponsor to be set tu, th)
4:30	No network programing	The Secret Storm Amer Home Prs NY-L B-B-T	First Love sus tu, th Phila-L Orr
4:45		On Your Account (Wln Elliott) Procter & Gambla NY-L B&B	World of Mr Sweeney Procter & Gamble NY-L B&B Modern Romances Colgate-Palmolive sp alt days Bryan Houston NY-L
5			
5:15			Pinky Lee Show Partic sponsor: General Foods Y&R Hy-L
5:30	Mickey Mouse Club 5-6	No network programing	
5:45	TBA Welch Grape Je K&E Armour HH&McD Carnation Erwin Wasey Hy-F		Howdy Doody IN COLOR Kellogg Co Leo Burnett Colgate-Palmolive Ted Bates NY-L
6			

Shows in bold type designate new programs, also those with changes in time slots or network. From 6-7 p.m. (not charted), the networks have no programing except on Sunday. On CBS TV "Omnibus" runs till 6:30 p.m.; "You Are There," sponsored by Electric Cos. and Prudential Ins. is slotted from 6:30-7 p.m. NBC TV has "Meet

The gripes: Several agency and advertiser spokesmen inveigh heavily against the network practice of tying up hot stars for long periods at fabulous sums. They fear this may lead to jacking up prices in the first few years because of the possibility of the star's dying or losing his popularity. But to the networks, signing up a star insures exclusivity, is just good business. Furthermore, they argue, it doesn't necessarily mean the contract with the star is being amortized through the cost of the show alone. In addition, the long-term deal is said to make for stability; without which there could very well be hopping back and forth between the networks as bidders go into action.

Networks are urged, too, to provide production at actual cost. Says an agencyman: "The network's basic job is distribution of the message, and the network is doing a great service. If the network insists on assuming the responsibility for production, it should provide that production at cost."

The network reply is, first, that a network is no more culpable than an agency in trying to realize some profit on a show it packages; second, that not all shows are profitable. In fact, NBC TV insists strongly, on the whole it loses money on production. This is what happened last year, a spokesman says. Part of the loss came via the

(*Please turn to page* 80)



ABC's *Mickey Mouse Club* is now sold out

THURSDAY

NBC	ABC	CBS	NBC
No network programing	No network programing	Robert Q. Lewis NY-L sust Art Linkletter Kellogg Co Leo Burnett tu, th 2:30-45 Pillsbury Mills m-th 2:45-3 Leo Burnett	No network programing
Matinee Theatre* 3-4 Hy-L	No network programing	Big Payoff sus tu, th NY-L Bob Crosby Toni Weiss & Geller th 3:30-45 Scott Paper J W Thompson Hy-L	Matinee Theatre* 3-4 Hy-L
Way of the World Borden Co NY-L Y&R First Love Jergens Co Phila-L Orr Mr. Sweeney Procter & Gamble NY-L B&B Modern Romances Colgate-Palmolive sp alt days Bryan Houston Pinky Lee Partic sponsors General Foods Y&R Johnsn & Johnsn Hy-L Y&R Howdy Doody IN COLOR Continental Bkg NY-L Bates	No network programing	Brighter Day P&G NY-L Y&R The Secret Storm Amer Home Prs NY-L B B-T On Your Account (Win Elliott) Procter & Gamble NY-L B&B No network programing	Way of the World (sponsor to be set tu, th) First Love sus tu, th Phila-L World of Mr. Sweeney Procter & Gamble NY-L B&B Modern Romances Colgate-Palmolive sp alt days Bryan Houston Pinky Lee Partic: Intl Shoe H,H&McD Hy-L Howdy Doody IN COLOR Kellogg Co Leo Burnett Standard Brands NY-L Bates

FRIDAY

ABC	CBS	NBC
No network programing	Robert Q. Lewis Brown & Winsn alt wk 2-2:15 Bates w,f 2:15-30 NY-L sust Art Linkletter Lever Bros. BBDO m,w,f Dole Pineapple 2:45-3 Hy-L Ayer	No network programing m f
No network programing	Big Payoff Colgate NY-L Esty Bob Crosby SOS: McCann-E Gerber: D'Arcy alt f 3:30-45 General Mills Knox-Reeves Hy-L	Matinee Theatre* 3-4 Hy-L
No network programing	Brighter Day P&G NY-L Y&R The Secret Storm Am Home Prods NY-L B-B-T On Your Account (Win Elliott) Procter & Gamble NY-L B&B	Way of the World Borden NY-L Y&R First Love Jergens Co Phila-L Orr World of Mr. Sweeney Procter & Gamble NY-L B&B Modern Romances Colgate-Palmolive sp alt days Bryan Houston Pinky Lee Partic: Gen Fds Y&R tu,w,f Hy-L Howdy Doody IN COLOR Luden's Mathes 5:30-45 Intl Sh: H,H&Mc alt f 5:45-6 Welch Grp Juice alt f 5:45-6 NY-L DCSS
TBA General Mills Knox-Reeves Mars Candy Burnett	Barker Bill's Cartoons 5-5:15 Gen Mills NY-F Esty The New Revue IN COLOR NY-L	

SATURDAY

ABC	CBS	NBC
No network programing	College Football 2 pm to concl five regional games (sponsors not set) Var-L	NCAA Football 2 or 2:30 to concl Schick K&E; Arco Ludgin; General Cigar Y&R Var L (last quarter co-op)
No network programing	College Football (see above)	NCAA Football (see above)
No network programing	College Football (see above)	NCAA Football (see above) Scoreboard (15-min post-game) Dow Chemical MacManus, John & Adams Var L
No network programing	No network programing	No network programing

the Press" (Pan-American and Johns Manville) from 6-6:30 p.m., and "Roy Rogers" (General Foods) from 6:30-7 p.m. Abbreviations: NY means New York, Hy Hollywood, Ch, Chicago, L means live, F means film. All times listed are Eastern Standard Time. TBA means to be announced.

The industry's personnel pool

Having trouble finding the right man for the job? Chances are the RTES' Listening Post Committee has already tracked him down

A friend once asked Abe Kabibble why the long puss. The Hershfield cartoon character explained he had just landed a job at $20,000 per. "What a job to lose!" he wailed.

That kind of fear is fairly common among radio-tv/advertising executives. The pace and executive turnover are both fast. The worst of it is that many a key man, expert enough in his own work, just doesn't know how to go about looking for a job.

At the same time advertisers and agencies frequently spend weeks looking for men with the right kind of knowhow to fill posts as brand managers, radio-tv specialists. And the demand today for executives in advertising with radio and tv background is higher than it's ever been because of the rapid rise in the importance of the air media.



Symbol of the RTES committee, the Listening Post will soon be extending its area of coverage to other key cities

How to bridge the gap?

One of the best places to find a job —or get a man—is at the Listening Post, award-winning employment committee of the Radio and Television Executives Society Inc. It combines the services of an employment agency and a personnel counselor—and there's no fee involved for employer or employee.

Right now Listening Post is finding men and women for hard-to-fill jobs

Last year's Listening Post committee at work, l. to r. (seated): Bill MacRae, WLW-TV; Elizabeth Clarkson RTES executive secretary; Chairman Roland Van Nostrand, then with Mutual, now with Esquire magazine; Jock Soell, H-R Reps; Maggi Eaton, Radio Reports; (standing): Charles Bernard, WABC; Hal Mers, 4A's; Tom Hamilton, then with CBS, now with WNDU-TV; MacRae, Eaton, Bernard, and Mers are on this year's committee, too. Additional members are Chairman Roger Pryor, Foote, Cone & Belding; Robert Gips, Mel Gold Productions; Norman Gladney, Bulova Watch Co.; Wini Hall, CBS; Charles Maxwell, RAB; Carolyn Mers, Association of Casualty & Surety Co's.; William Morwood, Revue Productions (MCA); Frieda Redder, Foote, Cone & Belding.



at the rate of more than four a week, ranging from a $50-a-week secretary to a $50,000-a-year executive.

The beauty of the thing is the utter lack of red tape. Here's how it works:

When a job opens, the employer simply gets in touch with RTES' Listening Post Committee (see box for how). Anyone, anywhere in the country can submit openings to the Committee. Chances are it already has on file the resumes of several people qualified to fill the post and can refer any number of them before the day is out.

What sets Listening Post apart from the ordinary employment agency? Two things:

1. The contact is much more personal, and the individuals referred for the job are generally more intimately known, their qualifications better appraised for the specific opening.

2. There's no fee involved.

There's no fee because Listening Post is a voluntary effort. Anyone with experience in the business side of radio and or tv can take advantage of its services, providing he's actually out of work (or within two weeks of being so). Talent and technicians are excluded because it is felt, they can fend for themselves, or get help from their unions.

Claude Barrere, RTES secretary, puts it this way: "People in low-salary brackets can use the employment agencies. Those who've been getting big money can count on help from friends or can afford to hire a management counseling service; usually, they don't need so much help as the people in the $7,500-25,000 bracket."

If the applicant lives in or near New York he comes in on appointment for a Thursday night interview by members of the Listening Post Committee. Nothing formal. Committee members simply chat with the applicant, find out what he can do, exchange job information, make specific suggestions. If necessary they help write or improve resumes. Out-of-towners can send in copies of their resumes.

On the other side, an employer seeking personnel handled by the Listening Post can telephone or write in the details of the job and the experience he is looking for. "Every effort is made to adapt the referral procedure to suit the employer," explains RTES Executive Secretary Elizabeth Clarkson. "If he wishes the opening kept confidential, resumes of applicants meeting the specifications are sent direct without the committee's or applicant's knowledge."

Brief summaries of new job seekers—in the categories of management, production sales, writing—are mailed each month to RTES members and anyone else who wants them.

But there's more to it than mere routine distribution of information. This is the side of it that's less known, but it's the side that makes the whole thing tick and sets it apart from an ordinary employment service. It's the side that has inspired hundreds of men and women to sit down and write some of the sincerest sincere letters of thanks ever received by the persons they were addressed to. It's the human side. For though the Listening Post seems to keep regular hours only once a week, committee members actually work at it day in, day out, calling prospective employers, taking them to lunch, seeing them after hours, running here or there to dig up a lead or follow one through that may possibly turn into a job for someone.



RTES Exec. Secy. Elizabeth Clarkson accepts plaque awarded Listening Post by American Trade Association Executives.

How hard they work at it can be judged from the increasing success of the undertaking. According to RTES' Elizabeth Clarkson the ratio of place-

(*Please turn to page 94*)

HOW TO GET OR FILL A JOB VIA LISTENING POST

JOB SEEKERS:

To be eligible, applicants must have radio or tv experience, be out of work or within two weeks of termination (with date known to employer). Performers, technicians not eligible.

- Register Thursday between 9:30 a.m. and noon at RTES Listening Post headquarters, 420 Lexington Ave., New York, Room 2731, for interview appointment. (Interview sessions are held Thursday evenings beginning at 5:30 p.m.)
- Bring five copies of resume to your appointment.
- If you live outside of the New York area, send resume copies to above address, state that you are unemployed or about to be (with date known to employer), indicate job and location preferences, lowest acceptable salary.

EMPLOYERS:

If preferred, all arrangements can be confidential, with resumes of applicants sent without knowledge of committee members or applicants.

- Call or write RTES Listening Post headquarters, 420 Lexington Ave., New York, Room 2731 (LE 2-3933).
- Give job description, including requirements and salary.
- State whether applicant should send resumes, phone, or come in for appointment.







Radio help

Los Angeles deale

The first month after Ed James took over a Buick agency in downtown Los Angeles he sold 57 new cars.

This year the Ed James Buick Co. has been selling nearly 10 times as many per month and James now heads the largest Buick agency in the world. All this happened in the space of a little more than three years.

The how-did-he-do-it question comes naturally to a fabulous success story like this. While there is no simple answer, it is no coincidence that the advertising medium Ed James has depended on most during the short, happy life of his "Jamestown" dealership was radio.

When James first took on the Buick agency (he had previously been a Studebaker dealer in Long Beach) he chose radio as his basic ad medium because of its low dollar cost and its low cost of reaching people. Though he had a small budget at the time, James got maximum mileage out of it by his determination to concentrate on and dominate whatever medium (or outlet)

RADIO WAS PRIME MEDIUM IN JAMES' FABULOUS GROWTH

1 Ed James took over Buick agency on L.A.'s "auto row" despite warnings that suburbs were the place to go. Today, Jamestown boasts more than 11 acres of selling, service space

2 Jingle on radio, "Jamestown is Buicktown," which was done by Song Ads, helped to build identification for auto agency. Center picture shows James at piano with Song Ads personnel

3 In recognition of James' sales records, GM president Harlow Curtice, center, presents him with model of new Buick. At right is William Hufstader, executive vice president of GM

ild world's biggest Buick agency

nfold in three years, says way to use radio is to dominate it

he decided to use in his advertising.

He was able to do this by picking one or two of the stations with the lowest long-term rates. He then added others as sales rose.

This policy of domination and concentration is still being carried on. Radio's economy being what it is, James can do this without spending all his ad money in the medium. (In point of fact, he is spending less than half.) He is able to drum away week after week and blanket the Los Angeles area for somewhere in the neighborhood of $75,000 a year.

The James ad agency, Sales Consultants, Inc., buys a basic schedule on five major independent stations: KLAC, KMPC, KFAC, KBIG and KPOL.

Total number of announcements weekly comes to more than 60 on the basic schedule. In addition, there are weekend saturation campaigns. Recently, these saturation drives have been put on almost every weekend. For this purpose Sales Consultants adds five to seven other independents plus some of the network stations. The total number of announcements added is usually more than the basic schedule, running at about 90 to 100 announcements from Thursday through Saturday. Rounding out the radio picture is a daily 15-minute news show (8:30-8:45 a.m.) on KFAC.

James allocates between $35 and $45 per car sold to advertising. Since he is now selling new cars at the rate of 6,000 a year, that means a total budget of between $215,000 and $270,000.

The budget is broken down roughly as follows: About a third goes to radio. This is the biggest chunk. Newspapers get 10%. Because of an intensive customer relations drive which started last December, James has been increasing the money going to direct mail and this now runs between 25 and 30% of the budget. The remaining 30% or so is divided between tv and some miscellaneous operations such as publicity and factory literature. (In addition to this, James participates in the L.A. Metropolitan Pu[illegible] Pe[illegible]rs Association's ad campaigns.)

James likes radio's speed, and a successful auto retailer must move fast these days. Because of his heavy sales volume, his stocks can become uneven fairly rapidly. This calls for frequent changes in commercial copy.

It is not unusual for a telephone call at noon to result in a full-blown copy idea at the ad agency by 2:00 p.m., an announcement written and polished by 4:00 p.m. and on the air one hour later, or a total elapsed time of five hours.

James and his ad agency have done even better than this. On 13 June the short-lived General Motors strike which came at just about settlement time on the guaranteed annual wage issue, had led to a sharp, sudden decline in auto sales. While it might be expected that a strike would cause a rush on auto dealers, exactly the opposite happened. The theory is that car buyers held back, believing that the threatened car

(*Please turn to page 70*)

James likes radio because it permits quick changes in sales plugs. Changes often come out of sales meetings, such as one shown below.

Portly Don Wilson, who won fame announcing for Jack Benny, has been retained as "Voice of Jamestown," does nearly all commercials






spot

FREE & PETERS represent 30 of the
Best Radio Stations in the United States and Hawaii

guide

to get you out of the woods



Now, for the first time, with our new Spot Radio Pocket Guide, you can estimate markets and costs — quickly, at a glance. Your campaign plans can include getting sales messages to everybody — everywhere, using this exclusive Spot Radio Sales Power.

Let us present you with a copy, and explain its use.



Pioneer Station Representatives Since 1932

FREE & PETERS, INC.

NEW YORK
250 Park Avenue
Plaza 1-2700

CHICAGO
230 N. Michigan Ave.
Franklin 2-6373

ATLANTA
Glenn Bldg.
Main 5667

DETROIT
Penobscot Bldg.
Woodward 1-4255

FT. WORTH
406 W. Seventh St.
Fortune 3349

HOLLYWOOD
6331 Hollywood Blvd.
Hollywood 9-2151

SAN FRANCISCO
Russ Building
Sutter 1-3798


THE NEW YORK

News of Advertisi

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The millionaire advertisers—those who spend at least $1,000,000 a year in major media—are putting more than three-quarters of their expenditures into newspapers, magazines and television. This is to be reported by Printers' Ink in its issue that comes out today.

From 1950 to 1954 the millionaire spenders increased in number from 222 to 259 and invested heavily in television, putting that medium into second place. Magazines are first with 27.1 per cent of the millionaires' total national advertising outlay, television is next with 25.9 per cent, and newspapers are a close third with 25.2 per cent. Radio, which as recently as five years ago got a quarter of their spending, now gets only a tenth.

In the period all the millionaire spenders combined twice exceeded $1,000,000,000 in investment in national advertising. year they spent $1,137,-

Joins Bento
In New Ma

LACK OF SPOT DATA MISLEADS PRESS ON AIR SPENDING

Failure of the spot radio and tv media to publish dollar spending by individual advertisers continues to play down the importance of these two media, resulting in too much analysis of radio-tv trends based on network billings alone.

Latest case in which a negative impression of radio's and tv's status got wide publicity came recently when ad news columns, like that in *The New York Times* (see clipping above) carried item about story in *Printers' Ink* which said (1) radio's share of expenditures by advertisers spending $1 million or more annually declined from 25% of total in 1951 to 10% in 1954. (2) tv spending by "millionaires" was less than for magazines.

PI's story treated "millionaire" spending in seven media: network radio and tv, magazines, newspapers, supplements, farm papers, business publications. But its release, on which the newspaper stories were based, referred to radio and tv without specifying it was network only, whereas the actual PI story did make the distinction. As clipping shows, *Times* did not check the release.

PI's managing editor, Carroll Swan, who pointed out that PI's story specified, in the second paragraph that the radio-tv figures were network only, agreed that lack of air spot data represented a vital gap in broadcast industry information. He told SPONSOR leaving word "network" out of release was an oversight. ★★★

Film notes

Third year: Phillips Petroleum, one of the country's biggest buyers of syndicated film shows for multi-market spotting, has signed for a third season of Ziv's *I Led Three Lives*—six months before the renewal date.

When Phillips first bought the series some two years ago, the oil firm spotted the show in 21 markets, largely in nighttime Class "A" slots. Now the list stands at 36 markets, ranging from Minneapolis-St. Paul down through the Midwest and South to Florida.

According to Lambert & Feasley, the oil firm's agency, the number of cities will be expanded within the next few weeks to a total of 70.

Production, meanwhile, has already started on the third cycle. Star Richard Carlson has signed a contract for 10 years with Ziv, involving a sum of $2,275,000.

The show has been a substantial hit with audiences, too. It has consistently landed in the topmost three positions in SPONSOR's multi-market Pulse chart of non-network film programs, often outpulling network opposition at the local level.

Rerun: The biggest deal of the year for a former network film series was made this month by Television Programs of America.

The transaction involved the outright purchase of 104 episodes of *Private Secretary*, the situation comedy series starring Ann Sothern that has been alternating with *Jack Benny* on CBS TV for American Tobacco. As a down payment, TPA paid producer Jack Chertok $1 million—in lump sum.

Retitled *Susie*, the series will be sold at the regional and local syndication level by TPA. A new production cycle of *Private Secretary*, meanwhile, will continue at the network level, and will continue to be produced by Chertok. The series started on CBS TV on 1 February 1952.

Vitapix first: The first major "film network" operation began officially last week.

(*Please turn to page* 50)



deputy dave's rangers

...gives you more than 50% greater kid audience in Northern California

DEPUTY

For full details of this 5 to 6 p.m. Monday through Friday show that's far out in front in San Francisco and the great KPIX area, call Lou Simon at KPIX (PRospect 6-5100), or see your Katz man.

No selling campaign in the San Francisco area is complete without.....

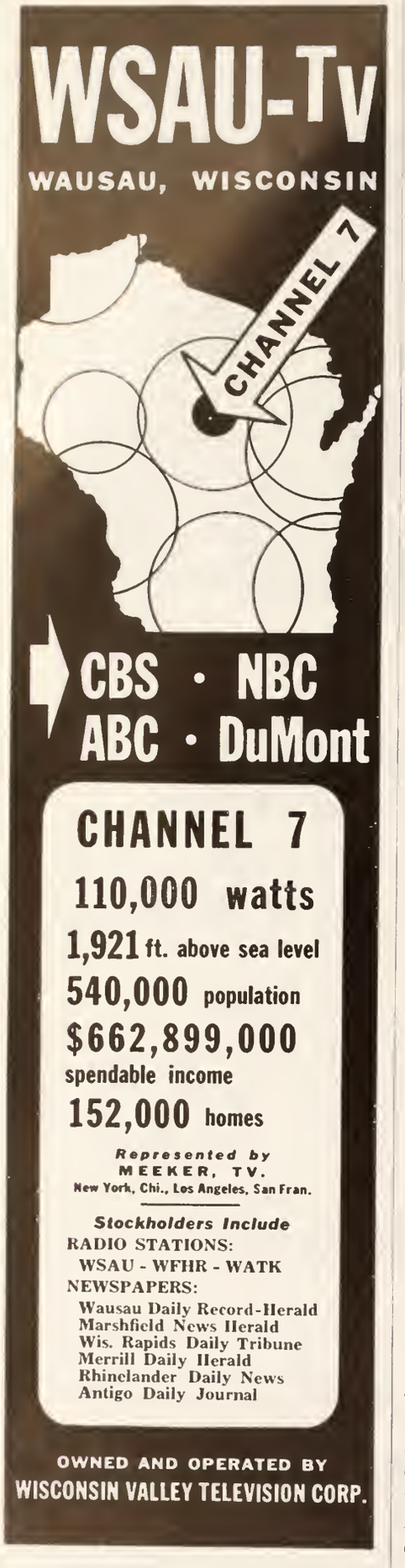
CBS **kpix** CHANNEL 5

SAN FRANCISCO, CALIFORNIA

Affiliated with CBS Television Network
Represented by the Katz Agency

WESTINGHOUSE BROADCASTING COMPANY, INC.

WBZ-WBZA • WBZ-TV, *Boston*
KYW • WPTZ, *Philadelphia*
KDKA • KOKA-TV, *Pittsburgh*
WOWO, *Fort Wayne*
KEX, *Portland*
Represented by Free & Peters, Inc.
KPIX, *San Francisco*
Represented by The Katz Agency



FILM NOTES

(*Continued from page 48*)

In a number of markets, Bardahl Oil Co. started multi-market sponsorship of Guild Films' *Confidential File*. Before the month is out, Bardahl will be active with the series—on a co-sponsorship basis—in more than 50 prime markets.

Handled through Vitapix, whose stations had largely agreed to clear choice time for the series, Bardahl will be billed with a single invoice, instead of the many usually associated with spot tv film placement.

Other sponsors vary widely from national to local advertisers, with the co-sponsors picking it up on a local basis.

Swashbuckle: The trend to historical adventure filming for tv continues.

Latest deal, announced last Wednesday (14 September): CBS TV, in conjunction with Goodson-Todman, will make a tv film series based on Random House's "Landmark Books." The series is an anthology of adventure stories based on the lives of American heroes like John Paul Jones, the Wright Brothers, and Sam Houston. In the four years since the Landmark series was launched, more than 6.5 million copies have been sold, according to Random House's Bennett Cerf.

With the trend in program length currently to hour-long, rather than half-hour, shows, producers Mark Goodson and Bill Todman plan to make two different pilot films for the series. One will be a half-hour, in case the project is developed with an eye on syndication; the other will be a full hour, in case the series is snapped up for network-level airing.

No hack literary series, the Landmark literary stable includes such authors as Thomas B. Costain, Pearl S. Buck, John Gunther, C. S. Forester, MacKinlay Kantor, Quentin Reynolds, Samuel Hopkins Adams, Dorothy Canfield Fisher. Approximately 16 new Landmark titles are launched yearly.

Jackpot: Many an adman's attention was focused sharply on the *Famous Film Festival* which debuted yesterday (18 September) on ABC TV network as a new participating vehicle. And, in most cases, the interest was divided between business and personal curiosity.

As a gimmick to launch the film series, which used *Odd Man Out* as its premiere feature, ABC TV has been running a guess-the-Nielsen-rating contest among some 800 members of agency media and research departments.

The rules are simple. Admen have to estimate the Nielsen average for the four telecasts of *Famous Film Festival* as reported in the Nielson pocket pieces for October (covering the shows of 25 September through 16 October). In addition, and as a hedge against ties, admen had to estimate the average number of homes reached for the four-week period.

★ ★ ★ ★ ★ ★ ★ ★

"What is that sound we hear booming through almost every home workshop on Saturdays? That's radio. What's the sound that follows men around when they work in their gardens or anywhere else around the house on Saturdays? That's radio. Have we sold to the advertisers of America the fact that radio has a bigger masculine audience on Saturdays (and Sundays) than any other day of the week???

ELDON CAMPBELL
National Sales Manager
Westinghouse Broadcasting Co.

★ ★ ★ ★ ★ ★ ★ ★

The contest officially closed on 11 September. First prize: $1,000 cash. There are second and third prizes of $500 and $250.

A. C. Nielsen, whose figures are being used as the winning standard, made no comment on whether ABC TV's contest was likely to start a $64,000 trend among research-minded agencies.

Toastmaster: Among after-dinner speakers, George Jessel's fame is legendary. Now, the versatile performer-producer is stepping into syndicated tv film production this fall with his "toastmaster" act.

With Robert L. Roberts, young Broadway and Hollywood producer, Jessel has formed a production firm, and intends to launch as his first film series his own *Guest of Honor*.

The series will feature Jessel presiding in the role of toastmaster at a series of actual dinners in honor of someone of importance on the national scene. Lined up so far: Eddie Cantor, Fred Allen, Joe E. Lewis, Ted Lewis, Jane Froman, Sammy Davis Jr., Willy Mays, Leo Durocher, Toots Shor and others.

Business offices are currently being set up in New York and Hollywood.

★ ★ ★


KTBS·TV
CHANNEL 3
SHREVEPORT, LOUISIANA
THE PLACE TO BE
IS CHANNEL 3
MAXIMUM POWER
151,941 TV Sets
A Billion Dollar Market
1¼ Million People +
TOWER HEIGHT: 1143 Ft. Above Average Terrain
1153 Ft. Above Ground • 1403 Ft. Above Sea Level
THE BEST TV BUY BETWEEN ATLANTA AND DALLAS
E. NEWTON WRAY
President and General Manager
NBC
Represented Nationally by
EDWARD PETRY & CO., INC.



RIGHT! says Pall Mall
RIGHT! says Schlitz
RIGHT! says Fels Naptha
RIGHT! says Anacin
RIGHT! says Standard Oil of Indiana
RIGHT! say these blue chip local advertisers:

Carpenter Baking Co.
Luick Sealtest
Boston Store
First Wisconsin National Bank
Graf's Beverages

MATCH THIS COST!

33⅓¢ per *1000 homes* based on 156 time National Rate

MATCH THIS COVERAGE!

54% of population in Wealthy Wisconsin

Make the shrewd buy . . .

woky

1000 watts at 920
24 Hours a Day

National Representative:
THE BOLLING COMPANY, INC.

New developments on SPONSOR stories

P.S.

See: How spot helped build Paper-Mate to No. 1 ball point

Issue: 22 February 1954, page 40

Subject: Spot used to build ball points

"The pendulum seems to have swung considerably in the last 18 months," commented Paper-Mate Eastern's advertising manager, David Kittredge. Where spot tv and network radio were carrying the ball as far as the air media were concerned in early 1954, today net tv and spot radio are the mainstays of the $2 million budget.

People Are Funny will be carried this fall on 143 NBC TV stations at 9:00 p.m. Saturdays. "Following Perry Como is a good break for us, by the way," Kittredge noted. He stated that the radio version of the Art Linkletter show would definitely be dropped in favor of spot radio, which affords a "greater local flexibility" for Paper-Mate.

No small reason is the success of the two-tone model among school crowds. "We were caught flat-footed by the tremendous demand for school colors in our pens, but now that we've caught up, we're using early morning participations on disk jockey shows to plug the idea." Originally the two-color pens started in auto colors, but when the school kids picked it up, the demand swelled beyond Paper-Mate's fondest expectations.

Spot tv, upon which the fast growing Paper-Mate pen was built, is still used, but only where it can beat out network tv for ratings in a market, i.e. in a multi-station market.

Kittredge mentioned color tv sadly, wishing that the high costs and limited availabilities hadn't kept them out of it. "We may use it later, he said, "but right now it's too rich for my blood." In another 18 months, though, the pendulum may swing some more.

P.S.

See: International radio and tv: 1954

Issue: 28 June 1954, page 41

Subject: U.S. advertisers in foreign markets

Writing in a national export magazine* recently, Andrew N. Vladimir, radio-tv plans director of Gotham-Vladimir Advertising, New York advised American firms with ad campaigns in foreign markets of the best way to utilize their advertising dollars. Despite the similarities of selling some articles in all markets, Vladimir stressed the need for localizing the message through proper preparation and delivery.

Some of the warnings Vladimir voiced to advertisers are familiar ones, e.g. the need for proper supervision of delivery and adjacencies and unity of advertising. His opinion was that the only way a sponsor can be sure that he is getting his message across is to have an agency with foreign offices in the market supervise the operation. With this control the advertiser is represented directly in the markets served by the media he is using.

Citing the difference between broadcasting standards in this country and abroad, the article went on to sketch in the advantages of filmed or recorded commercials done in this country with foreign talent to assure complete control of the message. Though the cost is higher, this added cost becomes smaller in proportion to the number of times the message is aired.

For the advertiser seeking to have control of his message, yet needing to limit the cost of his tv advertising, Vladimir offered kines as a solution. They are less expensive than film, yet can do an adequate selling job, he noted. ★★★

*Export trade and Shipper, 9 May 1955, page 10.

San Diego is growing by LEAPS and BOUNDS



THE NATION'S

15th

MARKET in the sale of Lumber and Building Materials*

Out where the west grows fastest! That's San Diego . . . a market that spent $65,597,000 for Lumber - Building Materials and Hardware in 1954. In this category, San Diego is . . .

BIGGER-THAN ▼
BUFFALO, N. Y.,
KANSAS CITY, MO.,
MIAMI, FLA., OR
DALLAS, TEXAS

SEE YOUR PETRY MAN!

KFMB 8 TV

WRATHER-ALVAREZ BROADCASTING, INC. SAN DIEGO, CALIF.
REPRESENTED BY PETRY

America's more market

*Sales Mgt. Survey of Buying Power, 1955

BUTTERMINTS

SPONSOR: Kern Food Products AGENCY: Direct

CAPSULE CASE HISTORY: *Seabreeze Buttermints cost only* 29c, *but a nine-announcement-per-week schedule on WTVN boosted sales* $11,236 *after a* 20-*week campaign. Total sales tripled those during a similar period without the use of radio. Cost was* $63 *per week. As a result of this showing, the sponsor decided to return to WTVN and put his entire advertising budget into the radio campaign.*

WTVN, Columbus, Ohio PROGRAM: *Malcolm Richards Show*



SODA SHOP

SPONSOR: College Soda Shoppe AGENCY: Direct

CAPSULE CASE HISTORY: *During an* 18-*week media test on WDVA, the College Soda Shoppe used no other advertising at all. The announcement schedule chosen was a one-minute announcement five times per week on the* Night Train *show, m.c.'d by Earl Stogner. Cost:* $182. *Result: Business tripled over previous* 18 *weeks.*

WDVA, Danville, Va. PROGRAM: *Night Train*

REBUILT TIRES

SPONSOR: Central Tire Service AGENCY: Hopfer-Castleman

CAPSULE CASE HISTORY: *Without even displaying a sign at the point of sale, Central Tire Service sold out its* 15-*day stock of* 600 *rebuilt tires in only five days. The only advertising used was the company's five-minute daily program,* Date Book, *on KLX. The tires sold for* $6.95, *bringing in a total of* $4,170 *for an advertising cost of only* $80. *The sponsor had to change his announcement after five days because, after the* 600 *tires were gone, no more were available to the company.*

KLX, Oakland, Calif. PROGRAM: *Date Book*

CATALOG

SPONSOR: Grossman's Lumber Co. AGENCY: Cooperative Advertising

CAPSULE CASE HISTORY: *The* 18 *outlets of Grossman's Lumber Co. handle a complete line of building materials. When the firm bought participations in Monitor Baker's* Sunrise Salute *it used the first two weeks of the contract to advertise a* 95-*page do-it-yourself catalog. Two announcements a day, six days a week, brought* 1,383 *inquiries at a cost of* $240. *Inquiries came in from* 29 *counties in five states at a cost of* 17c *per inquiry.*

WEEI, Boston PROGRAM: *Sunrise Salute*

MEAT

SPONSOR: The Meat Center AGENCY: Direct

CAPSULE CASE HISTORY: *To advertise the change in ownership, The Meat Center bought a one-minute commercial on Thursday, Friday, and Saturday on WMIE's* The Gospel Train. *The show was aimed at the Negro audience of the South Florida area, offered watermelons for* 10c *apiece with each purchase of meat. By the end of the week some* 650 *customers specifically asked for the special. Sponsor commented that the campaign cost less than a once-a-week Negro newspaper ad he'd used and got far better results than expected. Cost of the three commercials:* $27.

WMIE, Miami PROGRAM: *The Gospel Train*

FARM EQUIPMENT

SPONSOR: Pacific Tractor & Equipment Ltd. AGENCY: Direct

CAPSULE CASE HISTORY: *A* $1,500 *forage harvester was sold as the direct result of a five-minute interview on CKOV's weekday farm series that cost the sponsor* $6.75. *The feature,* Around the Valley in Agriculture, *is broadcast at* 7:05 *a.m. Radio time salesman Hugh Caley conducted the interview.*

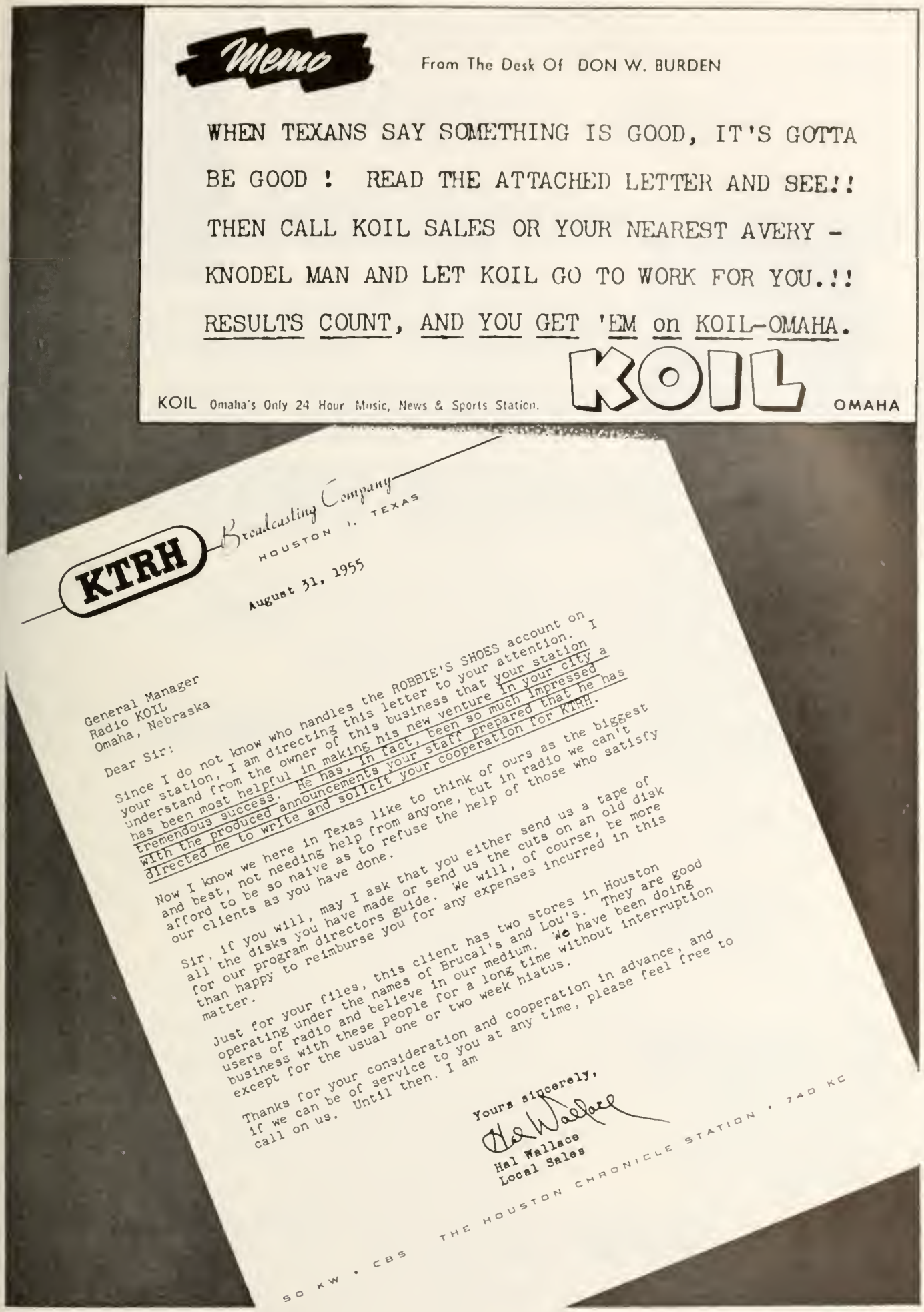
CKOV, Kelowna, B. C. PROGRAM: *Around the Valley in Agriculture*

USED BUSES

SPONSOR: Los Angeles City School Bus System AGENCY: Direct

CAPSULE CASE HISTORY: *The market for used school buses is slim, but KRKD sold* 17 *within two months for the sponsor. Copy stressed the do-it-yourself angle, suggested that anyone handy with a blowtorch, monkey wrench, and screwdriver could drive his bus to a site he selected and convert the bus into a hot house, work shop, boathouse, hot dog stand, or what have you. A total of* 240 *announcements were used, resulting in an averaged cost of* $62 *per bus. Buses sold for about* $1,000 *each.*

KRKD, Los Angeles PROGRAM: Announcements



Memo

From The Desk Of DON W. BURDEN

WHEN TEXANS SAY SOMETHING IS GOOD, IT'S GOTTA BE GOOD ! READ THE ATTACHED LETTER AND SEE!! THEN CALL KOIL SALES OR YOUR NEAREST AVERY - KNODEL MAN AND LET KOIL GO TO WORK FOR YOU.!! RESULTS COUNT, AND YOU GET 'EM on KOIL-OMAHA.

KOIL

KOIL Omaha's Only 24 Hour Music, News & Sports Station. OMAHA

KTRH Broadcasting Company
HOUSTON 1, TEXAS

August 31, 1955

General Manager
Radio KOIL
Omaha, Nebraska

Dear Sir:

Since I do not know who handles the ROBBIE'S SHOES account on your station, I am directing this letter to your attention. I understand from the owner of this business that your station has been most helpful in making his new venture in your city a tremendous success. He has, in fact, been so much impressed with the produced announcements your staff prepared that he has directed me to write and solicit your cooperation for KTRH.

Now I know we here in Texas like to think of ours as the biggest and best, not needing help from anyone, but in radio we can't afford to be so naive as to refuse the help of those who satisfy our clients as you have done.

Sir, if you will, may I ask that you either send us a tape of all the disks you have made or send us the cuts on an old disk for our program directors guide. We will, of course, be more than happy to reimburse you for any expenses incurred in this matter.

Just for your files, this client has two stores in Houston operating under the names of Brucal's and Lou's. They are good users of radio and believe in our medium. We have been doing business with these people for a long time without interruption except for the usual one or two week hiatus.

Thanks for your consideration and cooperation in advance, and if we can be of service to you at any time, please feel free to call on us. Until then. I am

Yours sincerely,

Hal Wallace
Local Sales

50 KW • CBS THE HOUSTON CHRONICLE STATION • 740 KC

the
big
listen



is
to
kbis
bakersfield
california
970

The only popular music and news independent station in Bakersfield and Kern county, dominating California's Southern San Joaquin Valley 24 hours a day!

representatives:

SAN FRANCISCO DAREN McGAVREN
NEW YORK
CHICAGO
ST. LOUIS
LOS ANGELES
ADAM YOUNG JR.

AGENCY AD LIBS



(*Continued from page* 10)

ized out of blocks of words and a picture or two, that you calculated to get me or anyone else *to part with money* in return for shaving cream.

However, do not despair.

There is a new form of advertising, one which may have escaped your attention since you are so busy, that is doing wonders actually causing people to seek out and pay for products. This development miraculously brings a series of pictures right into people's homes.

Housed inside of a square box, available in various wood finishes, is a glass convolution upon the surface of which can be made to appear your product not merely lying there in a state of torpor but *in use*. For example, a handsome young man can actually apply the product to his jowls *in front of an audience*.

This gimmick in addition makes it feasible for your client *to have the aforementioned man talk*. Properly selected words—that is, words put into phrases which sound natural and are believable — can actually be heard coming from his lips.

This enables you to use sight *and* sound *and* motion to advertise your shaving cream tubes, a sales facility that assuredly will bring new successes to your product, yourself and indirectly to me merely because I work in the same agency. This last link in the financial chain will enable me to *buy* the product and make it unnecessary for me to bum one.

To: Mr. Foreman
From: Mr. Crary

The client and I have read your suggestion carefully. After study and budget considerations, we would like your recommendations on the following. How to best utilize this new medium you allude to. You must provide us with coverage in the 300 top cities. I understand that this medium can be purchased in *networks* of stations and that the time of day can be selected to fit the advertiser's needs. So we suggest three or four minutes of time between 8:00 and 10:00 in the evening so we can reach only men to tell a lengthy scientific story to them. We, of course, require color to set our brilliant new package off from competition. Our budget for this fiscal year is $350,000.

To: Mr. Crary
From: Mr. Foreman

Enclosed please find 75c for a large size tube. ★ ★ ★

Wow! too hot to hold - Plate as is!! Frank

FEATURES starring ROGERS/AUTRY SMASH SATURDAY DAYTIME RATING RECORDS, first time out

Tough Network Leaders Toppled in Market after Market!

INDIANAPOLIS (Saturday, 11:30 A.M.-12:30 P.M.) **14.1**
MCA TV's hour-long Western Film package tops tough network competitors by 145%, 61% and 444% respectively! (ARB, July 1955) three

COLUMBUS (Saturday, 9:30—10:30 A.M.) **12.9**
rating The biggest ever earned in the period. Jumped sets-in-use 75%! Almost *triple* the previous rating for the time spot! (ARB, June 1955)

HOUSTON (Saturday, 12:00-1:00 P.M.) **14.9**
Beats the top-rated Saturday afternoon network show by 144% — catapults time period rating *first time out* from 8.1 to 14.9! (ARB, July 1955)

56 hour-long features starring GENE AUTRY
67 hour-long features starring ROY ROGERS

Stampede the audience to these double-barreled hits in the market of your choice. Terrific ratings — available *now!* Call MCA *today.* or markets

Job No. 7917 — MCA-TV Mag Ad
46410 AT 8763 Proof A

MCA TV
Film Syndication

SOLD 113 Markets

America's No. 1 distributor of television film programs

9370 Santa Monica Blvd., Beverly Hills

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

Can big money prizes alone build large audiences for a radio or television quiz show

ENTERTAINMENT ESSENTIAL

By Robert F. Lewine
Director of Tv Network Program Dept. American Broadcasting Co.



The right answer to this much-asked question could be worth substantially more than $64,000. It could be worth millions to the advertiser, network or packager who attempts the first successor to *$64,000 Question*. From my own experience, and the talk in the industry, many packagers are betting that the big money quiz shows will endure —and be bought. Here at ABC we've been deluged with similar programs having jackpots that run the full gamut from $50,000 to $250,000. A few conservatives stop at $25,000; others disdain cash prizes and offer a house and lot, shares in a producing oil well, a retirement income for life, "blue chip" stocks, furs, diamonds, world cruises and even movie contracts. The race is on.

It doesn't require clairvoyance to suggest that giant jackpots by themselves are not enough to guarantee success. As long as the big money quiz show can provide entertainment, it will endure; the moment it becomes a competitive orgy based on the size of the check, it's going to be in trouble. Veteran successes like *Break the Bank* and *Stop the Music* are among the hardy perennials because they entertain.

To get back to the immediate question, I would judge that the first big money quiz show to follow *$64,000 Question* has at least a 50-50 chance of success. There seems to be room for another. It will have to demonstrate the same showmanship, equal good judgment in the selection of colorful, interesting contestants, genuine sympathy and comparable suspense—in other words, again, entertainment. After number two, the risk increases substantially.

Let's sum it up: 1. quiz shows are a broadcasting staple; 2. big stakes are always appealing. Combine the two, add showmanship, real human interest, integrity, suspense plus one or more generous and patient sponsors and you should make the grade without too much trouble.

MONEY AND PEOPLE

By Marc Goodson
Goodson-Todman Productions, N. Y.



In show business if anybody could periscope the future he'd be able to retire. The identical formula that makes show A a huge success might be a complete flop when applied to show B, or vice-versa.

The *$64,000 Question* is great for several reasons. The fact that it is a large amount of money that is given away is, of course, exciting in itself. But the way it is handled makes for even greater excitement. The strong carry-over from program to program, the choice of colorful people, the high caliber of questions, the big decision of whether or not to go ahead being made publicly—all add up to a great show.

"Real people" shows, what we call "drama with the unwritten ending," were created by the broadcast media. They will always be popular. A tv drama show is a form of theater; its technique is borrowed from the stage and screen. But "real people" shows are unique products of radio and tv. "What's My Line," "I've Got a Secret," "Two for the Money," "This Is Your Life" also created a lot of talk when they began. "We the People" 20 years ago followed the same idea. However, it had exhausted its form by the time it took to tv.

What is going to be needed in television are new ways to pick up the faces of real people and tell their stories. Quiz shows are tricky things. There is disaster, for instance, if the audience has the feeling that the whole business is a snap. Nobody would be much interested if only $100 were being offered, nor would anybody get terribly excited if there were 100 nameless people trying for $64,000. Big money makes the stakes, but it alone is not enough. That would be like getting together a group of violins and saying you had an orchestra.

NEED HUMAN INTEREST

By Wilbur Stark
President
Stark-Layton, N. Y.



How long or short the potential life of the big money shows is no one knows. I have the feeling, however, that they may not have a long life. They provide excitement, they are escapist in character. Well, how many of these things can you have riding only this one facet?

It's like the first impact of the Irish Sweepstakes, with which you went along at the beginning. Later you began to feel that it was beyond you, remote.

In radio, it should be remembered,

(Please turn to page 61)

"THE NATION'S MOST POWERFUL RURAL TV STATION"

CHANNEL 3 (KIRKSVILLE, MO.) 100,000 WATTS

KTVO

SERVING MONOPOLYVILLE, U.S.A.

CBS AFFILIATE 168,392 TV SETS 1,101 FOOT TOWER

BUSINESS OFFICES 2513 N. Court RD.

OTTUMWA, IOWA

To Whom It May Concern:

Please consider this my application for employment.

I am young (will be born first week in October), strong, enthusiastic and willing to work.

Have initiative, imagination and ability to get along with one million people with over a billion to spend.

Write, wire or phone collect (Murray 2-4535, Ottumwa, Iowa) for immediate interview.

Sincerely,

KTVO

James J. Conroy

PRESIDENT

P.S. Am available at choice times except when employed by CBS-Television

CBS TELEVISION

Serving 57 counties in Iowa, Missouri and Illinois, called "Monopolyville" since this area is not served by any other tv station with an acceptable signal.

"A MILLION WITH A BILLION TO SPEND"

"THE NATION'S MOST POWERFUL RURAL TV STATION"

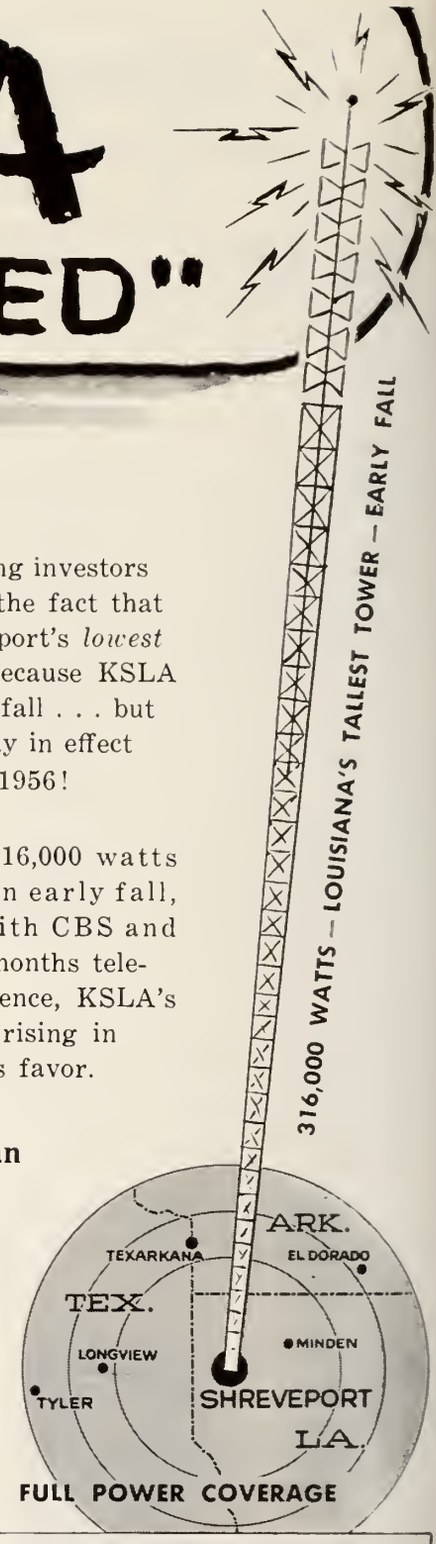
"1,000 KSLA PREFERRED"



Yes, smart advertising investors are taking stock of the fact that KSLA offers Shreveport's *lowest* TV cost per 1,000 because KSLA goes full-power this fall . . . but present low rates stay in effect THROUGH JUNE, 1956!

With maximum 316,000 watts power coming in early fall, affiliations with CBS and ABC, and 20 months telecasting experience, KSLA's averages keep rising in the advertiser's favor.

Your Raymer man will gladly issue your shares in Shreveport's BEST television buy, KSLA.



CBS TELEVISION NETWORK

ABC

KSLA CHANNEL 12

FIRST IN SHREVEPORT, LOUISIANA

PAUL H. RAYMER CO., INC. NATIONAL REPRESENTATIVES

SPONSOR ASKS

(Continued from page 58)

the big money show was short-lived. Only those survived which had good, exciting competition. In *The $64,000 Question*, the competition is against money alone.

I think it should be clear that you have to have other things besides money if you want to stay around for the long pull. In our own offering, *American Sweepstakes*, we seek to provide those factors we believe important for the long pull. Premise of the show is that we all face odds of all kinds in life, but that if you have faith, courage and the ability to stick with it, you can better yourself.

The contestant has a choice of odds in the questions he chooses. If he chooses the top odds, he can reach the $7,500 level in three questions. This qualifies him to try for $100,000. At this point he steps back and waits—for another contestant to come up to the $7,500 mark.

An important part of the program is a brief salute to an outstanding person who overcame great odds in life to achieve his current eminence. For example, we might salute someone like Eddie Rickenbacker, now president of Eastern Airlines. Rickenbacker would then lend his assistance to some young person trying to win money for a scholarship to study for a career.

Here in *American Sweepstakes* you have what you need for the long pull: basic competition between people, human interest drama covering all facets of living and perhaps the intelligent use of "names."

REAL PEOPLE NEEDED

By Robert Monroe

Vice President for program activities
Mutual Broadcasting System



It is impossible to say whether the success of the $64,000 *Question* indicates a trend. Nobody knows how the shows that follow it will go. The history of big-money quiz shows is an interesting one. It isn't audience acceptance that has stopped them in the past, but the FCC's

(Please turn to page 105)

WHO MOVED THE EIFFEL TOWER TO 95th STREET?



. . . FILMWAYS did, with a new 35 mm Bell & Howell Background Process Projector. Your needs may not demand the Eiffel Tower as a background but through "rear projection" FILMWAYS can help you produce right in New York, background action of any scene, any season, any sport . . . for your T.V. film commercials.

Permit your creative efforts the freedom which *only* rear screen projection offers. Further information on request.

FILMWAYS
INCORPORATED

241 W. 54th ST., NEW YORK 19, N. Y.
PLaza 7-3396

Like A
Rocket
WJHP-TV
Continues
To Rise—
Higher And
Higher In
N. E. Florida
And South
Georgia!



518,000
450,000
400,000
350,000
300,000
250,000

NOW
In **3**rd Year
of Operation
Serving a Population of
518,000
With A Consumers
Spendable Income Of
$507,526,000.00

Spot Sales Still Climbing

Conversions
Nearing
The
Top

75-80%

N B C AFFILIATE
also ABC PROGRAMMING
CONSISTENT EXCELLENT SERVICE

WJHP-TV
Channel 36
JACKSONVILLE,
FLORIDA



agency profile

Rosser Reeves

Chairman of the Board
Ted Bates, New York

Three men in shirt sleeves hunched over a desk while a dark-haired, youthful looking man in bow tie and brown suit hovered above them. The three in shirts began singing a jingle about broccoli, were finally shooed out of the office by the man in bow tie.

"You'll work it out all right, boys," he said with a thick Virginia accent, adding as an aside, "When that guy writes a six-second jingle it costs Bates $2,500." As Ted Bates' new chairman of the board, southern-born Rosser Reeves is in a good position to know.

Although elected chairman of the board in mid-August, Reeves still maintains his office right in the middle of the copy department from which he rose, there gets involved in creative problems, media decisions, client relations.

"I had lunch with Pat Weaver yesterday," he drawled, "but I think it's fair to say this: We find that with a Bates spot tv list we can get a client a far higher Nielsen than with the same amount of money put into network."

Reeves, who manages to combine quick-trigger speech with his drawl, called for some facts Bates media researchers had dug up.

"We found that the cost-per-1,000 homes of the average minute commercial in the average evening show is $3.55. On a spot basis, we've dropped this cost below $.70 for some clients. Of course, this assumes you've got a Bates spot list," he added with a grin.

Says Reeves: "We're the largest spot agency in the country. Of $60 million total billings, $40 million are in radio-tv, and we'll continue recommending spot until that 'gratitude factor' everyone's talking about connected with network programs can be measured."

No man to mince words, Reeves tends to temper what he calls his "dogmatic statements" with a grin and self-deprecatory wit. He continuously enjoys being personally involved in copy; it was he who thought up and wrote the last-minute spot television campaign for Eisenhower during the last election.

Originator and publisher of a monthly trade magazine called *Boats*, he claims to rib his media men when schedules are submitted: "What? No ads in *Boats?*"

A man who likes to be tops in his hobbies as in business, Reeves recently returned from Russia, where he went as manager of the U. S. chess team. He lives year-round on Cedar Island, off Long Island, "surrounded by children and boats." ★ ★ ★



"Kick a home run, Finchley, and we'll make a touchdown!"

THE GAME'S NOT THE SAME IN SEATTLE-TACOMA

...AND KTVW IS THE REASON WHY

Throw away your old rule book! TV ratings have changed in Seattle-Tacoma . . . and KTVW's new live programming of sports events has caused the big switch. Check the new ratings. They mean new viewing (and buying) habits. For winning sales in the Pacific Northwest's major market, choose KTVW, today's low-cost coverage champ.

NEW REP

For Information, Contact George P. Hollingbery Co., or Write 230 8th Ave. No., Seattle, Washington

SEATTLE · TACOMA

Channel 13

KTVW

round-up

Radio station, ad club sponsor show promoting advertising

The Advertising and Merchandising Club of Santa Barbara and radio station KTMS, of the same city, co-sponsor *Here's News For You*. The show, one year old this month, is a weekly quarter-hour look at the role of advertising in the community. It is aired Mondays at 8:00 p.m. over KTMS. The format changes from time to time, but basically it is divided into four parts to: (1) tell the listener what he has learned through advertising during the past week; (2) interview guests connected with advertising; (3) salute a community advertiser for an advertising job well done; (4) present a "Hats Off" award for service beyond normal routine.

The first part of the program has informed the community of such things as Dior fashions, nylon tires, local frozen food products, travel bureau's special trips, the lending facilities of financial institutions, local history in the form of Old Spanish Fiesta Days Week (the latter being heavily advertised in all media by Santa Barbara merchants).

The second part of the program has featured Ad Club members active in the community as well as prominent visitors of stature. The guests discuss projects of interest to Santa Barbara.

The third portion salutes an advertiser who has effectively and meritoriously promoted his firm, product or special public service. The fourth phase of the show has outgrown the confines of the show and has spread to a Monday luncheon at which the recipient is awarded a scroll saluting him for his contributions to good public relations.

The scroll has gone to such diverse winners as a blind woman running a cigar stand in the post office lobby and a cashier in a local supermarket who supports her disabled veteran husband. The public is invited to nominate the persons to win the awards, as do the club members who co-sponsor it.

The mistress of ceremonies for the show is Claire Drew Forbes, who owns an agency bearing her name. Joe Benes, commercial manager of KTMS, is the moderator. Much attention has been directed at *Here's News For You*, including an editorial in the *Santa Barbara News-Press* when one of the award winners was the wife of a shoeshine stand operator who took over his business when he fell ill.

The owner of a mobile grocery that services out-of-the-way counties and ranches was near bankruptcy when he won a Hats Off award. His volume soared and his business prospered following the publicity he received.

As a result of a visit to Santa Barbara by Clair Henderson, president of the Advertising Association of the West, and his appearance on *Here's News For You*, Denver may soon have a similar program. Having heard Henderson tell of the results of the Santa Barbara show, the Denver Ad Club is now seeking permission to do a similar show. ★★★

KBIG listeners offered free trips to Hawaii, Las Vegas

There are a great many cars in southern California sporting a KBIG decal on their windshields these days. Each decal has a serial number, and the owner can win a prize if his number is drawn.

Five numbers are picked each day: if the winner hears his number announced over the air, he calls the station, answers a simple question and wins 10 gallons of gas. Each week a winner is chosen who gets a three-day stay at a swank Las Vegas hotel for two, plus the use of a new Dodge for the trip. Monthly winners get an airline flight to Hawaii and a seven-day vacation for two at the famed Edgewater Hotel in Waikiki.

All of these prizes are given without winners buying any items or writing any letters. The listener need only be registered. ★★★

WEEI market study points up size, scope of Boston

WEEI recently took a look at the Boston market and came up with a series of facts of interest to New England advertisers. These facts were compiled in a booklet that makes these points: Boston is the number one market in New England by population, families, radio families, retail sales, and sales of food, general merchandise, household furniture, automotives and drug items.

The station went on to show that in this richest New England market WEEI reaches 88.6% of the radio homes. Other Pulse figures were used to demonstrate outstanding features of WEEI's coverage of the area. ★★★

Briefly . . .

Christmas seems to be a little early this year. Madison Avenuers have already received several Christmas cards. Two of the latest going around are from radio station WWRL, New York and Sid Siegel & Rita Loman, singing commercial writers from Chicago. If the trend keeps up, agencies ought to be getting their Easter cards around Thanksgiving

* * *

Radio and tv dealers are advised to reappraise their selling habits with a view towards larger radio sales in an article that appeared in the July issue of *Electrical Merchandising*. The magazine is the source for many merchandising innovations among electrical dealers.

A seven-page spread told the story of a California dealer who found his tv set sales slumping as set saturation neared in his community. When he turned to promoting sales of portable and table model radio sets his business soared. Now he makes it a mainstay of his operation and use of a large stock of radios has increased his business even more.

* * *

When WGTO, Haines City, Fla., was ready to go on the air early this month, it wanted to attract attention to its position on the dial. Since many tourists are in the area, and road traffic is heavy all year round in the warm Florida climate, the station's answer was roadside billboards.

WGTO used 20 brilliantly colored billboards to carry this message, "Ride with a smile at the top of your dial—

WGTO, 540 kc, 10,000 watts." The station's agency, Henry Quednau, Inc. of Tampa, announced that the signs would be used for some time after the station went on the air, in addition to daily and weekly newspaper ads.

* * *

Closing date for entries in the 1955 competition among members of the National Assoication of Television & Radio Farm Directors is nearing. Awards in the contest for best work in interpreting agriculture to the American public are given by NATRFD and the American Farm Bureau Federation, for the year ending 30 September, though entries are accepted until 30 October.

* * *

A novel method of covering a parade was inaugurated by WCCO-TV, Minneapolis during a recent summer parade. It used a giant "Sky Worker"



Sky Worker gives tv camera bird's eye view

from a Minneapolis electric utility firm. The device has a 40-foot steel arm that was used as a boom to enable the two engineer-operators to ride with the camera over the tops of the floats used in the parade or swing about to any number of positions from which photographers might shoot the parade.

Since the arm operated smoothly, they got some unique camera angles as the arm moved into position. It was even possible to raise the camera 40 feet directly overhead for a panorama shot of the whole parade.

Two other cameras covered the affair. One was mounted on the top of a remote truck in the conventional way, and the other took a position between the Sky Worker and the truck.

(*Please turn to page* 100)



Don't Overlook
ILLINOIS' STATE
CAPITAL MARKET

WICS CHANNEL 20
SPRINGFIELD, ILL.

ONE OF THE BEST UHF
MARKETS IN THE U. S.
98% CONVERTED—ARB MARCH 1955

NBC PRIMARY
DUMONT

20
COUNTIES*
510,578
POPULATION
165,241 FAMILIES
22,260 FARM FAMILIES
$785,390,300 EBI
$595,717,000 ANNUAL RETAIL SALES
*Source: SM, Survey of Buying Power, May 1954

IT'S A FACT:

Sangamon County (WICS Channel 20 home county) ranks 58 in the nation in GROSS CASH FARM INCOME.* (SM, Survey of Buying Power, May 1955) with 7 other counties of the WICS coverage area ranking in first 171 counties, AND IT'S ALSO A FACT THAT . . . Al Pigg, WICS Farm Director, ranks top man with the farm families of Channel 20's coverage area. Al knows farm work and the farmers' problems. He attends their meetings, visits their farms — he's one of them and they know it when Al conducts his daily "HIGH NOON" (12 noon to 12:30) and "DOWN ON THE FARM" (5:45 P.M. to 5:55 P.M.) shows on Channel 20. Why not have Al sell YOUR product?

ANOTHER BIG REASON WHY
WICS IS YOUR BEST BUY

WICS SERVING ILLINOIS' STATE CAPITAL MARKET
Channel 20
SPRINGFIELD, ILLINOIS
ADAM YOUNG TV CORPORATION

Ask your Adam Young rep, for complete details and new market brochure on this outstanding State Capital Market.

SPONSOR BACKSTAGE



(*Continued from page 26*)

The theme is a stale and well-recognized one, no doubt, but one I'm sure most of us who practice along Madison Avenue and Broadway here in New York are apt to disremember frequently. The theme is that there are some exceptionally bright advertising and marketing men solving some difficult and interesting merchandising problems for important accounts in cities and towns all around the country. And that in many ways these advertising and marketing men are the backbone of such phases of television as the tv film industry. Cargill and Wilson bought the half-hour musical tv film series called *Eddy Arnold Time* in two test markets, Harrisonburg, Va., and Orlando, Fla.

For two other accounts they have bought two other film series, both Ziv properties. They do not buy tv properties, live or film, or programing or space in any medium lightly. The decision to buy the Eddy Arnold show came as a direct result of a long consumer study on the smoking habits of people in various income strata, various geographical locations, etc. In short, the decision to buy the show was based on the same kind of extensive and sound research as any of the top 10 agencies in New York might pursue in making plans for the biggest advertiser in the nation.

The several thousand people who sat in the rain in Harrisonburg had paid a relatively high admission price. Every single one of them was required to bring the top of a carton (not a pack, a carton) of Domino cigarettes to gain admittance to the show featuring Eddy and the other stars of *Eddy Arnold Time*, Betty Johnson, the Gordonaires and Hank Garland and Roy Wiggins. Cargill and Wilson took the Domino Cigarette account (Larus Bros., Richmond, Va.) away from a large New York agency, as a matter of fact, and I believe they will hold it indefinitely. The 2,000 people they drew to the Harrisonburg ball park came as a result of a six-week advertising campaign, building the product, and the tv show, climaxed by the live appearance. The campaign embraced tv announcements, radio shows and all forms of printed media. A similar campaign is in progress in Orlando, heading toward a live engagement on 25 September, and I'm sure it will be even more successful than the Harrisonburg drive. And when it's recognized that the total population of Harrisonburg is approximately 10,000 people, a turnout of over 2,000 on a rainy night speaks for itself. ★ ★ ★


SOLD!
BIG MARKETS! SMALL MARKETS! ALL MARKETS!
"MOVIELAND"
URRY! HURRY! HURRY!
ankly, we're overwhelmed!
e response to MOVIELAND has
en great... far greater
an even we expected.
ithin ten days after our
ening announcement, dozens
contracts have been signed!
hop on the MOVIELAND
andwagon — it's really
lling! Station after station
getting associated with
SSOCIATED. Put Your Order
NOW! Wrap Up Your Market!
ASSOCIATED ARTISTS' JUST RELEASED NEW GROUP OF FIRST-RUN FEATURE MOVIES FROM 5 MAJOR HOLLYWOOD STUDIOS!
CKLW-TV Detroit
KPIX San Froncisco
WFAM-TV Lofoyette, Ind.
WHO-TV Des Moines, Iowo
KONA-TV Honolulu, Howaii
WABI-TV Bangor, Maine
KVOS Bellinghom, Wash.
KMBC-TV Kansos City, Mo.
WXEX-TV Petersburg, Vo.
WATR-TV Woterbury, Conn.
KOIN-TV Portland, Oregon
WMBR-TV Jacksonville, Fla.
WGBI-TV Scronton, Pa.
WKRC-TV Cincinnoti, Ohio
WISH-TV Indionopolis, Ind.
NEW YORK
345 Madison Ave.
MUrray Hill 6-2323
CHICAGO
203 North Wabash
Dearborn 2-4040
DALLAS
310 So. Harwood St.
Randolph 7736
LOS ANGELES
1908 So. Vermont Ave.
Republic 2-3016
ATLANTA
Barbizon Towers,
35 Lombardy Way N.E.
Elgin 3028
AAP
ASSOCIATED ARTISTS PRODUCTIONS
—and they're still rolling in!

NEW AND UPCOMING TV STATIONS

I. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, R
MOBILE, ALA.	WKRG-TV	5	29 Aug.	100	523		WALA-TV WEAR-TV	93	Mobile Television Corp. Edgar B. Stern, Jr., chrmn
STOCKTON, CAL.	KTVU	36	24 Aug.[1]	151	1,630	NBC	KOVR	1,176	Brown Industries Warren Brown Jr., pres.
THOMASVILLE, GA	WCTV	6	1 Sept.	100	692		None	NFA	John H. Phipps, o&o
WICHITA, KAN.	KARD-TV	3	1 Sept.	100	1,000		KAKE-TV KEDD KTVH	465	Wichita Television Inc. George M. Brown, pres.
SHREVEPORT, LA.	KTBS-TV	3	3 Sept.	100	1,140	NBC	KSLA	74	KTBS, Inc. E. Newton Wray, pres. George D. Wray, Jr., v.p.

II. New applications

CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw)** Visual	Antenna (ft)***	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT, AM AFFILIAT
HOT SPRINGS, ARK.	9	22 Aug.	.061	662	$37,882	$100,000	None	Video Independent Theatres, Inc. Henry S. Griffing, pres. C. F. Motley, v.p. C. O. Fulgham, v.p.
REDDING, CAL.	7	15 Aug.	12.1	3,586	$222,880	$165,000	None	Shasta Telecasters
PRESQUE ISLE, ME.	8	15 Aug.	.42	221	$53,570	$72,000	None	Thomas B. & Evelyn F. Friedman d b as Elson Television Co.
CLOVIS, N. M.	12	22 Aug.	.185	185	$38,882	$100,000	None	Video Independent, Theatres, Inc.
SANTA FE, N. M.	2	22 Aug.	.178	208	$40,322	$100,000	None	Video Independent, Theatres, Inc
MINOT, N. D.	10	22 Aug.	29.5	85	$122,000	$65,000	KCJB-TV	Meyer Broadcasting Co. Etta Hoskins Meyer, pres. F. E. Fitzsimonds, exec. v.p.
YOUNGSTOWN, OHIO	73	22 Aug.	.9	317	$72,500	$100,000	WFMJ-TV WKBN-TV	Community Telecasting Co. Sanford A. Schafitz & Guy W. Gully, owners
ORECIBO, P. R.	13	22 Aug.	10.2	74	$79,000	$50,000	None	Caribbean Bestg Co. Byron Mitchell, pres. Aristides S. Ledesma, v.p. Antonio Vidal, v.p.

BOX SCORE

U. S. stations on air	425
Markets covered	254§
U. S. tv sets (1 July '55)	36,477,000§

*Both new c.p.'s and stations going on the air listed here are those which occurred 15 August and 3 September or on which information could be obtained in that period. are considered to be on the air when commercial operation starts. **Effective radiated Aural power usually is one-half the visual power. ***Antenna height above average terra power usually is one-half the visual power. ***Antenna height above average terra above ground). †Information on the number of sets in markets where not designated a from NBC Research, consists of estimates from the stations or reps and must be deemed mate. §Data from NBC Research and Planning. NFA: No figures available at p on sets in market. [1]KTVU resumed operations after being off the air since 30 April 195 nally began operations 13 December 1953. [2]Same officers as listed under Video Ind Theatres, Inc. for Hot Springs, Ark.


Certainly, fish can talk
. . when you use film !
Even a guppy (to say nothing of the magnificent specimens shown here) can be made to sell for you, tell all about your product, and—what is very important — get your message right every time, everywhere, without chance of misquote. Easy and economical, too, when you USE EASTMAN FILM.
For further information — what film to use—latest processing techniques, address:
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.
East Coast Division
342 Madison Avenue
New York 17, N. Y.
Midwest Division
137 North Wabash Ave.
Chicago 2, Illinois
West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California
or W. J. GERMAN, INC.
Agents for the sale and distribution of Eastman Professional Motion Picture Films
Fort Lee, N. J.; Chicago, Ill.; Hollywood, Calif.
Are you shooting your films IN COLOR? You should be! You'll be needing it.

BIGGEST BUICK DEALER

(*Continued from page 45*)

shortage would make dealers hard to bargain with.

At any rate, a copy conference was held at the agency starting 10:00 a.m. Copy was set by 10:30, put together by 11:15, phoned to the stations at noon and put on the air in a regularly scheduled spot at 12:30 p.m.

Ed James' basic approach, however, is not to change his commercial copy as quickly or as often as possible. It is to promote his dealership to the public. Here's how radio helps him carry out this aim:

• *Jingles:* Less than a year after he had been in business, James and his ad lieutenants decided to build identification with jingles. The job was done by Song Ads and it was called "Jamestown is Buicktown." The jingle was used heavily for two years. One reason it was able to last so long was that there was heavy emphasis on entertainment in the words. It is still used occasionally as an announcement or to lead in and out of an announcement. It is also played hourly over the p.a. system at the showroom. In recent months, the jingle has been tied in with an old Buick standby, "My Buick, My Love and I." The melody for this, written by Frank Skinner, is used as theme music on Buick's network tv shows.

• *Announcers:* James has occasionally used well-known names to cut commercials in the past, among them Harold Peary, alias "The Great Gildersleeve." Recently, portly Don Wilson, who won fame appearing with Jack Benny, was retained as the "Voice of Jamestown."

Wilson did the 13 June commercial referred to above as an example of how quickly Sales Consultants gets commercials on the air. It had an immediate effect. Not only traffic but sales picked up. Despite sagging consumer interest early in the week, the commercial, put on Wednesday, pushed sales above the daily average for this fast-moving auto dealer.

In addition to radio's economy, speed and ability to build up the picture of his business in the public eye, James finds radio is selective. That is, it reaches particular prospects.

Market analysis showed James' best new car prospect is a motorist who owns a car two or three years old. It requires no great mental effort to figure out that one of the best ways to reach auto owners is to get 'em while they're driving.

In Los Angeles, nearly everyone owns a car because of L.A.'s sprawling boundaries. The comparative lack of public transportation there means a lot of driving around: to work, to shopping, to entertainment, to visiting. In shopping for announcement availabilities, therefore, Sales Consultants seeks peak driving times. This means early morning, late afternoon and any time on Saturday. The commercials are aimed at the man in the family on the theory that it is the man who picks the dealer (even though the woman may pick the color of the upholstery).

★ ★ ★ ★ ★ ★ ★ ★

"Someone commented on the fact that network radio grew out of spot radio, and now we find that spot radio is in the ascendency again, and we have to adapt ourselves to these changing conditions. This may be difficult but certainly not impossible since many other businesses have had to do the same and sometimes came out of the adjustment stronger than before."

JOHN KAROL
V.P., Net Sales
CBS Radio

★ ★ ★ ★ ★ ★ ★ ★

THE
PREFERRED
STATION...
WIBW-TV

PREFERRED FOR

NEWS
SPORTS
WEATHER
FARM SERVICE

These are cold, hard facts—proved by the Whan TV Study of the TopekAREA—a personalized, depth study of the viewing habits of the TopekAREA audience, made during Jan.-Feb. '55 by Dr. F. L. Whan of Kansas State College.

A free copy of this valuable study with all facts and figures is waiting for you. Call your Capper man or Topeka

WIBW-TV
SEE YOUR Channel 13 CAPPER MAN
V H F
The Kansas View Point

CBS
ABC

TOPEKA, KANSAS
Ben Ludy, Gen. Mgr.
WIBW & WIBW-TV in Topeka
KCKN in Kansas City

OUR FIRST YEAR

Time for a check-up



AND LOOK!...We're in excellent condition

WGR-TV HAS LED IN TOP 15 SHOWS ALL YEAR

pulse:	Sept., 1954 —10 of top 15	Jan., 1955 —12 of top 15	May, 1955 —10 of top 15
	Oct., 1954 — 8 of top 15	Feb., 1955 — 9 of top 15	June, 1955 —10 of top 15
	Nov., 1954 — 9 of top 15	Mar., 1955 — 9 of top 15	July, 1955 — 8 of top 15
	Dec., 1954 — 9 of top 15	Apr., 1955 — 8 of top 15	
arb:	Oct., 1954 — 6 of top 10	Feb., 1955 — 6 of top 10	July, 1955 — 7 of top 10

WGR-TV

CHANNEL 2 BUFFALO

Not the oldest...but the leader!

184 BARTON ST.
BUFFALO, N. Y.

More often than not, commercials urge the motorist to drive right over to Jamestown. There is no question that Jamestown is well located. It's right on South Figueroa Street, L.A.'s auto row. However, when Ed James moved in three years ago there was some question (though not in *his* mind) whether it was a bright idea. After all, almost all of Los Angeles' expansion was in the suburbs, wasn't it? And wasn't traffic strangling downtown Los Angeles? And you, know what they say about some of those South Figueroa Street used car dealers. Gives the street a bad name to have them.

But Ed James was no novice. He knew what he was doing. He had been a Buick dealer in South Dakota (his sister and brothers are still running dealerships established 23 years ago) before he came west. He started in L.A. with an ailing Studebaker agency, which he called Jamestown, and made a big success of it.

Although he attempted to buy the Figueroa dealership in 1947 the opportunity to pick up the Buick agency did not come along until April 1952. Today Ed James has more than 11 acres of floor space. His volume of sales, service and repair is so heavy he uses a control tower to shunt cars from one mechanic to another and to and from the parking area.

James' knowledge of the business prepared him for his fantastic rise. His firm is smoothly run and has the air of an institution about it. One important aspect of this is the extras provided for customers. Auto shoppers or those waiting to pick up cars can relax in the "Palmarama Lounge" where refreshments are served free. Also provided is a courtesy bus service to and from downtown Los Angeles.

To what extent these extras sell Buicks for Ed James it is difficult to say. While customer service is a prime ad theme, probably the most important single selling point is the emphasis on volume. This is a potent way of telling the consumer that he can buy a Buick at big savings. As a recent ad pointed out: "Doesn't it stand to reason you'll always save more from the man who sells the most?" The emphasis on volume is also used to point out that the customer has a wider selection of models for quick delivery.

A guaranty is also the basis of Jamestown's used car business. This, naturally, has also grown, but not as fast as the new car business. When James took over the agency in 1952, used car sales were running from 30 to 50 monthly. At present the average is around 110. Each used car buyer is given a "12-12" guaranty, which covers engine, transmission, differential, bearings and other parts for 12 months or 12,000 miles.

With all his successful sales methods, Ed James is not a free-wheeling auto retailer who promises blue-sky deals. He has proved, he says, that automobiles "can be sold in volume on an honest, above-board, business-like basis—without use of trickery, deception, fantastic, untruthful claims and all the hocus-pocus that goes with it." ★ ★ ★

★ ★ ★ ★ ★ ★ ★ ★

". . . while the hillbilly program is listened to more in the upper-lower income group and the upper-middle income group — really the heart of the buying power—they are not listened to or watched to a great degree in the upper income group, however, though strange as it may seem, hillbilly programs have a higher index in the upper income group than do symphonies, operas, or what is generally classed as good music."

ROBERT DUNVILLE
President
Crosley Broadcasting

★ ★ ★ ★ ★ ★ ★ ★

18,747,440 Packages of Cereal!!



Just one package of your cereal sold each week to the radio homes in WGN's area would mean 18,747,440 packages sold in a month! !*

WGN reaches more homes than any other advertising medium in Chicago, and our *Complete Market Saturation Plan* has proven it can sell your products to these homes.

*Nielsen Coverage Service

A Clear Channel Station Serving the Middle West
MBS

WGN

Chicago 11
50,000 Watts
720
On Your Dial



Eastern Advertising Solicitation Office.
220 E. 42nd Street, New York 17, N.Y. for New York City, Philadelphia and Boston
Representative: George P. Hollingbery Co.
Los Angeles—411 W. 5th St. • New York—500 5th Ave. • Atlanta—223 Peachtree St.
Chicago—307 N. Michigan Ave. • San Francisco—625 Market St.

For your best television buy in Chicago, it's WGN-TV.
Check now for the tops in fall TV availabilities.

Some people are born leaders





...like WCAU, Philadelphia

WCAU-TV talks to more women more often in the daytime than the two other Philadelphia TV stations combined. The WCAU-TV aggregate 8 a.m. to 6 p.m women's audience, totaling nearly 4,000,000 women viewer impressions, is 79% greater than Station B and 201% greater than Station C. Source upon request

WCAU-TV is the only Philadelphia TV Station operating at both maximum power and maximum height.

The Philadelphia Bulletin Radio and TV Stations • CBS Affiliates • Represented by CBS Radio and Television Spot Sales

ENTHUSING SALESMEN

(*Continued from page 33*)

lapping of the many stations used in the campaign made it more certain that radio homes in the area would be reached.

The distributors were also addressed by John Reuss, president of the brewery: Herman Centlivre, treasurer and advertising manager, and Robert Centlivre, junior sales manager of the firm.

Here are verbatim portions of Reichart's speech, selected for their interest to other advertisers facing a similar task of exciting their sales organizations to their companies' promotion efforts:

A few weeks ago, gentlemen, I was one of a group of men from Old Crown who kidnaped an orphan. That orphan was radio.

Since television came into being a few years ago, there has been such a mad scramble by brewers to get on television—and to see who could have the biggest show—or who could have the most shows—that just a dickens of a lot of time and money have been spent and much of it foolishly.

Advertising at best is a darned hard thing to measure—I don't care what kind it is. You just can't lay down a yardstick of some kind and say to yourself, "Well, we did this and we got this result or we did something else and got some other result." It just doesn't work that way.

Almost any kind of advertising is bound to do you *some* good. The main object is—how can you reach the most people to tell your story to.

Since the arrival of television a few years ago, the average person is of the opinion that there isn't much of anything else that people pay any attention to. Gentlemen—*nothing* could be farther from the truth.

This "Radio" that is supposed to be the forgotten baby—the one which we kidnaped—has been doing the same fine job for years. And, as a matter of fact, you can still reach *far* more people with radio than you can with anything else.

"How?" you ask? Well let's put it this way. How many of you here tonight have a radio in your car? Hold up your hands. Now if we are advertising on television, how do we reach you on your way to work—or on your way home? How do we reach your wife who is in the car on her way to the supermarket?

That's just *one* example. Do you realize there are *very* few women who ever turn on television during the day? How can they get their housework done and watch television too. It just can't be done. *But*—what *are* they doing while they dust, wash clothes, iron, and do many other household duties? They almost invariably have the radio on.

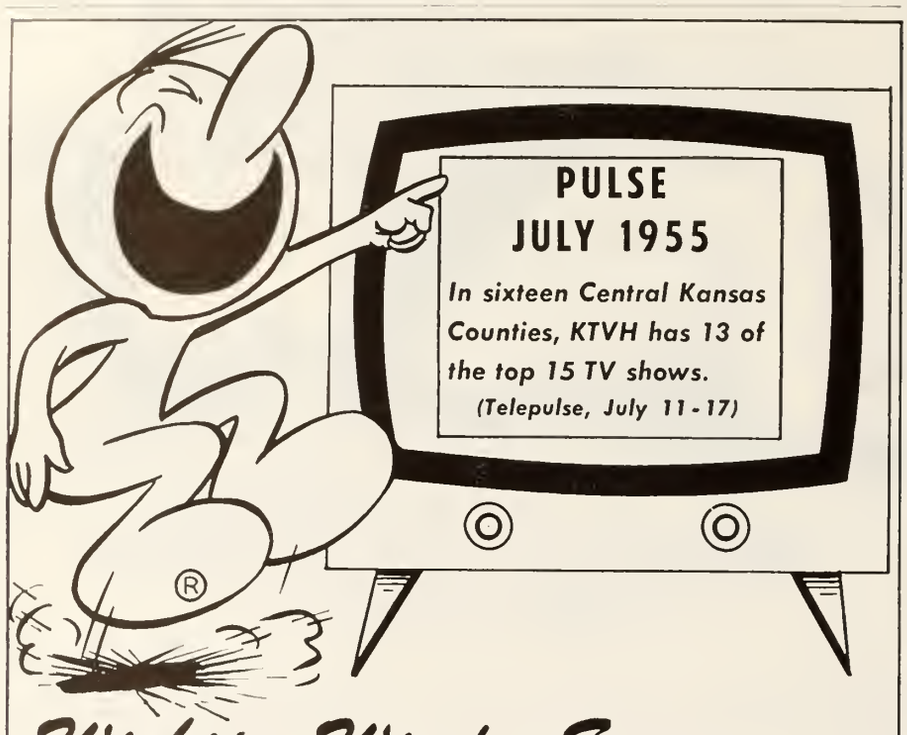
Now it is certainly true that during the evening television has a good-size audience, but in the evening people are usually home for the night. We felt it was far more advantageous to reach people during the day when they are *still* out, or *going* out, to do their buying.

Let me read some amazing facts from an article in a recent issue of a trade paper.

Fact I: 98% of all U. S. homes (44,756,000) are radio homes.

Fact II: There are 110 million radio sets in the U.S.A.; 75 million in homes, 26 million in autos, nine million in public places.

Fact III: 13.5 million radios were sold in 1954—more than twice the number of TV sets (32% of radio sales



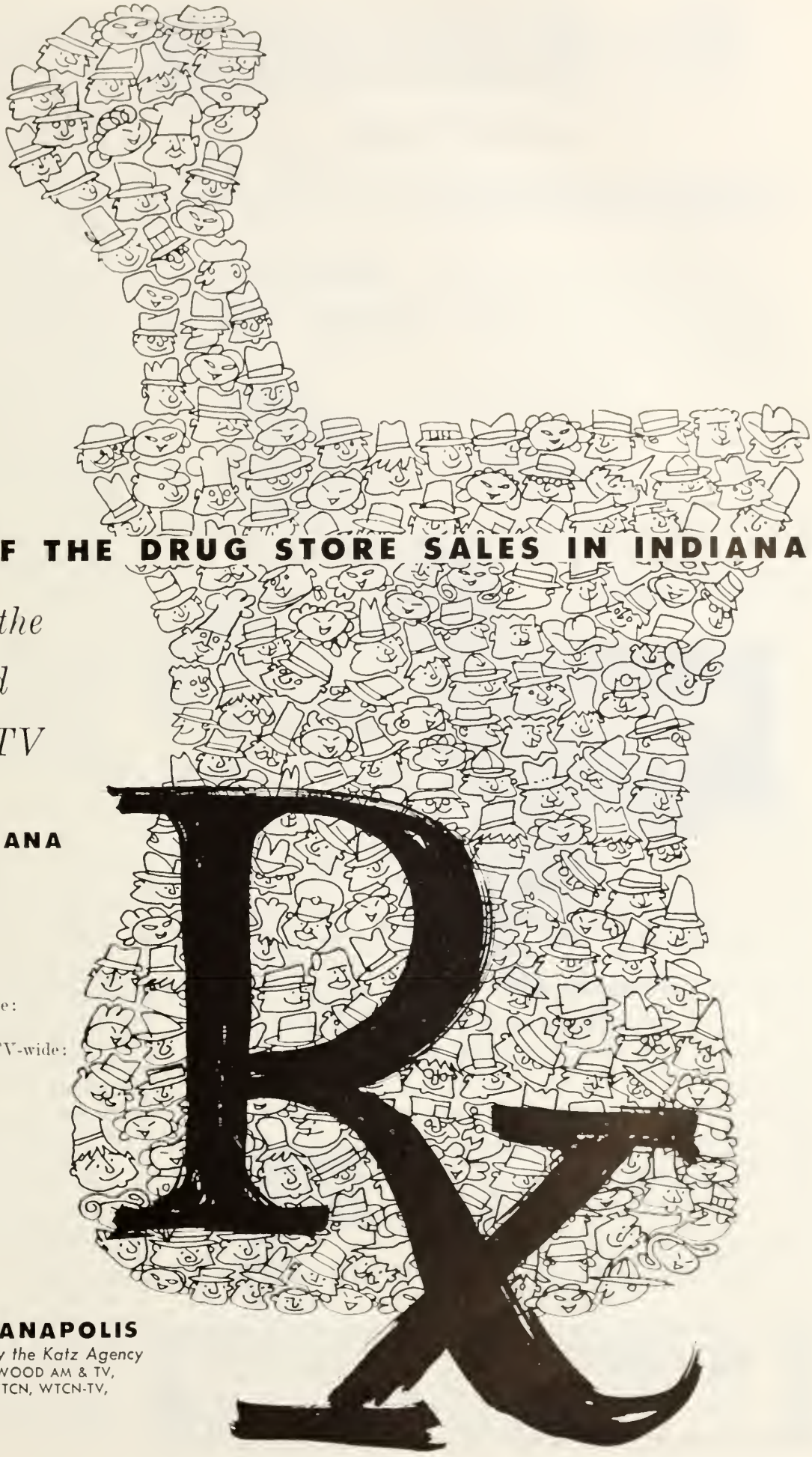
Wichita Windy Says:

"Once again, **KTVH** proves to be the favorite with Central Kansas viewers. Besides taking honors with 13 out of the top 15 network shows, **KTVH** has the greatest share of the audience for quarter hours from 6 to 10 p. m., seven nights a week. Yes, the *Pulse* rating gives **KTVH** credit for 100 quarter hours while the only competitor has but 11. It's conclusive proof of **KTVH's** dominance in Central Kansas. It proves, once more, that your advertising dollar reaches more people *when it's placed on a winner.* That's **KTVH!**

VHF 240,000 WATTS
KTVH, pioneer station in rich Central Kansas, serves more than 16 important communities besides Wichita. Main office and studios in Hutchinson, office and studio in Wichita (Hotel Lassen). Howard O. Peterson, General Manager.

KTVH
HUTCHINSON
KANSAS

CHANNEL 12
CBS BASIC-DUMONT
Represented Nationally by H-R Representatives, Inc.



OVER HALF THE DRUG STORE SALES IN INDIANA

are made to the people served by WFBM-TV

NO OTHER INDIANA TV STATION DELIVERS SO MUCH

Drug store sales state-wide:
$139,059,100
Drug store sales WFBM-TV-wide:
$84,826,000

WFBM-TV INDIANAPOLIS
Represented Nationally by the Katz Agency
Affiliated with WFBM-Radio; WOOD AM & TV, Grand Rapids; WFDF, Flint; WTCN, WTCN-TV, Minneapolis, St. Paul

so you're interested in STATION PROMOTION!



Being the dominant station in the Wheeling-Steubenville Market by every accepted method of audience measurement, we could sit back on our laurels, but, because we believe a good TV program will do a better job for the advertiser if properly promoted, we give our advertisers every possible assistance, resulting in this remarkable record:

1. OCTOBER, 1953
WTRF-TV came on the air.

2. MARCH, 1954
Runner-Up promotion prize "The Bob Hope Show": Young & Rubicam for General Foods.

3. APRIL, 1954
First Prize in Notion for promotion of "The Big Story": Sullivan, Stauffer, Colwell & Bayles for Pall Mall Cigarettes.

4. OCTOBER, 1954
Second Prize in Nation for promotion of "Lux Video Theatre": Lever Brothers for their products.

5. NOVEMBER, 1954
Runner-Up merchandise prize for Bulova spot campaign: Biow. Strictly a merchandising award.

6. DECEMBER, 1954
First Prize in Notion for "Football Forecasts": B.B.D.O. for DuPont Zerone and Zerex. Promotion and Merchandising award.

7. MAY, 1955
First Prize in Notion for "Lux Video Theatre": Lever Brothers for their products. Promotion and merchandising award.

8. JULY, 1955
First Prize in Notion for "The Bob Hope Most Beautiful Bride Promotion": Bureau of Industrial Service for General Foods.



In every case there were more than 75 stations competing for these awards.

And WTRF-TV has conducted some other outstanding local projects: "Annie Oakley Shooting Match," "Clarabell the Clown Promotion," "Spring Fashion Parade," "The Fairmont Story," "Wheeling Old-Fashioned Bargain Days Event," "Better Homes Shows," "Wild Bill Hickok Shooting Match," etc.
When planning any TV program, consider WTRF-TV's dominance; its aggressive promotion and merchandising know-how; its 316,000 watts—truly the BIG station in a rapidly growing Billion Dollar Market. For availabilities, call Hollingbery or Bob Ferguson, VP and General Manager, Wheeling 1177.



WHEELING, W. VA. 316,000 WATTS

● Equipped for network color

were in the 15 foremost tv markets).

Fact IV: 90% of *all homes* listen to daytime radio every week.

Fact V: 40 million people listen to daytime radio an average of 15¾ hours every week.

Working very closely with our advertising agency and all of the wonderful people in the radio stations over the state, we found that "spot" radio announcements would do our job best. About 98% of them will be daytime spots for reasons mentioned previously. But there will be a very few at night around exceptional radio shows that have a high listening audience.

We decided we would buy enough "spots" to completely dominate radio with Old Crown ale advertising. Gentlemen, we sincerely hope you will be pleased to know that this year, you will have the *biggest* ale campaign in the history of Indiana.

As all of you know, there isn't one other ale in the state that has the wide distribution and the acceptance that

★ ★ ★ ★ ★ ★ ★ ★

"Our (radio's) selling costs are far too low—lower than most intangibles and far lower than other media. . . . We can learn a lot from newspapers . . . they have the sales manpower to cover their markets—not just two or three men. They give these men the tools to work with, they spend their money to create sales."

KEVIN SWEENEY
President
Radio Advertising Bureau

★ ★ ★ ★ ★ ★ ★ ★

Old Crown ale has. How much can we boost sales with the tremendous amount of advertising we are going to put back of it this year? It is an amazing product! And once an Old Crown ale drinker—*always* an Old Crown ale drinker.

What we want is for more people to *try* it. It has been pretty definitely established that when people *try* Old Crown ale, quite a large percentage of them stay with it. So—the major purpose of our advertising this year is to get a *lot* of tryers.

How best can we *do* this? Well, as any psychiatrist will tell you, "curiosity" is one of the strongest forces in the human mind. We have decided to play upon everyone's natural curiosity. And that brings me to our first major selling point:

"You'll never know what you're missing till you try it."

Now a surprising number of people say they "don't care for ale" and yet

they have never tasted Old Crown ale. Old Crown is *not* a *true* ale—it's an ale brewed especially for beer drinkers. It has *none* of the smoky flavor or heavy body of a true ale. It's light and very dry and most people are pleasantly surprised when they first taste it.

Be that as it may, we are realistic enough to realize that it just isn't possible to switch a *lot* of people who drink *beer* all the time to drinking ale all the time. But we *do* think it's possible to make a *lot* of beer drinkers *part-time* ale drinkers.

Consequently—in our second major selling point we say this: "So no matter what brand of *beer* you usually buy, always take along a few cans or bottles of Old Crown ale!"

In other words, we would like to see everyone keep both beer *and* ale in his icebox.

Gentlemen, there will be a total of almost *15,000* spots! That may or may not seem like a lot of spots to you but I wonder if you realize just how much this *really* is. If those are all one-minute spots, we are advertising Old Crown ale for *15,000* minutes! Or 250 *hours!* On most stations, these announcements began May 4 and run till sometime in November—an average of more than 26 weeks, or a half a year.

With 15,000 spots for 26 weeks, it means that every week over the State of Indiana, these announcements will be heard almost 600 times. Every week! Think of it. For over half a year!

And look what we're doing. These announcements will *only* be on the air the last four days of each week—and for *two* very good reasons.

1. Because Wednesday, Thursday, Friday and Saturday are the days in the week when most of the buying is done.

2. By bunching them on four days of the week, we get a much higher percentage of repetition and saturation.

Let's go back to the figures we just mentioned. Over the State of Indiana, there will be almost 600 spot announcements per day on *those* four days.

If we talk about even a 10-hour day, that would mean an Old Crown ale announcement would be on the air 15 times an hour—or every four minutes, of every day, of every week for over half a year! ★ ★ ★

WNDU·TV

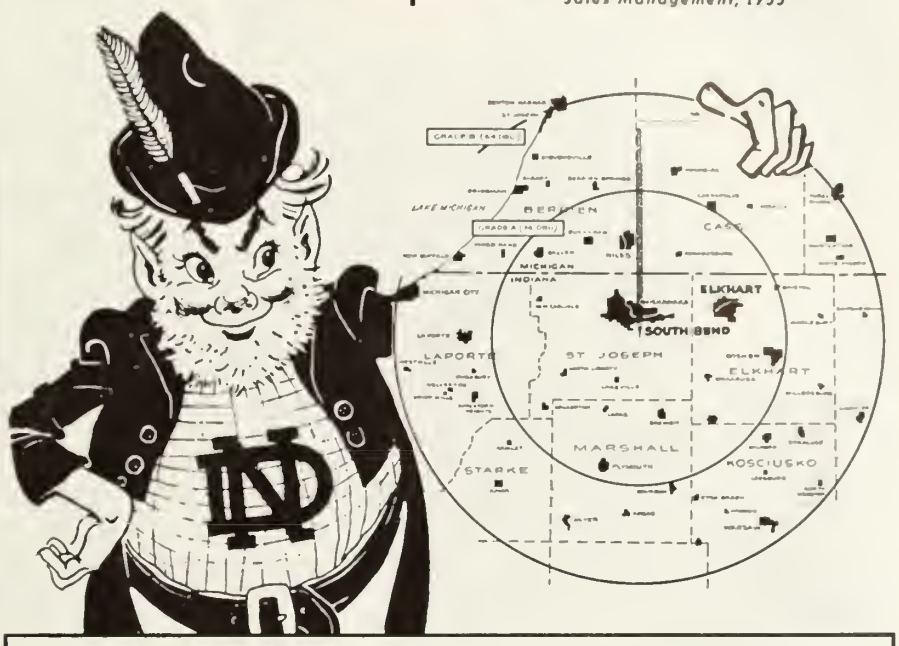
NBC

The Notre Dame Station

Serving SOUTH BEND-ELKHART

A "TREASURE ISLAND" Market

3rd in home ownership in U. S.
5th in per family income in U. S.
9th in per capita income in U. S.
Sales Management, 1955



In This Exclusive UHF Area

263 INDUSTRIES...

GIVE YOU DIVERSIFICATION OF EARNING INCOME IN THIS TOP MIDWEST MARKET

- Total UHF sets 169,000
- Total families 206,600
- Total population 678,300
- Total retail sales $783,927,000
- Total effective buying income . . . $1,165,620,000

Call MEEKER TV Today for Availabilities!

WNDU·TV CHANNEL 46

How much should a station

Station managers tell us th
they seldom get a straight answer to this oft-asked questi

Yet today's strict insistence on economy in every pha
of station operation demands that the question be answer

Here is what we say when someone asks, "How much should
tv (or radio) station put into trade paper advertising

For three out of four stations the answer is, "not a red cen

When you advertise in a radio/tv trade publication, you wa
to attract national business. You're pinpointing your messa
to account executives, ad managers, timebuyers. And you mu
have the ingredients that help you and your rep conv
favorable impressions into sal

With few exceptions, we advise that you reserve your pron-
tion dollars for local use unless you have-

(1) A national representative who will be stimulated a
helped by your trade publication advertising. (2) A market sto
strong enough to convince national and regional buyers that yo
station is logical. (3) A station story that warrants consideratio

A network isn't essential, but it helps. Frequency and pow
aren't the whole answer, though they help, too. A fe
250-watt independents have invested as much as 25% of the

Write for these previously published ads: (1) "Why is a trade paper like a television station?" (2) "How much should a station invest in trade paper space?" (3) "Sure way to spot a well-read trade paper!" (4) "Who is the man behind the ad curtain?"

in trade paper space ?

ional spot income in trade paper advertising and have ieved outstanding results.

As we mentioned earlier, three out of four stations have no siness using national trade paper space.

If you're the one-out-of-four that should, SPONSOR recommends, the basis of industry analysis, that you invest 4% to 6% of your 4 national spot income in this pinpointed form of advertising.

SPONSOR is the made-to-order prestige magazine for station vertising, whether tv or radio. For example:

1953 vs. 1954 BROADCAST PAPER AGENCY/ADVERTISER READERSHIP

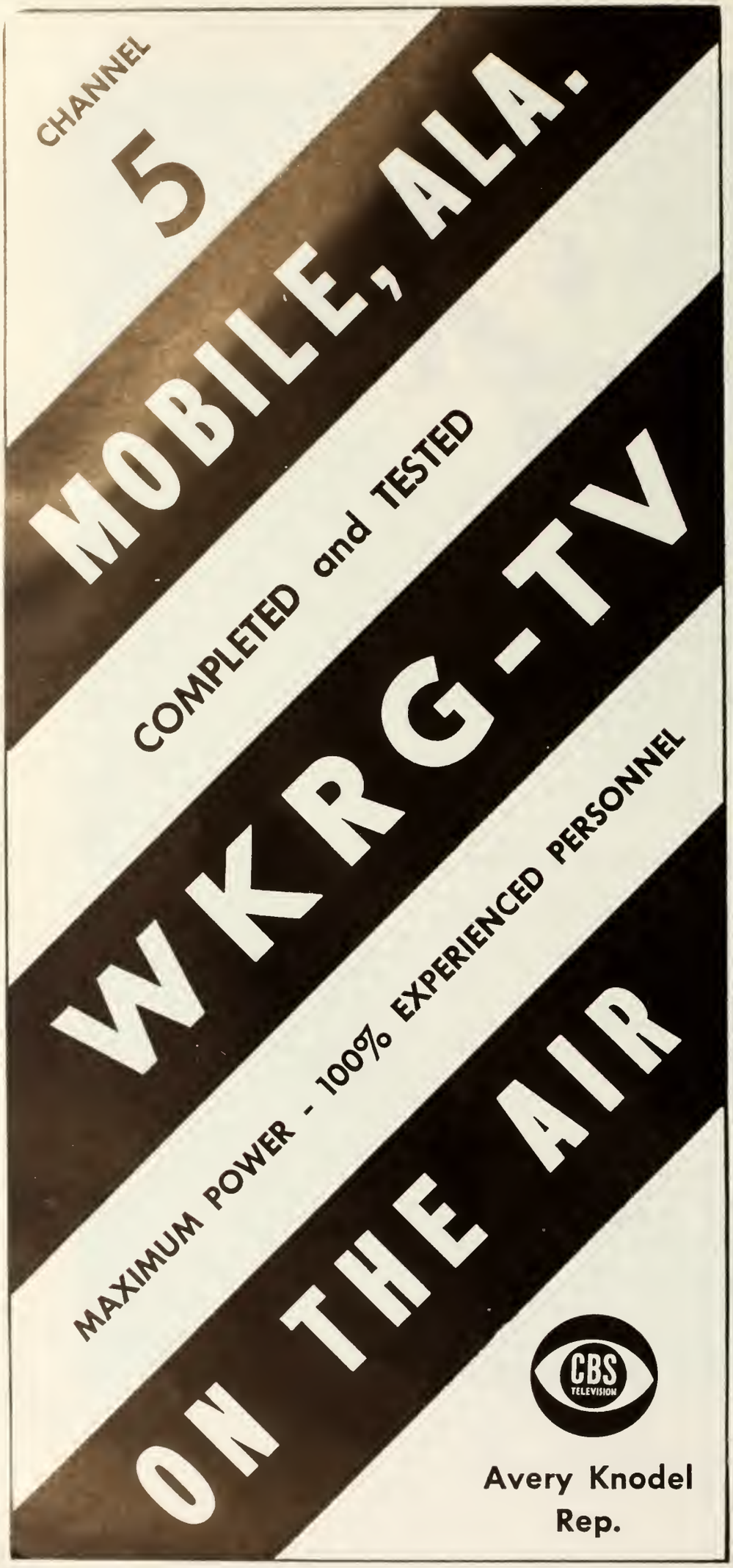
Publication	"I read regularly" 1953	"I read regularly" 1954	"I read thoroughly" 1953	"I read thoroughly" 1954	"Practical use to me" 1953	"Practical use to me" 1954
SPONSOR	63%	68%	32%	42%	42%	48%
BROADCASTING	68%	58%	39%	31%	31%	25%
TELEVISION	56%	45%	20%	24%	10%	12%
VARIETY	52%	44%	29%	27%	12%	10%
RADIO DAILY	62%	43%	35%	32%	2%	2%
BILLBOARD	31%	22%	8%	16%	3%	3%

% represents first choice mentions only

3 survey by CORE, 1954 survey by Alan C. Russell Marketing Research. agencies and advertisers surveyed; only broadcast publications at least one year t time of survey included; only Standard Advertising Register and National ister Agency List used as sources: 1100 questionnaires mailed and 245 returned.

USE

May Norm Glenn, Bernie Platt, Ed Cooper, Arnold Alpert or Alan Giellerup tell you more about SPONSOR?



TV COSTS

(Continued from page 41)

spectaculars, which, originally budgeted at $200,000, cost over $300,000 in some cases.

A common advertiser complaint is against the network practice of trying to force a change in show when a high-priced entry comes along before or after it. This means that an advertiser who may be well satisfied with a modest rating delivered at fairly low cost, may find it necessary to up his expenses in order to hike his rating.

The usual network reply is that it is responsible for the programing of any given evening as a whole. When an expensive show goes in as the anchor point of an entire segment of time it becomes necessary to bring surrounding programs up to par.

If clients want to save money, say all the networks, they might well look to their show planning operations. Spokesmen for all three agree that one of the most wasteful practices is to go into actual production too late before actual show time. This invites overtime and duplication of labor, and generally increases costs.

At any of the networks you can get a pretty firm estimate on production costs if you ask for it several weeks in advance and give the production boys a script to estimate from.

★ ★ ★ ★ ★ ★ ★ ★

"Somebody said, The best advertising men are those who best understand women . . . and I like to think, The best timebuyers are also those who best understand salesmen. Salesmen are the catalyst in our whole economy . . . something like the sparkplug in your car . . . saleswork, like timebuying, is a profession too . . . it's not piddling nor is it peddling."

ROBERT M. REUSCHLE
National Sales Manager
WLAC-TV
Nashville, Tenn.

★ ★ ★ ★ ★ ★ ★ ★

Stymies: To a considerable degree, however, the networks are limited in their control over certain phases of production, particularly where unions have set rates. One network spokesman explains how featherbedding can sometimes jack up costs.

"You need to rent a theater for a show. You need five stagehands. The union may force 12 on you. At a base take-home pay of about $130 a week per man, it's easy to see the costs mount rapidly. Get a few carpenters

MORE TOWER—
MORE POWER—
Delivers
A NEW
Multi-Market
AREA!

319,667 ARB TV HOMES





	STA. Z	STA. Y	CHANNEL 5
HEIGHT IN FEET ABOVE GROUND	247	578	1,179
ABOVE AVE. TERRAIN	690	680	1,367

THE SOUTH'S GREAT MULTI-MARKET STATION

NATIONAL REPRESENTATIVES: THE KATZ AGENCY

or painters into the act and you really have a cost-nut to contend with."

Similarly, the networks can't control talent agents, who will fight to win for their clients all that the traffic will bear.

Acting as an objective control is the over-all competitive situation. Similar types of shows tend to fall into similar price classifications. You will have a very difficult time selling the average half-hour situation comedy for $50,000 when the general asking price for the type is around $35,000.

The program cost question is intertwined with the problem of time costs. These have been rising steadily over the years. Every six months or so the advertiser is confronted with another request for a rate increase.

A major advertser suggests: "Let the networks take some of the profits out of the O & O's and spread them so that we can use larger lineups. It was done in radio and advertisers flocked to the bigger lineups. At the present time there are 40 or 50 stations I'd like to use but can't because they just happen to be too expensive."

What's ahead? No one has come up with a magic formula to reverse the upward tv cost trend either in time or production. Still, some discern a few rays of hope for the future.

We are close to the time of set saturation, goes one argument, or just about at the period of maximum circulation regardless of show. To pay more dough to reach more people is understandable; to pay more to reach the same number is something else again.

A spokesman for one of the important clients looks forward toward the rise of ABC TV as a serious contender for national audiences. A true three-network industry, he feels, may mean a general lowering of costs, or at least a leveling off as the opportunity to chip away at audiences increases.

On the other side, there may be good reasons for thinking that we have not yet seen the end of the cost spiral. The spectaculars have proven themselves powerful weapons in the hands of those advertisers geared to use them. For General Motors and Sunbeam they perform the glamoriz-

WFBC-TV Swamps Competition in Carolina 4-County* Pulse Survey

PULSE SURVEY OF TELEVISION AUDIENCE INDEX
SHARE OF TELEVISION AUDIENCE APRIL 1955

Time	TV Sets In Use	WFBC-TV	Station B	Station C	Station D	Station E	Other Stations
SUNDAY							
6:00 A.M.-12:00 Noon	21.3%	100%	0%	0%	0%	0%	0%
12 Noon-6:00 P.M.	33.4%	81%	12%	1%	1%	1%	4%
6 P.M.-11:45 P.M.	43.1%	65%	18%	6%	3%	3%	4%
MON. THRU FRI.							
7:00 A.M.-12:00 Noon	14.3%	65%	32%	0%	0%	0%	3%
12:00 Noon-6:00 P.M.	22.9%	63%	27%	6%	0%	1%	3%
6:00 P.M.-Midnight	40.7%	61%	14%	11%	5%	4%	5%
SATURDAY							
10:00 A.M.-12:00 Noon	28.2%	62%	37%	0%	0%	0%	1%
12:00 Noon-6:00 P.M.	29.3%	43%	41%	4%	1%	6%	5%
6:00 P.M.-Midnight	48.1%	52%	27%	11%	3%	3%	4%

*The four counties are Greenville, Anderson, and Spartanburg, S. C. and Buncombe (Asheville), N. C. . . . counties with Population of 559,300; Incomes of $726,284,000; and Retail Sales of $481,774,000.

For further information about this PULSE SURVEY and about the *total* WFBC-TV Market, contact the Station or WEED, our National Representative. Ask us also for details of the latest ARB Study.



"The Giant of Southern Skies"

NBC NETWORK

WFBC-TV

Channel 4 Greenville, S. C.

Represented Nationally by
WEED TELEVISION CORP.



RURAL MARKET AWAITS YOUR SALES MESSAGE

KUOA AM AND FM

5000 Watts
SILOAM SPRINGS, ARKANSAS
Northwest Arkansas' Most powerful station



AROUND FARGO, WDAY-TV PITCHES A SHUTOUT!

LATEST Fargo-Moorhead Hoopers credit WDAY-TV with an almost clean sweep of audience-preference honors. The chart shows that between 5 and 6 times as many Metropolitan Fargo families tune to WDAY-TV as to the next station.

Look at the sets-in-use—a whopping big 65% at night!

Although Metropolitan Fargo represents an important segment of WDAY-TV's coverage, it's not the whole story. WDAY-TV is also the preferred station in *most* of the heavily-saturated Red River Valley. Ask Free & Peters for the proof.

HOOPER TELEVISION AUDIENCE INDEX Fargo, N. D. - Moorhead, Minn. — Nov., 1954			
	TV-SETS-In-Use	Share of Television Audience	
		WDAY-TV	Station B
AFTERNOON (Mon. thru Fri.) 12 noon — 5 p.m.	28	66	14
5 p.m. — 6:30 p.m.	48	88	13
EVENING (Sun. thru Sat.) 6 p.m. — 12 midnight	65	85*	17*
(*Adjusted to compensate for fact stations were not telecasting all hours)			

WDAY-TV

FARGO, N. D. • CHANNEL 6

Affiliated with NBC • ABC



FREE & PETERS, INC.
Exclusive National Representatives

proof positive

WCUE

now **FIRST**

in **AKRON**

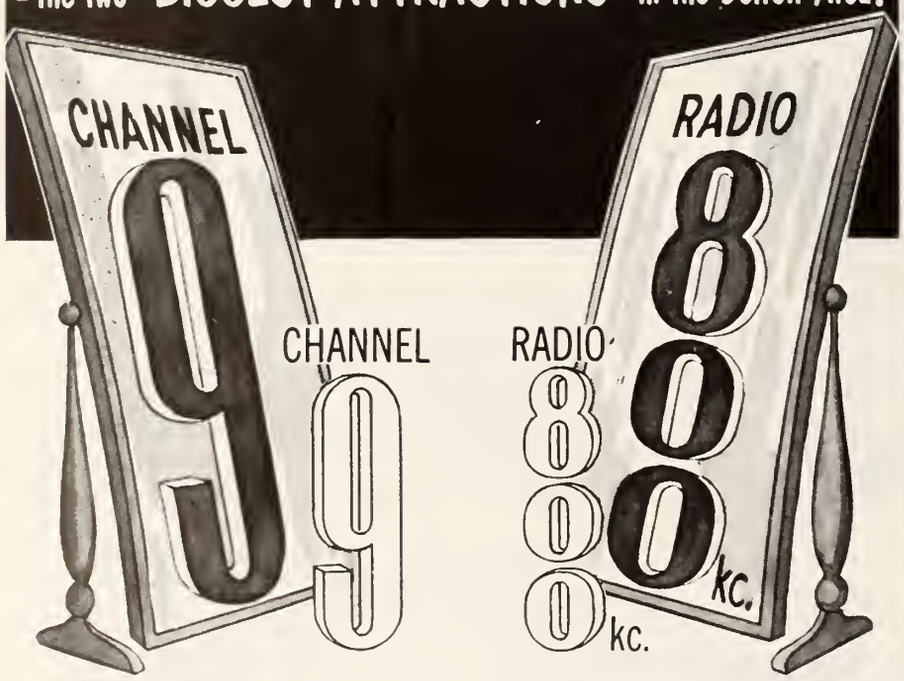
latest Hooper ratings
March-April 1955

SHARE OF RADIO AUDIENCE	Mon. thru Fri. 8:00 A.M.-12 Noon	Mon. thru Fri. 12 Noon-6:00 P.M.
WCUE	**32.2**	**32.7**
Station **B**	29.5	28.3
Station **C**	27.0	21.6
Station **D**	4.2	9.3

Wcue . . . Akron's only Independent—we're home folks.
TIM ELLIOT, President

John E. Pearson Co., National Representatives

- the two "BIGGEST ATTRACTIONS" in the Detroit Area!



CKLW-TV penetrotes o popu-lotion grond totol oreo of 5,295,700 in which 85% of oll fomilies own TV sets.

CKLW rodio covers o 15,000,000 populotion oreo in 5 importont stotes. The lowest cost mojor stotion buy in the Detroit oreo.

Channel 9
325,000 Watts
National Rep.
Adam J. Young, Jr., Inc.

CKLW

800 kc. Radio
50,000 Watts
J. E. Campeau, Pres.
Guardian Bldg., Detroit

ing and merchandising job these companies need and regard as so important. And they seem to sell goods.

Furthermore, they have proven themselves a type of programing on which tv thrives. More of them are in the works at NBC TV and CBS TV. *Wide Wide World* and *Project 20* will soon be on NBC regularly. CBS TV is not only following through with *Ford Star Jubilee* but is devoting 90-minute periods to major public affairs programs, among them a study of mental illness. Murrow's *See It Now* is being expanded to longer periods, will undertake ambitious ventures in the season ahead. *20th Century-Fox Hour*, though only 60 minutes in length, is basically cut from the spectacular pattern. The same is the case of the 45 minute *Warner Brothers Presents* on ABC TV. And how are we to classify *Disneyland?*

And what is the adman to make of NBC TV's staggering effort on behalf of *Matinee*, which will present Hollywood-originated one-hour dramas every afternoon five days a week?

This trend is important from a cost standpoint because it is universally believed that a spectacular tends to lift the cost level of the entire group of shows with which it shares a lineup.

★★★

SPOT TV

(Continued from page 30)

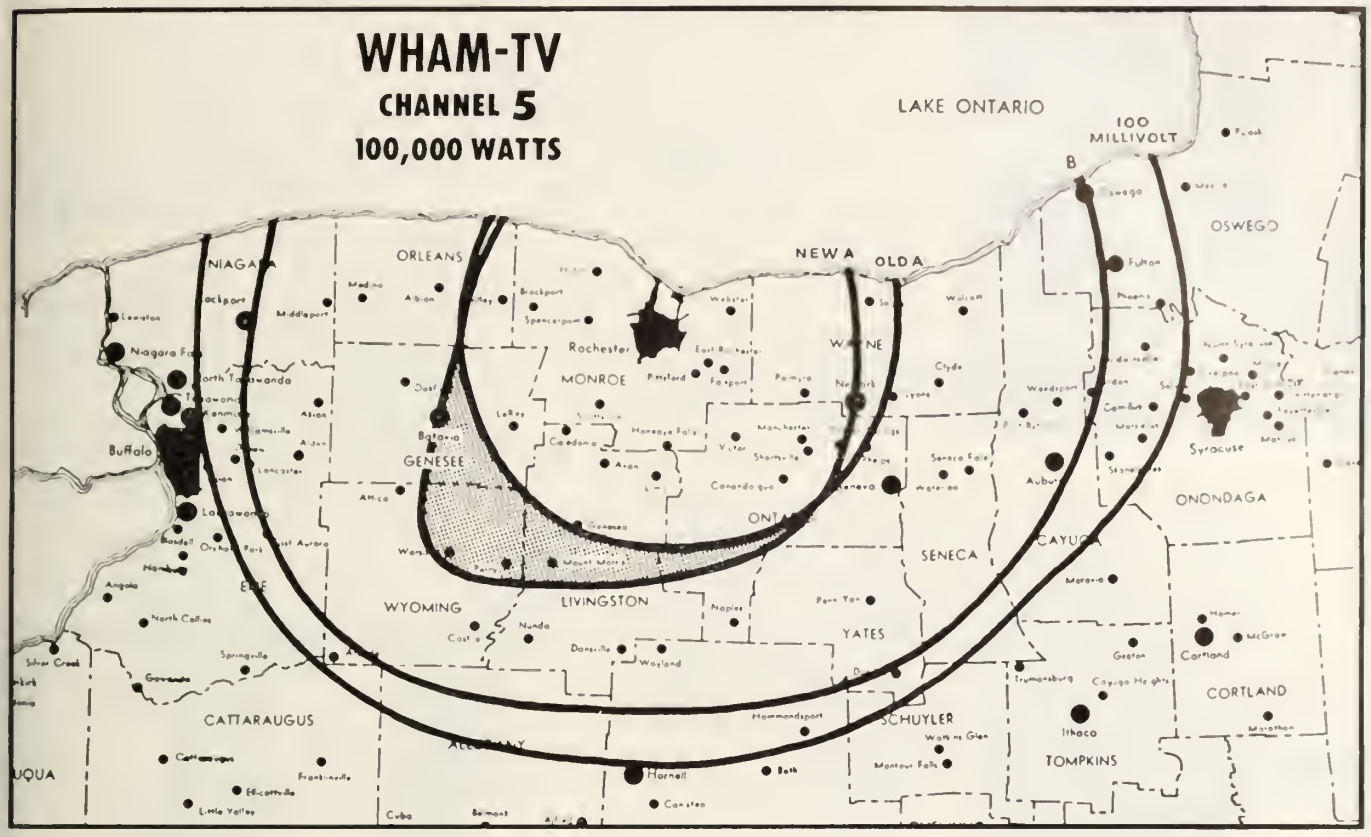
Wheat and Rice Honeys, Beechnut, Tootsie Roll, Old Gold, Griffin Shoe Polish, Hazel Bishop, Whitman Chocolates and Scotts Emulsion, to mention just a few.

6. The trend toward long-term tv contracts continues as advertisers try to hold on to valuable time franchises. Tootsie Roll, for example, relative newcomer to spot tv, buys, through Moselle & Eisen, into kid shows on a 52-week basis partly to maintain a continuous advertising effort, partly to hang on to choice time.

Although these general trends are overwhelmingly apparent in a large number of fall 1955 campaigns, they're best illustrated through analysis of specific accounts:

Maxwell House Instant Coffee
Benton & Bowles. Grace Porterfield, timebuyer: This particular brand is the biggest spot tv user among coffees with a multi-million dollar budget. The

New map proves we're GROWING...



. . . in expansion of audience
in coverage
top ratings in market



Increase in power to 100,000 watts last year gave WHAM-TV a big boost in population and area coverage. Our measured signal now, according to FCC standards, gives us more than a million* population in our area. This does not include counties with another television station.

With top-rated network programs and first-class local shows sparking our programming, take Channel 5 to do the best sales job for you in Western N. Y.

POPULATION: 1,095,781 . . . HOMES: 365,000

*N B C calculated

WHAM-TV CHANNEL 5

Rochester, N. Y.'s Most Powerful Station

IN
SALT LAKE CITY
KNAK IS FIRST



KNAK's Bill Hesterman (right) interviews the popular Gaylords and Jerry Fielding. Bill conducts 2 popular music shows each day on KNAK and commands 45.5 percent of the Salt Lake City radio audience.

24 HOURS A DAY
MUSIC
NEWS
SPORTS

NOW GRANTED 5000 WATTS

LOWEST COST
PER LISTENER IN
SALT LAKE CITY

KNAK	27.8 Independent
Station "A"	27.2 Network
Station "B"	14.6 Network
Station "C"	13.7 Network
Station "D"	7.2 Network

(Hooper 1955)

Represented Nationally by
FORJOE & CO., INC.

basic schedule runs on a 52-week basis with a five- to 10-week frequency. However, periodically, perhaps every eight to 10 weeks, Maxwell House will go into a market with a short-run (two- to four-week) saturation effort that might consist of as many as 50 to 100 announcements a week.

Maxwell House was among the first coffees to make use of daytime I.D.'s. In fact, about 95% of the brand's announcements are I.D.'s, the bulk of them during Class "A" time.

The current schedule is actually the result of two years of buying and building. In order to get high-rated Class "A" time, Grace Porterfield stressed the value of priority lists, waited for the choice times when none were open for the moment. Currently, Maxwell House Instant is running some 700 announcements a week in 70 markets.

The priority list approach is somewhat contrary to the current trend in tv buying. Top media men say that clients today shy away from "marginal buys." That is they don't want time periods in fringe time just to later shift to better adjacencies, unless the "fringe time" reaches a specific, important audience segment.

("Today, if you're aiming for a theoretical five-a-week frequency," says FC&B's Art Pardoll, "you're likely to buy the two top availabilities offered, and hold off buying the extra three until you can have what you want. The share-of-audience yardstick is being applied to spot tv more extensively now, and many clients figure that it isn't worth buying three marginal announcements to add what may amount to only 20% of the total audience reached by the five announcements.")

Philip Morris, Biow-Beirn-Toigo, Isabelle Ziegler, timebuyer: The most outstanding aspect of this campaign is the fact that PM is the first cigarette advertiser to make heavy use of daytime tv. The proportioning of the campaign is roughly two-thirds nighttime and one-third day.

"We started buying in July on a 52-week basis to establish a time franchise," says Miss Ziegler.

Today the campaign runs in some 50 markets at a frequency ranging from six to 25 announcements weekly. These announcements are mostly I.D.'s and 20-seconds. Money currently in spot tv came from PM's cancellation of *I Love Lucy* on CBS TV last spring.

Old Gold, Lennen & Newell. Bob Widholm, timebuyer: This cigarette brand had not done much with spot tv prior to this year. However, after canceling its half of Old Gold-sponsored network show, *Two for the Money*, a large share of the network budget went into spot tv and radio both.

Like most cigarette companies, Old Golds' announcements are I.D.'s and 20's, currently running in 40 markets during Class "A" time at a three- to 15-times weekly frequency.

L&M's are newcomers to spot tv in 1955, with a campaign of I.D.'s and 20's. They too stress prime evening time.

Servel, Hicks & Greist, Vincent Daraio, timebuyer: This is the case of an advertiser returning to spot tv after heavy use of other media.

"And now that we're back in," says Daraio, "We're using tv like most people use radio: short bursts of high frequency."

Servel, on tv since June, goes into each market with 20 to 30 one-minute

AIMS MEMBERSHIP
by Invitation Only!

Always the Best
Independent in the Market!

Bostan	WCOP	New Orleans	WTIX
Cleveland	WDOK	New Yark	WINS
Dallas	KLIF	Omaha	KOWH
Denver	KMYR	Portland, Ore.	KXL
Des Maines	KCBC	San Antania	KITE
Evanstan, Ill.	WNMP	San Francisca	KYA
Evansville, Ind.	WIKY	Seattle	KOL
Haustan	KNUZ	Springfield, Mass.	WTXL
Indianapalis	WXLW	Stacktan, Cal.	KSTN
Jacksan, Miss.	WJXN	Syracuse	WOLF
Kansas City	WHB	Tulsa	KFMJ
Huntingtan, L.I.	WGSM	Wichita, Kan.	KWBB
Louisville	WKYW	Warcester, Mass.	WNEB
Milwaukee	WMIL		

Canada
Colgory, Alberto, Canada CKXL
New Westminister, B.C. CKNW

Only one in each market

AIMS Association of Independent Metropolitan Stations

Membership by invitation only

RADIO GROUP



ARE YOU HALF-COVERED IN NEBRASKA?



VIDEODEX JULY, 1955 REPORT
LINCOLN-LAND STUDY
Summary Table — Average Ratings — % TV Homes

		KOLN-TV	"B"	"C"	"D"
SUNDAY:	1:00— 5:00 P.M.	12.2	3.0	7.9	2.7
	5:00—11:00 P.M.	19.0	7.9	9.3	3.9
MONDAY THRU FRIDAY:					
	1:00— 5:00 P.M.	11.6	4.6	6.1	2.2
	5:00—11:00 P.M.	20.3	8.5	9.3	3.3
SATURDAY:	1:00— 5:00 P.M.	16.4	4.2	5.5	2.4
	5:00—11:00 P.M.	19.1	9.7	8.6	3.6
TOTAL:	1:00— 5:00 P.M.	12.3	4.6	6.2	2.4
	5:00—11:00 P.M.	19.9	8.5	9.2	3.4

You're half naked in Nebraska coverage if you don't reach Lincoln-Land — 42 counties with 200,000 families — 125,000 unduplicated by any other station. The Videodex report for Lincoln-Land shows that KOLN-TV leads all other stations by far, afternoon and night, *every day in the week, and twice on Sunday!*

The KOLN-TV tower is 75 miles from Omaha! This Lincoln-Land location is farther removed from the Omaha market than is Cincinnati from Dayton. Buffalo from Rochester or Toledo from Detroit.

Let Avery-Knodel give you all the facts on KOLN-TV — the official CBS-ABC outlet for Southern Nebraska and Northern Kansas.

CHANNEL 10 • 316,000 WATTS • LINCOLN, NEBRASKA

KOLN-TV

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET

Avery-Knodel, Inc., Exclusive National Representatives

AM – TV – FM

The Fetzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

BIG VOICE



IN NORTH CAROLINA'S
GOLDEN TRIANGLE
NBC for { WINSTON-SALEM, GREENSBORO, HIGH POINT
5000 W • 600 KC • AM-FM
WSJS
RADIO
WINSTON-SALEM
NORTH CAROLINA
HEADLEY-REED, REPRESENTATIVES

announcements weekly for six to 10 weeks. This refrigerator manufacturer is currently in 40 markets.

"Class 'C' time gives us a good break in clearing minutes," Daraio explains. "And we also get a good turnover in audience. We figure that we reach women during the day and near late-night movies."

Servel's schedule is fairly evenly divided between daytime and past-10:00 p.m. announcements.

Wildroot. BBDO. Gertrude Scanlan, timebuyer: A newcomer to spot tv, Wildroot is planning to use its announcement campaign to supplement its network tv show, *Robin Hood*, CBS TV. Minutes and 20-second announcements will be scheduled in nearly 70 markets throughout the country starting the end of September, both in cities reached by the show and in those without network coverage.

"We're buying on a 52-week basis because we want continuity in our advertising," Miss Scanlan explains. "Also, since we're after the men, we buy sometime between 6:00 p.m. and midnight."

Nabisco. K&E. Larry Donino, timebuyer: Shredded Wheat Jr. and Wheat and Rice Honeys are new Nabisco products. Following the established pattern in the cereal business, K&E is introducing them through spot tv, "with an eye to eventual sponsorship of a network show or spot program buy."

Nabisco Shredded Wheat Jr.'s are already on the air in some 30 to 40 West Coast markets to promote the introductory "$.03 off deal" on any two packages bought. On for a 13-week run, the "Jr.'s" are advertised in minute participations within women's shows.

Nabisco Wheat and Rice Honeys bought minute participations in kid shows at a rate of three to five a week for 26 weeks.

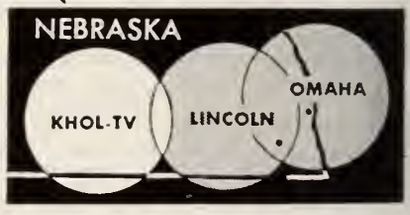
P&G's Cheer. Y&R. Mac Walker, timebuyer: An extensive fall tv campaign is still in the planning stages to supplement areas where Cheer doesn't have network coverage, e.g. certain sections of the South and Southwest. P&G is considering a wide range of availabilities, minutes, 20's and I.D.'s during day and night in preparation of a massive saturation effort.

THE KGGF 10 KW SIGNAL DELIVERS PRIMARY COVERAGE TO 87 COUNTIES IN KANSAS, OKLAHOMA, MISSOURI & ARKANSAS WITH A POPULATION OF 2,750,000

KGGF
690 KC ABC
COFFEYVILLE, KANSAS
John E. Pearson Co. Nat'l Rep.

TIMBER-R-R
POWER
LUMBER
AGRICULTURE
Eugene's spendable income per household of $6,413* means sales for your product. Use KERG to reach the Pacific Northwest's 5th largest market.
*SM 1955
CBS Radio
5,000 WATTS - 1280 KC
KERG
EUGENE, OREGON
WANT MORE FACTS?
-CONTACT WEED & CO.

Discover this Rich Market
Covered Exclusively by KHOL-TV



- 30% of Nebraska's Entire Farm Market
- 128,000 Families
- With a ½-billion dollars to spend

High per capita income based on irrigated farming, ranching, light industry and waterpower.

For information, contact Al McPhillamy, Sales Manager, or your nearest MEEKER representative.

KHOL-TV
Holdrege & Kearney, Nebr.
CBS • ABC • NBC • DUMONT



"Dammit, Jake, let'm watch The Big Top if he wants to."

PRIMARY COVERAGE + LOCAL COVERAGE

GIVES YOU

4 MILLION PEOPLE

1 1/4 MILLION FAMILIES

3 1/2 BILLION DOLLARS

Annual Retail Sales

If you're looking for a terrific buy for your client (most buyers are)... then buy Sunflower Network. Sunflower gives greater coverage at a lower unit cost, and...one buy... one billing means less work for you...saves you time and the client's money.

1 Buy-1 Billing

The SUNFLOWER NETWORK

KANS 5000 NBC 1480

WREN 5000 ABC 1250

KSAL 5000 MBS 1150

KVGB 5000 NBC 1590

KOAM 10,000 NBC 860

KGGF 10,000 ABC 690

Monarch Wine Co., Emil Mogul, Elaine Schachne, timebuyer: Manischewitz Wine, which has had a tradition of spot tv advertising for many years, is buying its most extensive campaign to date this fall, following its original pattern: mainly minutes, some 20's during nighttime and Class "A" time.

The firm is going into 75 to 100 markets on 2 October for a minimum 13-week run. Frequency of announcements will range from three to 12 a week.

Paper-Mate Pen Co., FC&B, Penny Simmons, timebuyer: Much of Paper-Mate's budget, pegged at $2 million, or $600,000 higher in 1955 than last year, will go into heavy use of spot tv. The sizable spot campaigns that are planned on tv and radio both are made financially possible because Paper-Mate dropped sponsorship of *People Are Funny* on NBC Radio. ★★★

SPOT RADIO

(*Continued from page* 31)

because clients feel that today's rates are generally in line with circulation, partly because the ratio between tv viewing and radio listenership during evenings has become stabilized.

4. Established radio clients, like Nescafé, Ford, Lincoln-Mercury among others, have increased their radio budgets substantially this fall. In each instance, the reasons are cheap circulation and good sales results achieved during last year's campaigns.

5. New products, or products new to the airwaves, are finding radio a good and reasonable way of getting product identification quickly. J. B. Williams' Acqa-Velva Shave through J. Walter Thompson is one brand-new radio client which is spending virtually its entire budget in the medium, with heavy emphasis on the 4:00-11:30 p.m. periods in the 50 top tv markets.

A brief recap of current activity shows established old-time radio users maintaining and increasing schedules. Lydia Pinkham and 4-Way Cold Tablets (through Harry B. Cohen) have increased the number of markets used. Car advertisers rushing heavily into radio to get rid of 1954 inventory before the new models appear include Lincoln-Mercury, Ford, Pontiac, DeSoto and Plymouth in short-term high-frequency buys. Drugs and toiletries are in radio in full force, including Pharmaco, Sal Hapatica, Ex-Lax, Shulton, Chap Stick, Rem, 666 Cold Remedy, Musterol. Heavy among cigarette advertisers on radio are Chesterfields and L&M's.

In detail, the following campaigns best reflect the look of spot radio in fall 1955:

Nescafe Bryan Houston, John Ennis, timebuyer: The pattern that Nescafé is using in full-force this year, was established through extensive media tests a year ago fall. Nescafé has been using spot radio "in waves" for the past 12 months, going into a market for three-to-six weeks, then going out of it, to return some three months later.

"We've found that concentrated effort within limited time is better than long, steady campaigns with less frequency," says Ennis. "We try to dominate the market we're in."

In order to do this, Ennis buys 50 to 100 minutes and 20's a week, schedules them throughout the day on as many stations per market as necessary to get the desired share of listeners.

albuquerque
denver
salt lake city . . .
buy
all 3
SKYLINE
GROUP
DISCOUNTS



SKYLINE GROUP, RADIO-TV
Covering the Uranium Triangle—Colorado, Utah, New Mexico

J. I. MEYERSON, 3432 RCA BLDG., N. Y.
THE KATZ AGENCY • BRANHAM CO.

"SEE-PAY" TELEVISION!

2,770,528 People,



491,000 TV Sets
(As of July 1, '55)



in Kentucky and Indiana,

VIA



WAVE-TV CHANNEL 3 LOUISVILLE

Reaching As Many Families in Its Kentucky and Indiana Area As:

- *26 Daily Newspapers Combined!*
- *115 Weekly Newspapers Combined!*
- *12 Leading General Magazines Combined!*
- *16 Leading Farm Magazines Combined!*
- *14 Leading Women's Magazines Combined!*
- *All Home and Fashion Magazines Combined!*

Affiliated with NBC, ABC, DUMONT

NBC SPOT SALES
Exclusive National Representatives

KFAL

A BIG LOCAL MARKET
MORE THAN 65000
RADIO FAMILIES
Fulton-Mexico-
Columbia-
Jefferson City

KFAL COVERS!
30 COUNTIES—½ MV.
INFLUENCES SALES!
FROM DAWN TO DUSK
STUDIOS & OFFICES AT
FULTON, MISSOURI
Represented Nationally By
Benton Paschall Company

IN EVANSVILLE INDIANA
WISE
BUYERS
CHOOSE



VARIETY FIFTY

SALES WITH SHOWMANSHIP
HILLSIDE HOEDOWN
Saturdays 9:30-11:30 P.M.
Evansville's ONLY weekly Barn Dance—televised LIVE from downtown Evansville every Saturday night.
PARTICIPATIONS AVAILABLE
Represented by
MEEKER TV, INC. — ADAM YOUNG
ST. LOUIS

CHANNEL 50
WEHT
NOW OPERATING
WEOA—CBS RADIO

"If we find that we can get 70% or more of the listeners with two stations, and only another 15% by adding two more stations in that market," Ennis explains, "we're not likely to weaken our frequency on the two stations bought originally. The point of diminishing return is easy to measure."

Not only does Nescafé like inexpensive coverage, but the coffee brand insists on reaching women often and close to shopping time. Therefore, whenever availabilities permit, the Nescafé announcements are bunched on Wednesdays, Thursdays and Fridays before big weekend shopping.

Clapp's Baby Food Y&R. Adelaide Hatton, timebuyer: Clapp's used spot radio last year for its baby food, cereals and juices, took a summer hiatus in July. This fall, the firm's buying on a 52-week basis starting 5 September. In 33 markets, Clapp's uses mostly daytime minutes, some station breaks from early morning until lunch time in order to reach young mothers. Frequency ranges roughly between five and 10 a week, depending upon Clapp's tv coverage in the area.

Generally, Adelaide Hatton tries to buy a combination of a network affiliate and the top independent in each market. She feels that the musical programing on independents is a particular favorite of young housewives while they're busy with their work.

Burnett's Vanilla Geyer Advertising, Carol Sleeper, timebuyer: Burnett has been on radio for the past two-and-a-half years, but never so heavily as this year, with its budget 85% spot radio, 15% newspapers. The firm's using eight- and 10-second quickie announcements in 25 markets for a 13-week fall run. Frequency ranges between five and 80 a week, but always during the "pre-shopping hours of 8:00 a.m. and 2:00 p.m., when tv competition is at a low too." Although the agency generally buys more than one or two stations in each market, the choice this year has leaned more heavily in favor of independent stations.

Kiwi Shoe Polish Geyer, Carol Sleeper: This is the case of the 100% tv advertiser who turned to radio. Kiwi started with an ad budget that was entirely tv in 1953. Today, Kiwi still uses tv in some markets, but its broadcast budget now splits into 60% radio, 40% tv.

The reason for the switch?

Budget. Kiwi found that "we can make radio go further on small money. And, with the success we've had through radio, we've been steadily increasing our radio appropriations."

Kiwi's aim is to reach men and women both. Its strategy is: (1) split the budget into two 13-week campaigns, fall and spring; (2) supplement minute announcements with 10-second quickies to increase frequency; (3) run a minimum of 15 and as many as 25 announcements a week per market; (4) buy live, local personalities between 7:00 a.m. and 3:00 p.m.

Ford J. Walter Thompson. Lucian Chimene, timebuyer: Again this year Ford dealers are buying spot radio heavily to advertise the new model. Their pattern is flurries of two or three-week campaigns, with 20 to 30 minute-announcements a week.

Ford schedules are placed on almost any type station, starting with the powerhouses. "The money put into radio has been increasing steadily," says Lucian Chimene. "And our increased use of the medium speaks well for it."

Generally, Ford timebuyers seek early morning and noontime in rural areas. 4:30-6:30 p.m. to reach the workers driving home, and 10:00-11:00 p.m. near news and weathercasts.

Lincoln-Mercury Kenyon & Eckhardt. Tom Viscardi, timebuyer: New-car announcements will run on 900 radio stations in 350 markets.

"It's the heaviest of the car campaigns in radio," says Viscardi. "And it's also the heaviest radio campaign we've had for Lincoln-Mercury in the past few years."

Some 10 to 40 minutes and station breaks are wedged into the 6:45-8:15 a.m. and 5:00-7:00 p.m. "driving to- and from- work periods." The campaign will run anywhere from two to seven weeks in the various markets.

666 Cold Tablets Charles W. Hoyt, Doug Humm, timebuyer: Predominantly southern in distribution, this product is buying more Negro stations and more markets over-all comparable with last year. Its budget, always heavily radio, is now 80% in spot radio, 20% in newspapers.





How to give your TV commercials a "COMPETITIVE EDGE"

Television audiences today are "conditioned" to many of the brilliant motion picture techniques now also used in TV productions—and they like it! Take away smooth switching—fades, lap dissolves, and transitions they are used to seeing—and commercials look flat, dull, and jerky. Add these effects and the whole presentations take on sparkle and dimension. In short, *your commercials get a "competitive edge"!*



TS-5A VIDEO SWITCHER

Are your presentations out of date?

Are your commercials limited to "direct switching" from scene to scene—or simple fades to black—because an elementary video switcher is used? If so, the sponsor is not getting the full benefit of all the programming ingenuity that could be at your disposal.



How to make commercials "live"

Modern video switching with special effects is your answer. With it, program directors can produce a variety of attention-getting effects in an instant; horizontal and vertical wipes, horizontal and vertical splits, controllable inserts, wedges, and other optical effects. You push the button for whatever you want—and insert the effect wherever you want it. Up goes audience interest. And up goes sponsor satisfaction.

Which Switcher for you?

RCA has a video-switching system to meet the specific requirement of each and every station.

For example, RCA's TS-5A is ideal for small studio operations—provides fades, lap dissolves, super-positions—handles 5 signal inputs.

Type TS-11A is designed for maximum utilization of facilities—for any size operation. It provides all facilities—includes a program transfer switch for previewing fades, lap dissolves, and special effects. Studio programs can be rehearsed while network or film is "on-air."

Type TS-20 is a relay switching system for the larger installations. It is the ultimate in flexibility for modern programming. You can begin with as few as 6 inputs and 2 outputs and build up to a maximum of 12 inputs and 6 outputs.

Special effects equipment

Twelve attention-getting effects at your finger-tips . . . You push the button for the effect you want. You swing the "control stick" and put the selected effect wherever you want it. Simple, inexpensive—requires no complicated equipment or extra cameras. Any one of the above switchers coupled with this special effects equipment can give you the extra sales "edge" you want.

For expert help in planning the right video switching and special effects system, call your RCA Broadcast Sales Representative.

Ask the Engineer —he knows

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DIVISION · CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal



PEOPLE VS. STATISTICS
We have a feeling that in today's radio, there's too much talk about percentages, ratings, and projected statistics; too little talk about PEOPLE! Here, in South Texas, an average football stadium holds around 25 thousand PEOPLE, a large one from 50 thousand up. Try thinking about KTSA's audience in terms of stadiums-FULL of people.

A Daytime audience of: 3 large and 4 small stadiums-Full
A nightime audience of: 4 large and 6 small stadiums-FULL

That's a BIG audience — a lot of PEOPLE — and KTSA DELIVERS this BUYING audience — day in and day out — at an amazing LOW cost!

KTSA

UNCLE SAM...EMPLOYER
The U. S. Government now has 15% of all workers. Government spent 32% of the nation's outlay for new equipment and construction. Government owns 20% of nation's stock of capital goods. IN SAN ANTONIO, Uncle Sam's military and civilian payroll is in excess of 256 million dollars annually ... more than 21 million dollars A MONTH. KTSA has some especially interesting figures on "Military San Antonio". Let us send you the story about this PLUS-at-no-extra-cost!

KTSA

MORE and MORE and MORE RADIOS
OUT-OF-HOME listening grows in importance daily. What with over 29 million auto radios, 10 million in public places, and more than 10 million portable radios these out-of-home listeners are adding a PLUS of about 20% to the regular in-home audiences, measured on a regular basis by the rating services.
KTSA is a pioneer in programming to this great and growing out-of-home audience. There's a KTSA program designed and broadcast DIRECTLY to the segment of this audience you want to reach.

RADIO STATION KTSA 550

SAN ANTONIO
FIRST! on Everybody's Dial
Offices: 1130 Broadway - San Antonio

Represented Nationally by
PAUL H. RAYMER CO., INC.

666 will be on 150 stations for 22 weeks starting in October, concentrating on major southern markets during the cold season. The firm's usual combination in each market is one powerhouse station for coverage, one Negro station to get to this special audience segment (see Negro Radio section this issue, page 101). Humm buys early-morning, noon and any other day period that shows up with a good audience according to ratings, with an aim of being on each station 150 times or more during the run of the campaign.

Bayer Aspirin Dancer-Fitzgerald-Sample. Frank Moriarty, timebuyer: A radio advertiser for more than 20 years, Bayer has been using spot radio for the past five. The pattern and extent of the campaign has varied little during the past half-decade.

Generally, Bayer buys a combination of stations in each market, for 39 to 52 weeks. Announcements are minute-length, 20's, station breaks, and today, more than before, D-F-S keeps an eye open for package buys. Bayer likes a minimum frequency of six a week, goes up to 20 in major markets.

Maxwell House Instant Benton & Bowles, Grace Porterfield, timebuyer: This coffee goes in for three or four four-week flurries a year using from 100 to 500 announcements in each market. At the moment, they're in radio in six markets only, but during the past year they've bought up to 70 radio markets.

Chap Stick and Chap-ans Lawrence C. Gumbinner Advertising, Paul Gumbinner, timebuyer: These wintertime products aim for a predominantly male audience.

"Last year," says Paul Gumbinner, "we started with comparatively few markets in early October and things went so well that by the middle of November we had increased to over 40 markets, and increased frequency on all stations. This year, we're starting with a 42-market lineup and may well increase before the end of the campaign."

The agency buys mainly minute participations in early morning and some in early evening programs to catch the men at home. However, Gumbinner aims for family-appeal programing, with an eye to the woman's influence in drug and cosmetic product shopping.

The frequency is usually five a week, with a minimum set at three weekly. As the season approaches hard winter, the schedules are often stepped up to 10 a week.

"Spot radio nationally did such a terrific job for us last year," adds Gumbinner, "that more money was allocated and our campaign extended."

★★★

PERSONNEL POOL

(*Continued from page* 43)

ments to applicants has been climbing steadily and this past August was the best month in the committee's history for *direct* placements, which does not include jobs that ultimately resulted from an indirect Listening Post lead or assist.

Much of the credit is heaped by LP workers on Roger Pryor, Foote, Cone & Belding radio-tv v. p., last year's RTES president and this year's Listening Post chairman. Since taking over in May he has stepped up personal contacts on behalf of applicants, sometimes with a direct pitch for a specific individual, other times merely to persuade the hiring executive to come down to a Thursday interview session. Almost invariably these visits have paid off, immediately or eventually—although there was the instance when a flustered guest of Pryor's was breathlessly whisked through the first stages of an applicant-type interview before the red-faced committee members realized their error.

BMI's Bob Burton, current RTES president, two months ago wrote to some 350 radio and tv stations telling



"Sorry, but KRIZ Phoenix has sold us out of policies."

SPONSORS WARM TO AP
Because . . . it's better
and it's better known.

"Don't know if anyone's been killed...

I'll stay with it and call you back"

Case History No. 12

A lazy vacation . . . that's what News Editor Neil Gilligan, Jr., of KVOZ, Laredo, Texas, and his wife planned. A cabin on the Frio River, roughing it.

They spent their first weekend, however, in nearby Uvalde. Sunday afternoon Neil dropped by to see an old friend, Manager Bob Hicks of the Uvalde station, and they drove aimlessly around the town, only half aware of a dark storm cloud moving overhead.

Suddenly it struck . . . a downpour of rain and hail, lashed by a vicious wind. As the storm let up, they heard that a circus tent had blown over.

Hicks' two daughters, and about 400 other people, had been in that tent!

Gilligan made a quick, careful check and telephoned the AP bureau in Dallas with first details.

"Don't know if anyone's been killed, but I'll stay with it and call you back."

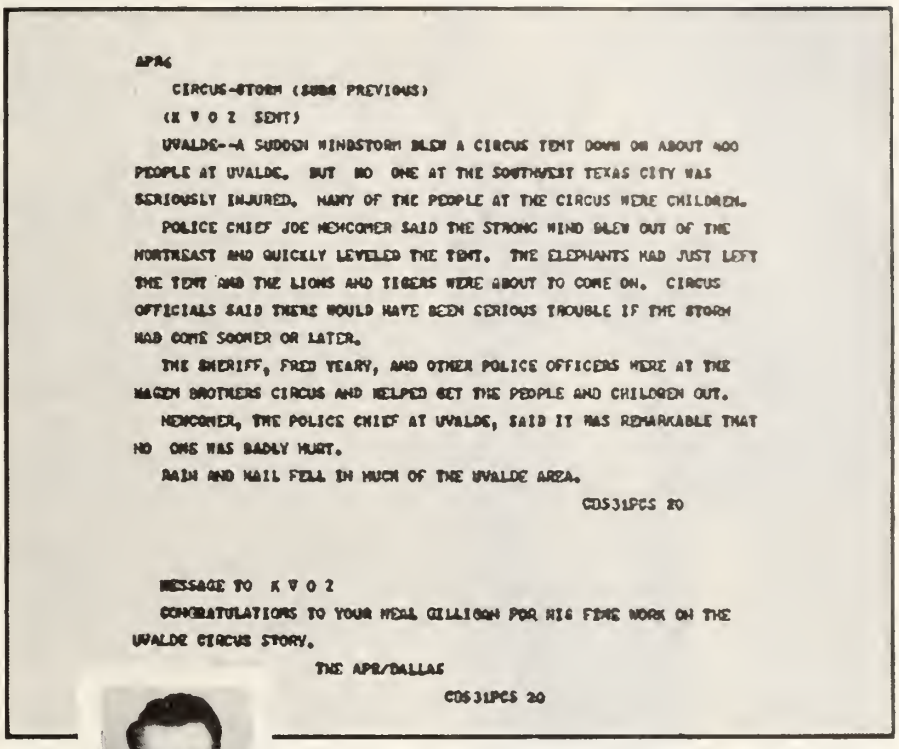
He sped to the circus grounds. Highway patrolmen told him no one had been fatally hurt in the mass of tangled ropes, poles and canvas. Again he called the AP bureau. Then back once more, sloshing through ankle-deep mud.

Gilligan interviewed performers, parents, children, the circus manager. Rumors of casualties persisted, and he checked the Uvalde hospital. The final word: not one person hurt badly enough for hospital treatment. Another call to AP in Dallas.

There were bigger stories on the wire that day, but not one more thoroughly covered. Associated Press members throughout the nation had the full story hours before any other source transmitted a word.

"I was on vacation," said Gilligan, "but I knew I had a 'hot one.' I wanted to make sure the AP got it fast!"

Neil Gilligan, Jr., is one of the many thousands of active newsmen who make the AP better... and better known.



APR4
CIRCUS-STORM (SUBS PREVIOUS)
(K V O Z SENT)
UVALDE--A SUDDEN WINDSTORM BLEW A CIRCUS TENT DOWN ON ABOUT 400 PEOPLE AT UVALDE. BUT NO ONE AT THE SOUTHWEST TEXAS CITY WAS SERIOUSLY INJURED. MANY OF THE PEOPLE AT THE CIRCUS WERE CHILDREN.
POLICE CHIEF JOE NEWCOMER SAID THE STRONG WIND BLEW OUT OF THE NORTHEAST AND QUICKLY LEVELED THE TENT. THE ELEPHANTS HAD JUST LEFT THE TENT AND THE LIONS AND TIGERS WERE ABOUT TO COME ON. CIRCUS OFFICIALS SAID THERE WOULD HAVE BEEN SERIOUS TROUBLE IF THE STORM HAD COME SOONER OR LATER.
THE SHERIFF, FRED YEARY, AND OTHER POLICE OFFICERS WERE AT THE HAGEN BROTHERS CIRCUS AND HELPED GET THE PEOPLE AND CHILDREN OUT.
NEWCOMER, THE POLICE CHIEF AT UVALDE, SAID IT WAS REMARKABLE THAT NO ONE WAS BADLY HURT.
RAIN AND HAIL FELL IN MUCH OF THE UVALDE AREA.
CDS31PCS 20

MESSAGE TO K V O Z
CONGRATULATIONS TO YOUR NEAL GILLIGAN FOR HIS FINE WORK ON THE UVALDE CIRCUS STORY.
THE APR/DALLAS
CDS31PCS 20



If your station is not yet using Associated Press service, your AP Field Representative can give you complete information. Or write—



Those who know famous brands...know the most famous name in news is AP



She's one of a 1,000,000





She's one of 1,000,000 Spanish - speaking Mexican Americans concentrated in the Texas Spanish-Language Network coverage area in the Southwestern United States.

Over 100 national and major regional advertisers are now aware of her typically American buying habits and are using Spanish-language radio to reach her.

Among the advertisers using the Texas Spanish Language Network are *Best Foods, Carnation, Cocomalt, General Mills, General Foods, Maine Sardines* and others.

For further information contact your nearest National Time Sales office.

TEXAS SPANISH LANGUAGE NETWORK

KIWW	XEO-XEOR	XEJ
San Antonio	*Rio Grande Valley*	*El Paso*

Represented nationally by

NATIONAL TIMES SALES

New York • Chicago

HARLAN G. OAKES & ASSOC.

Los Angeles • San Francisco

them of Listening Post's work and asking them to use its services. At this writing between 15 and 20 have already responded with descriptions of job openings and their requirements. Plugs for the committee are delivered regularly now at the monthly RTES meetings, reaching the ears of some of the loftiest and most influential brass in the radio-tv industry.

It took some mighty hard work and plenty of stubborn plugging to get the idea for Listening Post off the ground only a few years ago.

It was back around 1951 that several men who know the broadcasting and television industry—and the people in it—better than most realized the need for such a committee.

Wally Duncan, then a salesman for Mutual; Marvin Kirsch, associate publisher of *Radio-Tv Daily;* Murray Grabhorn, with Petry; Bert Lambert, WNEW; and Warren Jennings, WLW, began talking it over at lunch, inviting anyone they knew happened to be looking for a job. They pooled their resources (each put up a buck for current expenses) and their information, discussed potential job sources. Between get-togethers they passed along job leads, set up appointments, dug up new information on job openings and tried to keep abreast of the fluid situation.

They had pretty good luck. The idea, being a warm, decent kind of project, attracted men like Tom Hamilton, "Chick" Showerman, Tom Harker, Roland Van Nostrand, Jack Soell, John Callis. Most had been through the mill, had sometime or other gone through the anxiety of being out of work. They knew how it felt to have their income cut off and bills coming in. Theirs was a common bond of sympathy and understanding.

Quietly and effectively the group, dubbing itself the "Listening Post" because that's what they did most at first — listen — continued its work, spreading their influence, exciting the imagination of a growing number of prospective employers, and interviewing the ever-increasing number of applicants who sought out the members.

In december 1952 the Radio and Television Executives Society, decided to do something about the industry's high rate of job mortality. By enthusiastic mutual agreement it took over the Listening Post as its employment committee. RTES got a hard-working group of guys who had already been doing the job for months; the Listening Post got the backing and prestige of a respected, industrywide organization. But most important, RTES sponsorship opened up an infinite number of new sources for job possibilities.

With this new backing and the resulting publicity the number of job hunters contacting the Listening Post swelled. Committee members became so burdened and gave so much more of their time and energy on behalf of the unemployed that many of them wondered whether they were risking

★ ★ ★ ★ ★ ★ ★ ★

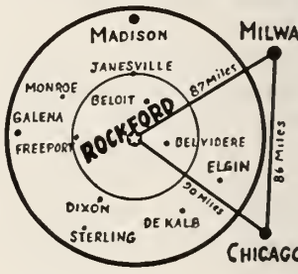
"Advertisers are spending vast sums of money today in tv, but the broadcasting industry is reluctant to support a survey which will show these advertisers what kind of coverage they are getting. We believe that the burden of proof is on the networks and the stations and that they should supply the advertisers and agencies with good sound tv coverage data."

JULIE BROWN
Director
Media Research
Compton
New York

★ ★ ★ ★ ★ ★ ★ ★

WREX-TV

KING SIZE STATION IN A KING SIZE MARKET



WREX-TV GIVES YOU THE LION'S SHARE OF SALES



WREX TV

ROCKFORD - ILLINOIS CHANNEL 13

ABC-CBS NETWORK AFFILIATIONS

J. M. BAISCH, GENERAL MGR.

represented by H-R TELEVISION, INC.

WJAR-TV 10

PROVIDENCE
OFFERS ADVERTISERS
The Powerful Double AA Food Merchandising Program

YOUR PRODUCT GETS–

✓Window Banners ✓Newspaper Ads
✓Point-of-Purchase Displays ✓Posters

Your product really gets **HOME** in the Southern New England Market! Every aid to sell your product...and **177** Food Stores are cooperating with WJAR-TV in this AA merchandising plan.

GET ALL THE DETAILS FROM ANY WEED TELEVISION OFFICE

Dominant 10





PROVIDENCE ◡ RHODE ISLAND ◡ Represented by WEED ◡ TELEVISION

New PULSE* proves WKJG-TV really sells 14 COUNTIES!

delivers 28 out of 30 once a week shows!

WKJG-TV . . the NBC station that turns "Strangers into Customers" in FORT WAYNE gives you the best TV buy in

INDIANA

Here's why: WKJG-TV rocks up new PULSE ratings like 42.0 for Gobel, 39.8 for Coesor, 38.3 for Ford Theotre . . . gets the nod on the **first 17** shows before station B is even mentioned. On **LOCAL FILM SHOWS,** "Pulse" gives WKJG-TV **19 out of 20!** Ratings in the high 20's & 30's are **average.**

On **Multi-Weekly shows WKJG-TV** takes 13 out of 15 places! Many shows which hit top ratings are WKJG-TV local productions.

AND SHARE OF AUDIENCE?

	7-12 noon	12-6 P.M.	6 to midnight
WKJG-TV	**59.8**	**50.1**	**54.3**
Station B	19.7	34.1	31.7
Another	20.7	15.7	14.0

This is **proof** for **an entire week,** WKJG-TV is your best investment . . . day and night . . . daily & weekends throughout **14 counties!**

*Call Raymer for complete PULSE & ARB data plus top availabilities. See why WKJG-TV is the #1 station in the nation's #1 test market.

P.S. Have you seen the NBC film "Strangers Into Customers"? Ask the NBC Promotion Department.



FOR AVAILABILITIES CALL RAYMER

joining their ranks. The project was formalized to provide weekly interview sessions for applicants—actually an extension of what had been going on for months.

So quickly did the thing grow that within a few months the group found itself in need of help in order to keep up with the clerical demands of running such a service, keeping records, and maintaining all the essentials involved in operating a clearing house for job information.

Fortunately, about this time RTES had a surplus from its usual Christmas party slated for charity. Bob Sarnoff, executive vice president of NBC, then president of RTES, asked the board of governors to seek a worthy cause more closely identified with the radio-tv industry. It chose the Listening Post. For the first time this hard-working group had financial backing.

During the next 12 months—from June 1953 to May 1954—the Listening Post placed 172 applicants in new jobs and increased the rate of job openings referred to it by 50%.

Present committee members are: Roger Pryor, radio-tv vice president, Foote, Cone & Belding, chairman; Charles Bernard, sales manager, WABC; Maggi Eaton, Radio Reports; Robert E. Gips, production supervisor, Mel Gold Productions: Norman Gladney, tv, radio, sales promotion director, Bulova Watch Co.; Wini Hall, CBS; William MacRae, WLW-TV account executive; Charles E. Maxwell, salesman, RAB; Carolyn Mers, Association of Casualty & Surety Co.'s; Hal Mers, staff executive, 4A's; William Morwood, eastern story editor, Revue Productions (MCA); Frieda Redder, business manager, radio-tv department, Foote, Cone & Belding.

Main objective is to keep spreading the gospel, get more employers to come to the Listening Post when they want help. Among the plans spearheaded by Pryor is the setting up of branches of the Post in Chicago and Hollywood. The Chicago office, it is hoped, will be operating before year's end, Pryor told SPONSOR.

A second device, already in effect, is the printing of summaries of available personnel right in the RTES *News*, the society's bulletin to members. This began with the current issue.

At the 16 November luncheon meeting of the society in honor of the American Women in Radio and Television the committee will also make a pitch at the secretaries of the VIP's who do the hiring in this business. The latter can attend this luncheon only if brought by their secretaries and, since these gals can be the most important link in getting through to these men, the committee doesn't intend to slight them.

In connection with this approach, the Post will also woo these secretaries with a memo now being drafted in which they will be thanked for their cooperation and requested to continue to do their bit for the Listening Post whenever they can. The memo will be printed on an attractive desk accessory such as a calendar, which the girls will tend to keep handy.

Just how important Listening Post activities are can be seen when you consider the rate of turnover in radio-tv and advertising jobs.

SPONSOR's own circulation department—obviously an excellent source for such information—recently made this report to its editors:

"Our records show that every week about 50 subscribers report a change in their jobs—some for the better. That's roughly 2,500 changes a year. These include, of course, a number that get out of the business altogether.

"The turnover shows no special favorites, being equally large among the personnel of advertisers, stations, agencies, networks, and the various services associated with radio and television.

"This may be a good business to get into, but also one in which it seems to be unduly difficult to stay put." ★ ★ ★



"I sure can thank those Super-six KRIZ Phoenix personalities for teaching me how to make money."

. . . . . IN CASE YOU'RE INTERESTED . . .

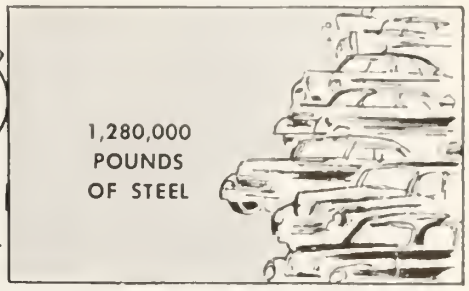
HO-HUM-M

WFAA-TV's new antenna will reach 1685 feet abave average terrain . . . fram concrete base to antenna tip (1521 ft.) the structure is 51 feet taller than the Empire State Building!



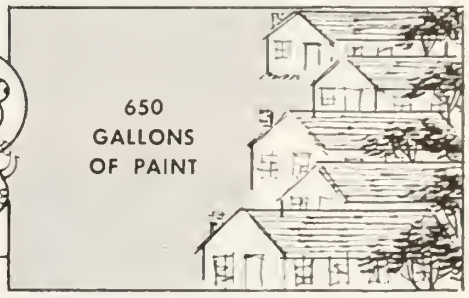
SO WHAT?

In the tower — enough steel ta build 320 average autamobiles.



IZZAT SO?

For one caat of paint — enaugh to caver the autside of 95 five-raom houses.



NOW YOU'RE TALKING!

But here are the facts to get excited about: WFAA-TV's new 316,000 watt signal — beamed from the top af Texas' tallest structure — will create new "A" and "B" cantours which include 1,864,000 cansumers (an increase of more than one-third millian). And Retail Sales in this new area total $2,279,624,000 (nearly half-a-billion mare than the present "A" and "B"). To Egbert the Electron, **Business Looks Great** — for the advertiser who sells via these new WFAA-TV facilities.*



*Target Date: November

Channel 8

WFAA-TV
DALLAS
NBC - ABC - DUMONT

RALPH NIMMONS, Station Manager
EDWARD PETRY & CO., National Representative
Television Service of the Dallas Morning News



WBRE

YOU GET

1,000,000 WATTS

17 COUNTY COVERAGE IN N. E. PENNSYLVANIA

NBC BASIC BUY

FASTEST NEWS SERVICE TO COMMUNITIES OF AREA

ENGINEERING KNOW-HOW

NBC-RCA COLOR

BEST PICTURE

-TV Ch. 28

Wilkes-Barre, Pa.

National Rep. The Headley-Reed Co.

HERE'S A MAN SOME ALERT COMPANY SHOULD GRAB

Just recently this top radio/tv executive resigned as vice president of one of the major networks. In the course of his 11 years of employment he rose through the ranks from a promotion copywriter to become first, vice president in charge of a key radio station, then vice president in charge of a group of radio stations, and finally to be in charge of the flagship TV station.

This man, even though he has been associated with the Advertising and Broadcasting profession for more than a quarter of a century, is still young and dynamic—a real go-getter. During these years he has proved himself well versed in the creative, practical, and management ends of the business. Here's a man some alert company can grab with profit.

Because of his knowledge and backgrounnd he may not be available for long, so if you are looking for a person to operate a radio or television station (or group of stations) in a major market, an advertising manager of a large company, a radio and television director of an advertising agency, an account executive you can contact him now by writing

SPONSOR
40 East 49th Street
New York 17

ROUND-UP

(*Continued from page* 65)

Servicemen from the northeastern Nebraska, northwestern Iowa and southeastern South Dakota areas have been invited to participate in WJAG's program, *The Serviceman's Mailbag*. "Operation Mailbag" enables the serviceman to fill out a station-provided form on which he may request a song and dedicate it to anyone back home. The station also passes along a short message if the serviceman wants it to do so.

The Serviceman's Mailbag is broadcast Saturdays at 1:45 to 2:00 p.m. on WJAG, Norfolk, Neb. In addition to the records and messages, the station gives news of the boys' activities on the show.

* * *

This month viewers of WCAU-TV, Philadelphia have a chance to pick the films they want to see on tv. *Popular Demand Theatre* set aside a full week of the midnight film shows (12-16 Sept.) for those pictures the viewers selected from a list of 35 available shows. The five pictures getting the greatest number of votes were shown, and at the beginning of each show, a winner was announced who had given the best reason for televising that particular movie.

The winners received major gas applances as prizes. These included gas ranges, a gas dryer, a gas refrigerator, and a gas water heater.

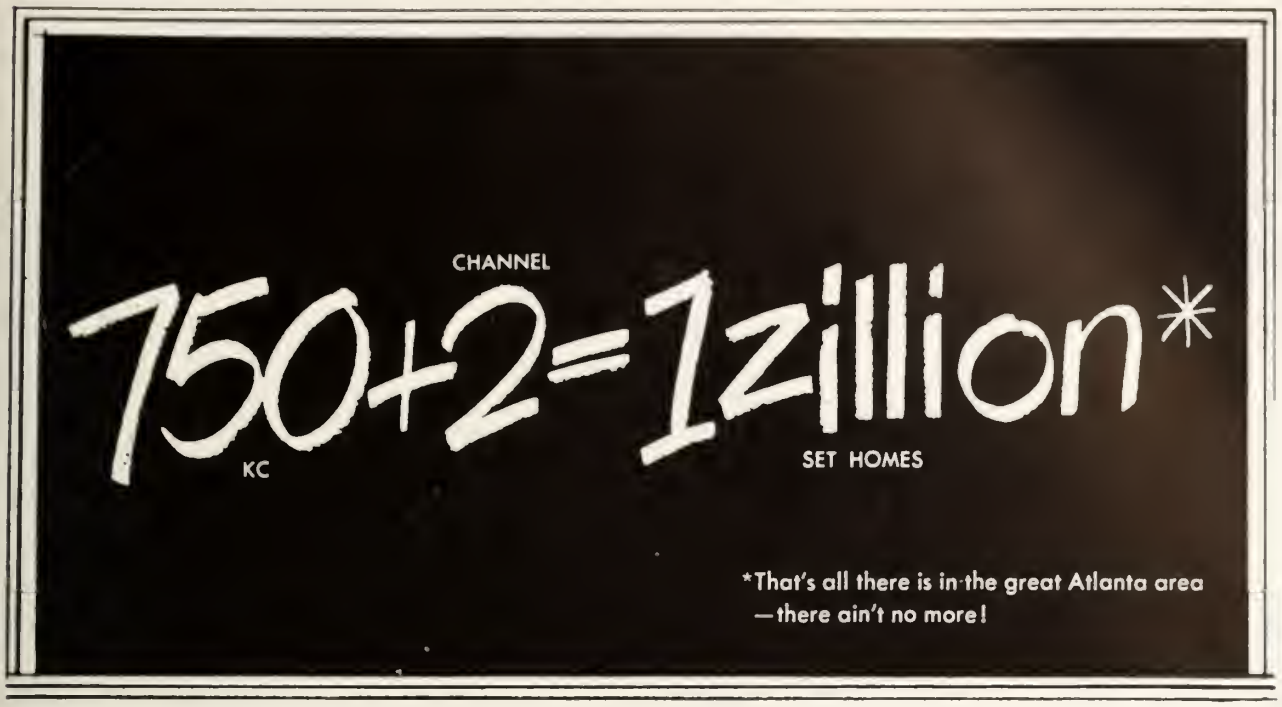
* * *

"Home Month" began 18 September, and 800 RAB member stations are busily promoting three major phases of the program: National Home Week (19 to 26 September), Home Fashion Time (29 September to 8 October), and Old Stove Round-Up (September-October).

RAB members have been urged to combine the three events to make Home Month a successful promotion. Goal for the industry drive is set at 400,000 additional paid announcements from manufacturers and retailers. This is an average of 500 per member station.

Stations were advised to heavily support the three events with editorial content. An RAB Bulletin advised: "Saturate your air with items concerning all phases of the home, including building, do-it-yourself ideas, furnishing tips on home care, etc."

How much *is* a Zillion?



Maybe you don't want all the listeners and viewers in the great Atlanta area (there are still some such privileged sponsors—and we love them, too).

But if you do want them *all*—if you are the average hard-headed, competitive, free-enterprise type — take another look at this zillion thing.

In this area you get your zillion only in a combination of:

wsb
THE VOICE OF THE SOUTH

50,000 watts on 750 kc

wsb-tv
ATLANTA

Channel 2, maximum power on a 1068-ft. tower

NBC Affiliate. Represented by Petry. Affiliated with The Atlanta Journal and Constitution

Not only are the faces of the six candidates for the 1956 Miss Rheingold contest likely to become familiar to New Yorkers, but their voices as well. All six finalists are giving station breaks for WMGM, New York. Shown below is the lovely sextet.



Standing are: Gretchen Foster; Maggie Pierce; Hillie Merritt; Myrna Fahey; Carol Toby; Jeryl Johnson; Paul Hesse, official Rheingold photographer. Seated are: Peter M. Bardach, radio-tv timebuyer, Foote, Cone & Belding; Robert Weenolsen, Rheingold account executive in charge of radio-tv, Foote, Cone & Belding; Elenore Nolan, assistant advertising manager, Liebmann Breweries, Inc.; Arthur Tolchin, director of WMGM.

40 E. 49TH

(Continued from page 16)

SELLING SAFETY

Thanks for your "How to sell safety" letter, which ran in the 27 June issue. Radio KMA accepted the idea immediately upon seeing it and we used the Christmas angle straight through from Friday, 1 July through 4 July on many of our news programs. The reaction we have received from the listening public has been most satisfactory.

ANTHONY J. KOELKER
Station Manager
KMA
Shenandoah, Iowa

● Reader Koelker is referring to the letter SPONSOR published from Lowell E. Jack, General Manager of radio station KMAN, Manhattan, Kansas suggesting that the death-toll from auto accidents over the July 4th week-end might be lessened if radio stations played one chorus of "White Christmas" and followed it with "We are playing 'White Christmas' on this newscast today for those people who are preparing to leave on their long July 4th holiday. Some of you will not be around at Christmas time, and that's the last time you'll ever hear "White Christmas"!!

BASICS

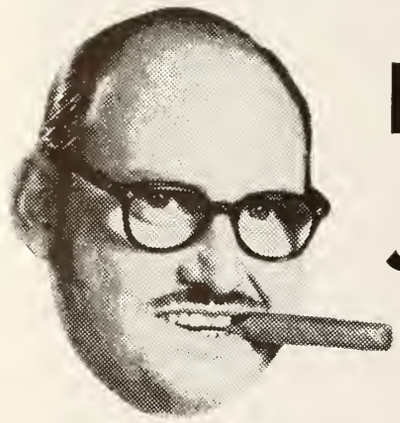
A year ago you published a very interesting pamphlet, "Television Basics." I teach at the University of Wisconsin and would like to have the latest tv figures—such as: how many homes are now reached by television and percentage: how distributed by geographical areas, and city size; how does amount spent in radio and tv compare; how does tv audience vary with the time of day; seasonal variation of viewing; tv billings.

ARTHUR TOWELL
Arthur Towell Inc. Adv.
Madison, Wis.

● Reader Towell's six questions (and many others) are answered in 1955 Television Basics. Reprints are available at 30c each.

I read your Radio Basics with a great deal of interest and I think it is a marvelous piece of work. We are enclosing a check for 25 copies.

It appeared to me that one factor which might have been overlooked is that of non-network radio. I notice that paragraph 5 of Section 3, "Cost of radio advertising" does refer to spot radio campaigns in top markets. However, this was not carried through on network radio. In light of the fact



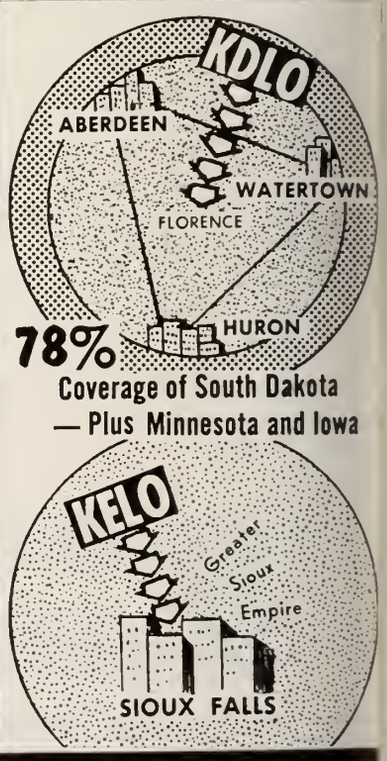
NOW! *TWIN*
JOE FLOYDS

. . . and he's *selling* double, too!

Yes, Joe Floyd now has two choice markets . . . his new KDLO-TV with 78,000 single-station homes in the Aberdeen-Watertown-Huron triangle, and the spectacularly popular KELO-TV in Sioux Falls, S. D. Add them together—you get twice the audience reach, twice the enthusiastic sell, two big markets for your one buy across the board.

Micro-Link Interconnected 24 Hours Every Day





JOE FLOYD *President*
Evans Nord, Gen'l Mgr. Larry Bentson, Vice-Pres.
Represented by H-R TELEVISION
NBC Primary—CBS ABC DuMont

KDLO TV
KELO TV



Data from the first Nielsen Station Index TV Report for the Minneapolis-St. Paul area makes it unanimous. WCCO-TV is the preferred viewing *everywhere* in this 63-county $4 billion market.

Every survey* agrees: From the point of keenest competition on out to the very edge of TV coverage, WCCO-TV is first choice of the Northwest families.

with
1 the largest average share of audience
2 the most quarter-hour wins
3 the most preferred programs, and
4 the favorite local personalities, WCCO-TV assures the best sales results any way you look at it.

Let Free & Peters show you proof.

*Nielsen Station Index, July, 1955
Telepulse, July, 1955
ARB, July, 1955

WCCO-TV

The Other Member of the Family • Minneapolis-St. Paul

CBS

that network radio is on the downgrade and spot and local radio is on the upgrade, I think information regarding spot radio would be very helpful for the majority of the individual stations who are trying to sell their time both to national and local advertisers. I do not wish to criticize your work as I think you have done a wonderful job; however, I sincerely believe that it would have much greater acceptance by the some 3,000 radio stations and their commercial managers if there were a little more comparison on what they had to offer the agency rather than the network.

GORDON P. BROWN
President
WSAY, Rochester

• 1955 Radio Basics (as well as Tv Basics, Film Basics and Timebuying Basics) are all available in reprint form. Radio Basics is priced at 25c per reprint in quantities from 25 to 100; 20c per reprint for 100 or over.

TV RESULTS

I am writing to you as a member of a standing committee of lecturers and students of the faculty of economics at the University of Cologne doing mass communications research (radio and tv).

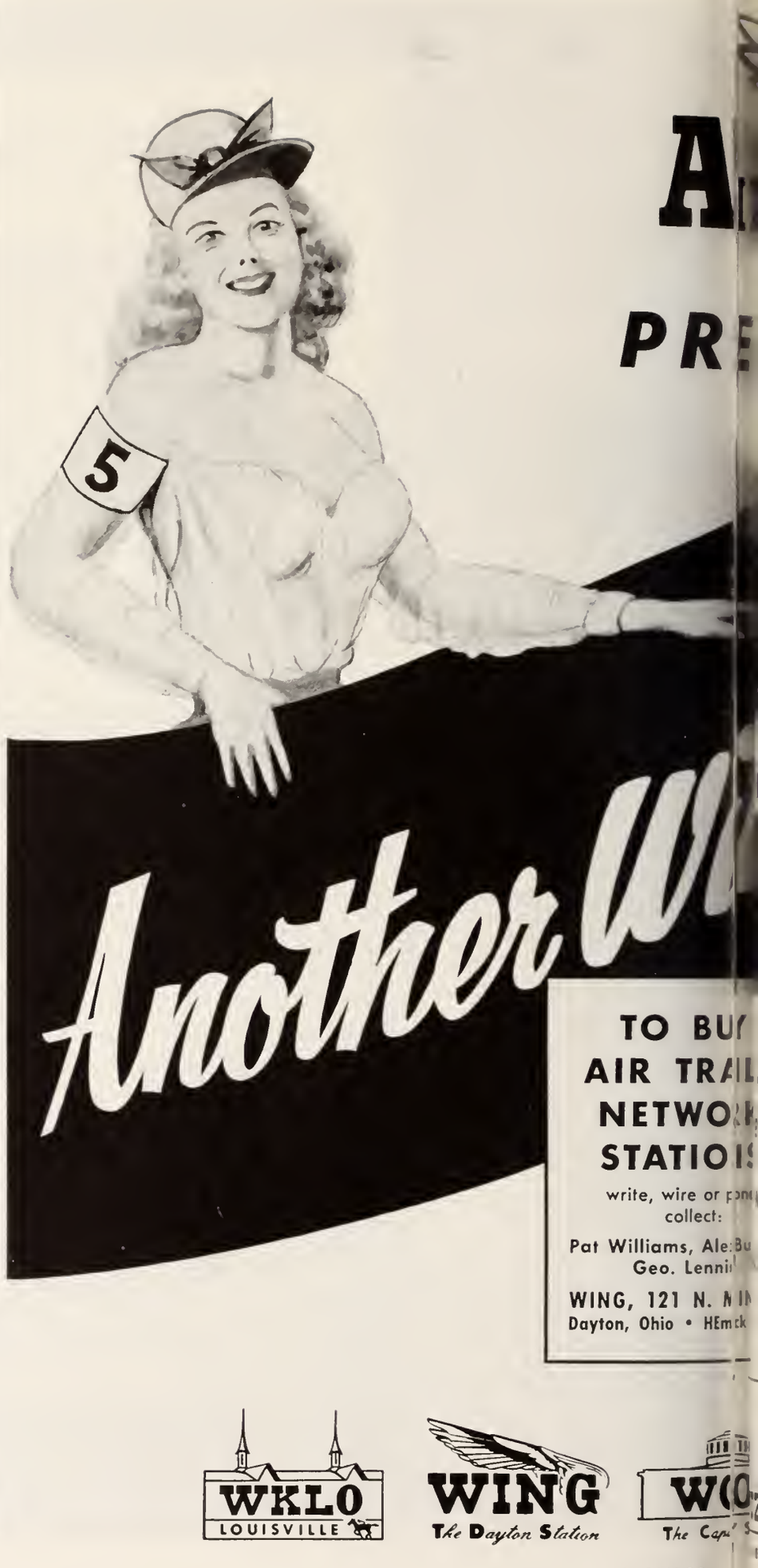
As you know, academic communities in this country have had very little opportunity to make themselves familiar with the use of such modern facilities. The management of the technical apparatus and the philosophy behind such management has more or less been a state monopoly.

The result seems to have been even worse than the most intricate system of commercial monopolies would cause. Now, however, the interest in commercial radio and tv seems to be increased so far as it concerns some financiers and businessmen in Germany.

I got acquainted with your magazine doing some research in the UNESCO in Paris. Some people there told me you would probably have material on the advertising results of tv plays. It is very difficult to find this material in Germany and I would appreciate any information you might be able to send me.

WOLFGANG IRLE
Siegen in Westfalen
Tannenbergstrabe, Germany

• SPONSOR is delighted to furnish Mr. Irle with information which might help him in his studies. The 1955 Television Basics and Tv Results books carry stories of successful tv advertising. The article in the 22 August issue, "Are sponsors dropping the axe too fast?" reveals that tv is a responsive medium, with program impact almost immediately felt.



RAILS NETWORK

NTS

er!

WKLO
LOUISVILLE

5000 WATTS 1080 KC
ABC AFFILIATE

NOW! YOU CAN SELL IN

• LOUISVILLE
• DAYTON
• COLUMBUS
• SPRINGFIELD
• ASHLAND • IRONTON
HUNTINGTON

REPRESENTATIVES
FOR
WCOL • WIZE • WCMI

N BLAIR & CO.
FOR
WKLO

VIZE
FIELD

WCMI
ASHLAND • HUNTINGTON • IRONTON

ATN
AIR TRAILS NETWORK

NEGRO NETWORK

I should like to congratulate you for a monumental contribution to media. I am a merchandising manager for WDAS in Philadelphia, and no matter how busy I am, I always find time to read your magazine.

I am seeking some information. I read in your 8 August issue in your "Report to Sponsors" something concerning a network being established for the simplification of buying the Negro market. I should like all and any information on this project. The Keystone Broadcasting System was mentioned as the agent.

LEE FISHER
Merchandising Manager
WDAS
Philadelphia

• For a complete picture of Negro Radio, 1955, see section which starts page 107.

SPONSOR ASKS

(Continued from page 61)

questioning of the existence of lottery. It made sponsors cautious and the programs went off the air. In the late Forties this was the fate of *Hit the Jackpot, Stop the Music, Go for the House*. And these programs did not give away money, but merchandise.

There was a strong element of audience participation in these shows. On *Stop the Music* night nobody went to the movies. Everybody stayed at home and hoped the phone would ring. Greed, however, is not fundamental to the $64,000 *Question*.

You as a viewer do not have the chance to win. The interest and excitement lie in watching average people acting under pressure. And the contestants do react naturally. I doubt that these programs are very much rehearsed. There are quiz shows that are over-rehearsed and the contestants act as automatons rather than interesting, alive people.

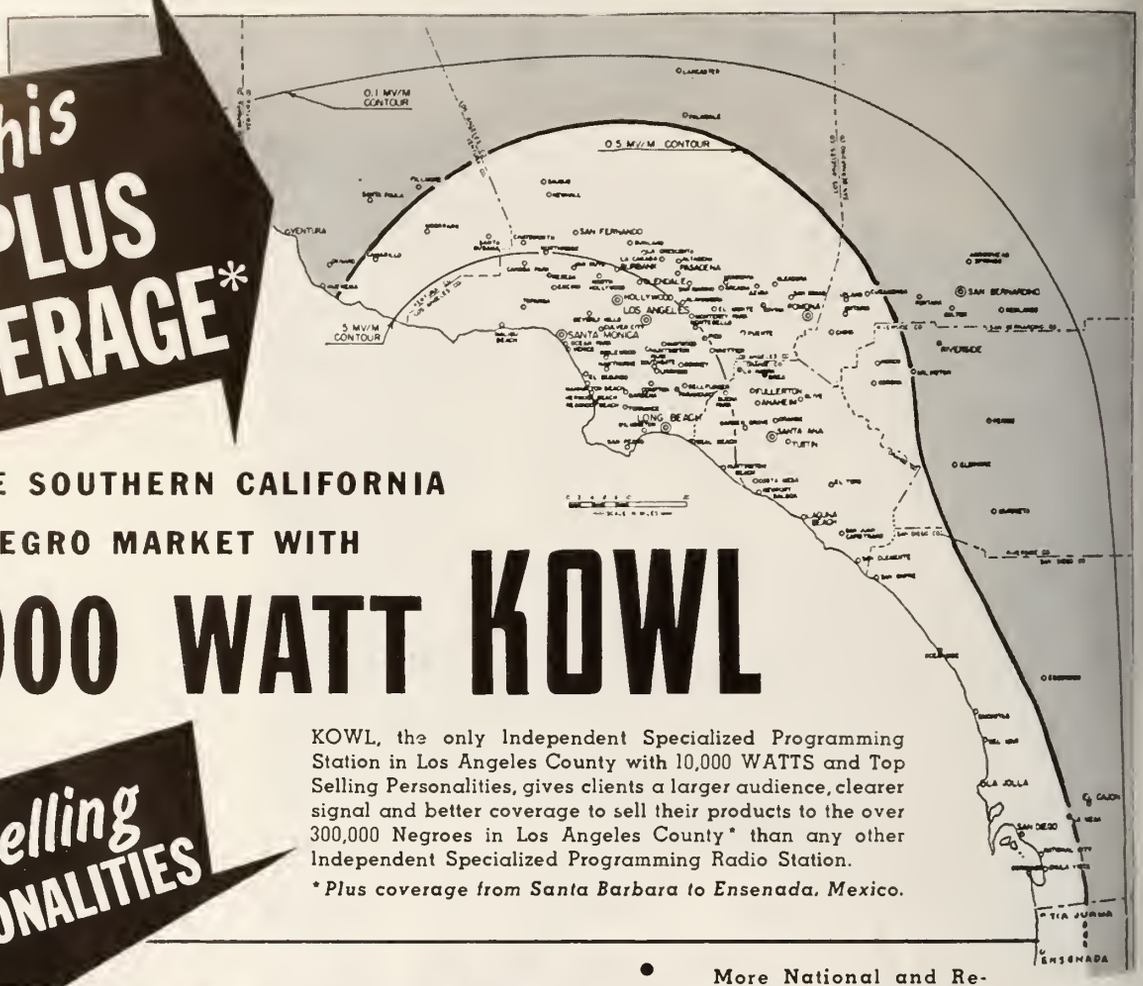
The key to any audience show lies in the people you select to be on it and not over-rehearsing them. The audience's interest will then follow; everybody revels in other people's problems, especially when they are exciting and not painful. It is not essential to their existence that these contestants win the money.

Both the $64,000 *Question* and *Two for the Money* are real games. The audience at home feels this. There are rules and they are kept. ★ ★ ★

THE MOST POWERFUL "SPECIALIZED PROGRAMMING" STATION IN THE WEST

National and Regional Advertisers–

get this PLUS COVERAGE*



IN THE SOUTHERN CALIFORNIA NEGRO MARKET WITH

10,000 WATT KOWL

Top Selling PERSONALITIES

KOWL, the only Independent Specialized Programming Station in Los Angeles County with 10,000 WATTS and Top Selling Personalities, gives clients a larger audience, clearer signal and better coverage to sell their products to the over 300,000 Negroes in Los Angeles County* than any other Independent Specialized Programming Radio Station.

** Plus coverage from Santa Barbara to Ensenada, Mexico.*



JOE ADAMS

Los Angeles' first Negro Disc Jockey now in his 8th successful year. The recipient of many awards for his ability and civic contributions, Joe has a proved success story. His listening audience of over 100 Million Dollar purchasing power is a bonanza for clients' products.



LILLIAN RANDOLPH

Nationally famous top Negro Star of Radio, TV and Screen is featured daily on her own variety show. Although on the Station less than a year, Miss Randolph's program has been so successful, KOWL doubled her program time.



CHESTER WASHINGTON

West Coast Editor and Sports Chief of Pittsburgh Courier brings his audience up-to-the-minute news and sports. His unique capsule analysis gives his listeners more pertinent coverage of important happenings both locally and internationally.

More National and Regional accounts use KOWL than any other Specialized Programming Station in Los Angeles County.

KOWL

10,000 WATTS

Transmitter: Los Angeles, California
Executive Offices: Santa Monica, California
Studios in Mexico City

National Representatives:

FORJOE & CO. — New York, Chicago, Dallas, San Francisco

DORA-CLAYTON — Atlanta, Georgia

GEORGE A. BARON, Vice Pres. & Gen. Mgr.

THE DOMINANT NEGRO & SPANISH LANGUAGE STATION IN THE WEST

What advertisers should know about NEGRO RADIO

Highlights of 1955 Negro Radio

About 30% of all the radio outlets in the country now program some or all of their shows for Negro listeners; in numbers, the station total will be over 600 this fall. At the national level, Keystone Broadcasting System offers network-level buying, and Negro Radio is making headway in landing spot business from national advertisers. At the local and regional level, the still-growing medium is fairly booming, according to SPONSOR*'s annual survey of stations. Listening is up, and more than one out of four Negro-slanted outlets have more than 10 hours of Negro programing each week; program base is steadily widening.*

PROJECT EDITOR: CHARLES SINCLAIR

1 **Top admen & Negro Radio: What key buyers say they like and don't like today.** page 108

2 **"Birth of a Sale": What a Negro radio rep faces daily in agency selling.** page 110

3 **Trends: Size and scope of medium is charted by annual SPONSOR market study.** page 112

4 **Sales results: A dozen 'case histories' reveal sales power of Negro shows.** page 114

5 **Negro Radio Basics: New research facts for agency and advertiser executives.** page 116



Prestige: Negro Radio, when skillfully programed, can become a strong force in the Negro community, can ultimately lead to top acceptance by listeners and admen. Pacesetter in Negro field is Memphis' WDIA, sole 50,000-watter that is 100% Negro-slanted. Station has evolved such public service features as "WDIA Kid's Baseball League" of 200 youngsters. Above, baseball vet Rogers Hornsby gives youngster advice.

1. Negro Ra

Acceptance by top-level ad

Again and again market research has come up with the same answer:

The U.S. Negroes have become a top-quality consumer market for everything from household items to autos.

But when a Negro Radio broadcaster or station rep says "All business is local," he very often says it without a smile.

National recognition is, all too clearly, the last big hurdle for Negro Radio. There are local advertisers aplenty. And many big regional advertisers have heavy Negro Radio campaigns. But local and regional advertisers outnumber national advertisers on most Negro air outlets anywhere from 10-to-1 on up to 30-to-1, according to the stations themselves.

Why? Is it due to lack of knowledge on the part of national-level admen about Negro Radio? Or is Negro Radio failing to offer blue-chip air clients the basic values they feel are necessary in a sound media buy?

To find out just what a sizable cross-section of U.S. advertisers and agencymen felt about Negro Radio on the eve of 1955's fall season, SPONSOR conducted an extensive checkup among well-known admen. Altogether, these admen control the advertising destiny of some $160 million annually in radio-tv billings. By title and job they ranged from timebuyers and researchers up through agency v.p.'s and account group heads to top-level advertising managers.

Almost immediately one fact became clear:

No two admen at the national level hold exactly the same view toward Negro Radio. Here are just a few:

- "The Negro Market is an integral and substantial part of any well-rounded marketing plan. We've found Negro Radio an effective way to reach this market," said the ad manager of a major drug advertiser with headquarters in the South.
- "Most advertisers in radio and tv have no basic reason for appealing to Negroes, *per se*, as a market. As the

Rat-and-miss national sales pattern

...ing, but local and regional clients still out-number national sponsors

Negro's position in society improves, our likelihood of reaching him with general media also improves. We've tested Negro Radio, and don't feel it's on our 'must buy' list of media." said the media director of one of the Colgate agencies.

• "We've used Negro Radio for years now and found it an excellent buy. There are few significant differences between the quality of cigarettes that Negroes and whites buy, but that's just the point. We don't want to slip back in our share of the Negro market." said a v.p. who supervised one of the country's biggest tobacco account groups.

• "Negro Radio's cost-per-1,000 is too high to make it anything more than a 'supplementary' medium for mass consumer products. On the other hand, it might become a good buy for a product that has a particularly strong appeal for some reason to Negro buyers." said a radio-tv executive of one of the three leading soap-detergent-toiletry manufacturers.

The range of opinion among national-level admen doesn't stop there. Some feel Negro Radio is a clear-cut spot radio medium, having won itself the respect and loyalty of Negro audiences. Others say: "Negro Radio? There's really no such thing." Some feel that reps and stations provide them with plenty of research ammunition to use in planning campaigns; others are bitter about what they feel is "blue sky" selling in the Negro media field.

Here, in more detail, is what the admen told SPONSOR editors:

The consensus: Finding an over-all pattern in the thinking of top admen toward Negro Radio isn't easy. But a pattern does exist. And it shapes up something like this:

1. None of the admen interviewed by SPONSOR doubted for a minute the size and importance of the Negro market in the U.S. Although some felt it was more rewarding from a sales standpoint than others, the chief disagreement lay in how to reach the target.

2. The strongest proponents in favor of using Negro media—including radio—to reach Negroes were those whose products, for one reason or another, had always been bought more heavily by Negroes than by whites. Some regular consumer advertisers, however, also fell into this group.

3. Those most lukewarm to the use of Negro Radio as part of national air advertising campaigns were those who felt that "general media"—ordinary tv, radio, magazines, newspapers, etc.—reached Negroes well enough. A few said they didn't use Negro media of any sort because they felt the marketing potential for their products in Negro homes wasn't strong enough to warrant a special approach.

(*Please turn to page* 132)

NEGRO PREFERENCE FOR "QUALITY" PRODUCTS SPELLS SUCCESS FOR AIR-SOLD ITEMS



Borden's: Range of promotional backing is shown in WBOK, New Orleans display for Silver Cow Cream, d.j. "Okey Dokey."



Groceries: Supermarket owner Allan Bass looks over store display featuring products sold on Louisville's station WLOU.



Bread: Products of Langendorf Baking, big regional advertiser, were featured by KSAN, S.F., at outdoor gospel gathering.

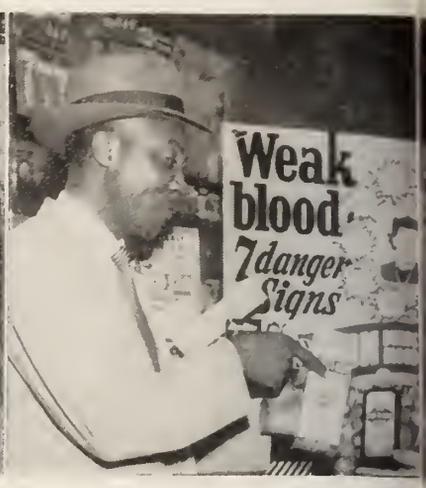
LOCAL PERSONALITIES ARE NEGRO RADIO'S TOP SALESMEN. AIR-SOLD NATIONAL AND RE



Jello: General Foods dessert is a featured product on daytime d.j. shows of Pittsburgh's WHOD in high-income, industrialized northern market.



Mil'er's: Distributor R. A. Terrell chats with WWOK, Charlotte platter-spinner Johnny Shaw. Beer firm buys daily shows, spot announcements.



Drugs: Berjon Company's Act-On Ti-Kon allot 50% of $100,000 b Negro Radio, such as WOKJ, Jacks

2. Birth of a sale

What is a Negro radio rep up against when he makes a pitch to a top-level timebuyer? SPONSOR's one-act drama below gives answers

The ideal station rep for Negro Radio outlets should have the dedication of a missionary, a memory for research figures like a Univac, the patience of Scotland Yard and the thick hide of a water buffalo.

The Negro Radio rep's job is far from easy. The medium has won considerable acceptance at the local level—where retailers can see it pull daily results. But at the national level—where advertisers and agences are often far removed from advertising's grass roots—the selling is frequently an uphill job.

Tough questions must be met and answered. Basic objections must be overcome. The case must be proved thoroughly, often against other media with bigger research budgets and more advertising glamor. And, in the background, there is the constant battle to win for Negro Radio a place in the sun as a national advertising medium.

The scene which follows is imaginary.

But it is a composite of many actual scenes through which the station reps of Negro Radio outlets must go each week.

Admen may recognize some of the foibles of their friends, and even themselves in it, since SPONSOR drew upon the background of several leading rep sales executives for it.

To the national reps who serve Negro Radio stations—such as Forjoe, Dora-Clayton, Interstate, Meeker, McGillvra, Sears & Ayer, Pearson, Blair, Raymer, Devney, Branham, Rambeau, Burn-Smith, O'Connell and others—therefore this vignette is dedcated.

Curtain going up!

SCENE, the large New York headquarters of Dibble, Dabble, Sweat & Tears, one of the country's top advertising agencies. Behind a large, limed-oak desk near a window that overlooks Madison Avenue is J. P. Hardsell, the agency's chief rado-tv timebuyer. It is about 10:00 *a.m. on a typical Wednesday morning, and he is puffing on a smelly briar pipe as he wades through a deskful of staton contracts, availabilities and rating reports. There are a number of souvenir gifts on his desk: a pipe rack from one of the tv networks, a pen-and-pencil set from a* 50 *kw. station in the Midwest, a scratch pad from a New York independent, etc. Facing Hardsell across the desk is Bill Watts, a veteran rep*

CTS RANGE VARIOUSLY FROM FOODS AND DRUGS TO APPLIANCES AND BEVERAGES



Display for Manischewitz, big user o medium, is checked by Katherine of WERD, Atlanta radio staff.



Household goods: Audience show of WHAT, Philadelphia drew big crowds, and featured a wide range of products.



Arrow 77: Radio star Allan Freed signs contract; Globe Brewing's Frances Mac Namara, WEBB's Bentley Stecher look on.

in the Negro Radio field. Watts is neatly but unobtrusively dressed, and carries a small briefcase. Hardsell puts his pipe down in a silver ashtray (from a major regional web two Christmases ago), and looks up at Watts.

HARDSELL: I don't usually see reps, you know. Too much planning work at this level. But my girl says you insisted on seeing me. What's on your mind?

WATTS: I want to give you a fill-in on our stations. You see, the stations we represent aren't quite the same as you've been buying in the past. . .

HARDSELL: Yes, I know Watts. My girl says you represent Negro stations.

WATTS: Right. Two of our stations in Southern markets are 100% Negro-programed. The average for all of them is around 25% of program hours slanted at Negroes.

HARDSELL (filling his pipe): Most of our clients' budgets are already set, you know. Network tv, magazines, spot radio, billboards . . . the whole ball of wax. I'm not sure I'm your man.

WATTS: That's just the point. I think you're overlooking something good in your media selection.

HARDSELL: Overlook? (*stiffly*) Not in this shop!

WATTS: Let me put it to you this way. Your clients use a lot of general media, including radio and tv. Do you know whether your're reaching Negroes with these campaigns?

HARDSELL: Of course we are. They have tv sets. They have radios. They read magazines and newspapers. Just like anybody else. It's not as if they spoke only German or Spanish or Italian.

WATTS: I don't doubt you reach some Negroes with any campaign you have

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Marketing confab: Clarence Holte, Negro media specialist of BBDO agency (right), discusses Madison Avenue viewpoints on Negro Radio while Henry Lee Moon, NAACP executive, and WLIB, N.Y.'s "Gospel Train" star Vic Bozeman (left) form attentive audience.



3. Negro Radio: over 600 stations strong today

Negro-slanted shows are aired in 39 of 48 states, cover 3.5 million Negro homes



WMRY



WOIC



WNJR

Singer "Honey Chile" Horne was welcomed to New Orleans and program on WMRY recently with 25-mile parade in Crescent City.

Beauty contest staged by Columbia, S.C.'s WOIC made local headlines, promoted advertisers. Center girl, Lucy Jenkins, won.

Jim Ameche is star of nightly hour-long recorded music show on Newark's WNJR. Station was first 100% Negro outlet in area.

A recent addition to ranks of Negro-slanted outlet is Pittsburgh's station WILY. Here, d.j. Lee Dorris shows a handful of disks.

Tacoma, Wash. outlet airs show direct from booth atop Burger Bowl, a local drive-in, with d.j. Bob Summerrise presiding.

Members of Los Angeles Safety Council look on as d.j. Joe Adams outlines plans for public service campaign to judge.

Glenn Wilson, managing director of station, is saluted for station's role in raising funds for Shreveport educational foundation.

Montgomery, Ala. Negroes flock annually to see WRMA's "Big Battle of Music" contest, in which live talent groups compete.

Rhythm-and-blues shows booked by WCBR, Memphis into local auditorium pack in local Negro fans, boost radio listenership.



WILY



KTAC



KOWL

You'll have to hunt pretty hard to find a Negro household that isn't within dialing range of one or more Negro-appeal radio outlets.

As the fall, 1955 advertising season begins, a thumbnail portrait of Negro Radio looks like this:

• *Stations:* More than 600 radio stations air Negro-slanted radio shows, according to surveys made for "Buyer's Guide" and this annual section. Of this group, some three dozen — mostly in big Southern markets — are 100% Negro-programed, and largely staffed by Negroes.

• *Coverage:* There are Negro-appeal stations in 39 of the 48 U.S. states, a saturation of over 80%. About six out of every 10 Negro homes are in or near an urban area. Therefore, at a minimum estimate about 3.5 million Negro homes are covered by Negro Radio. With radio ownership running over 90%, only a small amount of the U.S. Negro air audience is *not* now covered.

• *Programing:* Negro Radio stations are bullish on the outlook for additional programing. Of the 165 stations who replied to SPONSOR's fifth annual survey, 93% said they were airing more Negro programing than last year; only 7% were doing less; 72% said they had increased their weekly programing "up to 10 hours" and 12% had stepped it up to "20 hours or more" weekly.

• *National advertising:* Again, the outlook on the part of stations is bullish. Better than nine out of 10 (97%) Negro-slanted stations expect to carry more national spot business this fall than last. Most common business increase anticipated: "about 10% more."



Network buying: Keystone offers network-level Negro Radio buying on 278 outlets. Here, at Harry B. Cohen agency, H. B. Cohen, Jr., v.p., signs Keystone contract for Chattanooga Medicine while Beth Black, chief timebuyer, KBS v.p. Noel Rhys, buyer Al Hirsch watch

Present use of Negro Radio at national spot level by big advertisers is spotty; one out of three (36%) Negro-beamed stations has less than 10 national clients on its list. Only 4% of the Negro-appeal stations have more than 70 national advertisers as of mid-1955.

• *Local, regional clients:* At the local level, Negro Radio is a booming success. SPONSOR's survey shows that stations have anywhere from five to 400 different local spot advertisers currently, with stations scattered fairly evenly all up the line. The largest single category (10% of stations) had at least 150 different local accounts. Regional clients are far less numerous on the average outlet, falling into almost the same pattern as national advertisers.

• *Facilities:* Over 11% of the stations replying to SPONSOR's survey indicated that since last year they had made changes in power, frequency, studio facilities or related broadcasting factors. A few: WHAT, Philadelphia is now in brand-new studios, and has a new tower; KSAN, San

(*Please turn to page* 143)



KANV



WRMA



WCBR



Store: Over 90% of budget of Baltimore's Labovitz Department store goes to Negro stations like WEBB in store's area

Bread: Pennington's Soft Bread was launched in the Cincinnati area with contest on Negro-beamed WCIN

Hair Dressing: WJAZ, Albany, Ga.'s "Dr. Blues" checks on point-of-sale display for Royal Crown

Dodge Autos: "Homemaker's Holiday" show of KCOH, Houston visited showroom of local Dodge dealer.

4. Negro Radio results

Documented "case histories" in story below dramatize the sales power of Negro-slanted air medium during 1955 season

Not long ago, the manager of Pittsburgh's Negro-appeal WILY, Ernie Tannen, made the following offer to advertisers, both national and local:

"We will schedule for any account presently using television in the Pittsburgh market a package of spots equal to the cost of a single local television commercial. We will *guarantee* to outpull the number of television sales leads on a dollar-for-dollar basis, or the advertiser doesn't pay us a cent!"

This kind of confidence in Negro Radio's ability to move products off store shelves and into the households of Negro families is not unusual. Negro Radio's best advertising story is still told largely in terms of sales results.

And Negro Radio results continue to be eye-opening.

Admen will find that the "capsule case histories" below dramatize vividly Negro Radio's sales talent. Culled from mountains of data furnished SPONSOR in its fifth annual survey of the medium, the product categories range from autos to baked goods, and from furniture to cosmetics.

The rise of the Negro market, and its response to Negro-appeal radio shows, is slowly producing a backlog of this kind of valuable marketing data. As *Time* reported last season, after a national survey of the Negro market, "Such figures are making businessmen everywhere sit up and take notice. They are paying more and more attention to the long-ignored





Bargains: Fort Worth-Dallas Negroes packed local retailer when KNOK schedule was utilized.

Drugs: Laxtone and Zeet are displayed by WMBM, Miami d.j. Ed Cook, whose show features products.





Mayonnaise: Lee Fisher, merchandising director of WDAS, Philadelphia, tells grocer of new campaign.

Theatre: House record at New York's Apollo was broken when WWRL's "Dr. Jive" appeared in show.

Negro customer." Here therefore are a group of new attention-getters:

Auto repair (KSAN, San Francisco): Results are what convince many a local advertiser that his Negro Radio campaign is a good investment. This spring, Warren De Guire, owner of an automotive repair shop, wrote to KSAN Manager Richard Bott about his spot schedule in three of the station's top d.j. shows:

"Six months ago when I started advertising with you, I questioned the use of Negro programing for my type of business because I was doubtful as to what I would be getting myself into regarding credit.

"It makes me very happy to tell you that during the past six months my business has more than doubled, and I have had no more problem with credit than I would have using any other form of advertising to reach the general public.

"I definitely consider my $550 per month advertising budget with your station a real paying investment, and I am looking forward to continuing it."

Furniture (WXOK, Baton Rouge): Although the Butler Furniture Co. is in a section of the business district which has seven other furniture stores within a one-block radius, it has gained a clear-cut identity in the Negro market through the use of Negro-appeal radio.

Reported Tommy McGuire, commercial manager of this "OK" Group radio outlet:

"The pattern was to run five or six spots per day, Monday through Saturday on a two-weeks-on and two-weeks-off schedule. About the middle of March of this year, I was able to convince Butler that we could do a better job if we ran three spots per day, Saturday through Thursday, and seven spots on Friday.

"This was only about a 40% increase in the total number of announcements used, but it has definitely accomplished the results that we and they desired.

"With an expenditure of approximately $280 per month, they have been able to show a 95% increase in gross sales, and at the same time a 40% profit increase over the previous year."

Refrigerators (WHAT, Philadelphia): This Quaker-city Negro outlet operates on both AM and FM frequencies, beaming program to the city's large Negro audience segment, and has won for itself listeners, awards, and sales results.

WHAT executives cite this example: Lancaster Sales, a local dealer for International Harvester Refrigerators—one of the premium "white goods" lines—reported to the station recently that "in one week, at a cost of $200 WHAT has sold $52,000 worth of

(*Please turn to page* 137)

BASIC FACTS about Negro Radio's size and shape

1. STATIONS: There are now some 600 Negro-slanted radio outlets distributed throughout 39 of the 48 states. The list has grown some 5% from the total last fall, although the spread of Negro Radio has had a slow-down from its first boom days in the 1945-1953 period during which most of the present trends in Negro Radio began. Some three dozen stations, mostly in big Southern markets, are now beaming 100% of programs to Negroes.

2. SETS: Radio saturation in Negro homes is high. According to SPONSOR's 1955 survey of all major Negro markets, some 94% of Negro homes have one or more radio sets. In the North, the figure is the same in white and Negro homes, about 98%. Southern markets have lower radio saturation, but are still mostly over 80%. Tv set saturation is up to the local average in a few high-income Northern cities, but Negro tv ownership in the nation is only about 35%. Saturation level starts at 70-80%, falls off in areas of the South to 5%.

3. NEGRO INCOME: Income of Negro families has made striking gains in the past decade. The median annual income of Negroes, between 1939 and 1951, according to Census Bureau figures, multiplied four times, while white income went up only three times. The total annual Negro income in the U.S. is currently estimated to be around $16 billion, of which $1 billion is Negro farm income. Negroes, incidentally, own some 40% of the homes in which they live. Trend toward equality between white and Negro incomes is continuing.

4. NEGRO POPULATION: Like Negro income, the country's Negro population is multiplying faster, on a long-range basis, than the white population. There are over 15 million Negroes in the nation; latest estimates put the figure closer to 16 million. At the moment, over 60% of the Negro population is urban, and this figure may go to 70% by the end of the next five years. The geographic trend is to move from South to North, and from farms to cities. Metropolitan New York, for instance, has over one million Negroes now.

TIPS IN SELLING via campaigns on Negro Radio stations

1. "SOFT SELL": Avoid the use of high-pressure tactics in using Negro Radio, admen warn. Negro listeners are wary of the big come-on, having been stung in the past with inferior products and high prices. The best approach, stations have found, is to use very straight copy, and a logically-developed "reason why."

2. BE PATIENT: Some campaigns in Negro Radio produce overnight sales successes, but veteran admen say that this is the exception. One New York ad agency (Deutsch) figures that it takes 17 weeks in Negro Radio, as against 13 weeks in ordinary radio, to launch a product in the Negro market. Best bet seems to be the consistent campaign that runs steadily on a 52-week basis. Negroes are loyal to products and don't change easily.

3. QUALITY: Negroes prefer to buy top-quality, brand merchandise, surveys have shown. Admen advise against selling second-rate products, or products that are in some way stereotyped as a "colored" product. In some categories, Negroes consume a lot of low-price products, but they usually seek out the very best brands.

4. PROGRAMING: With more hours on the air than ever, the average Negro-slanted outlet has broadened the base of its programing. Therefore, d.j. shows are not the only way to reach Negroes. Admen can pinpoint their targets as to age, income status by using news, religious shows, quiz programs, public service shows.

5. RESEARCH: Providing national advertisers with good research is still a financial and personnel problem for most Negro-appeal outlets. So, don't expect the kind you get from tv networks. However, checking with local stations, reps and with client field men will often give a picture of listening and merchandising.

WDAS—NOW 1000 WATTS!

Major Power IN PHILADELPHIA NEGRO

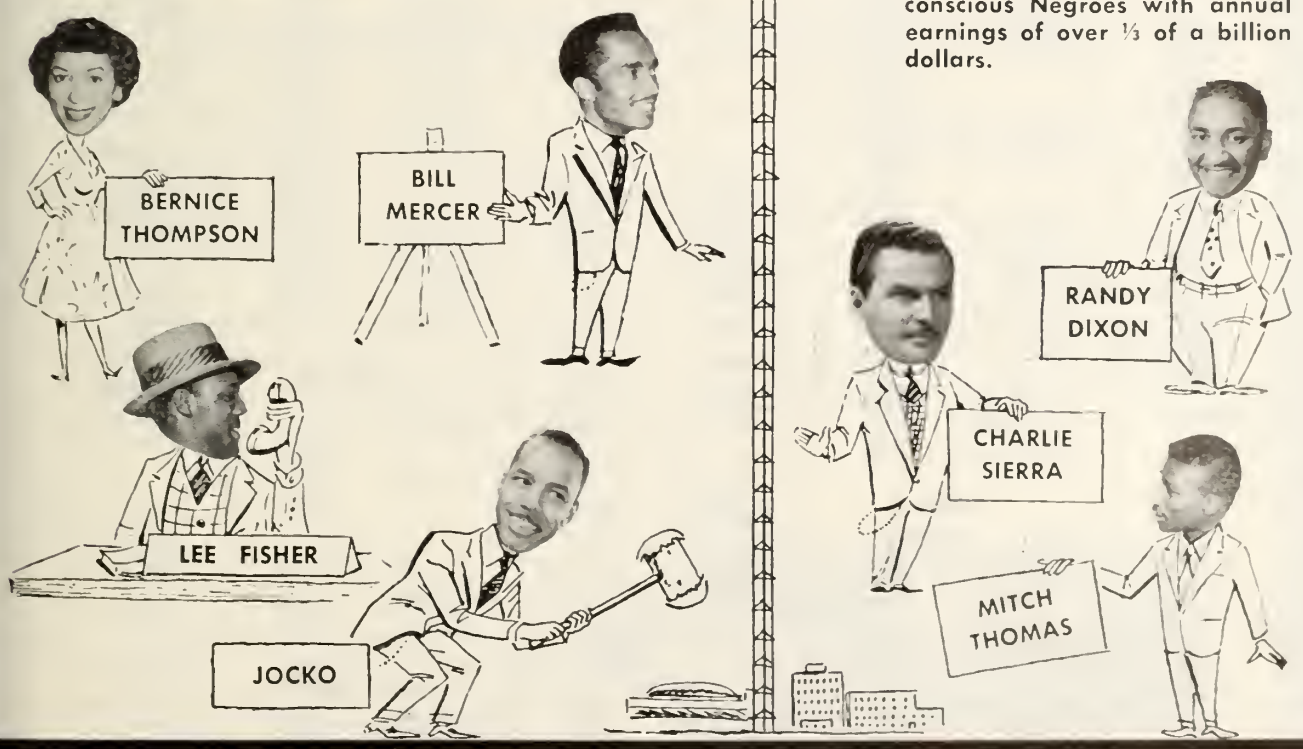
1000 + TALENT
+ 15.5 HOURS
DELIVERS
500,000 +

1000 WATTS

Take:

- Brand new power increase (1000 watts)
- Top show and talent array (15.5 hours daily)
- Leading Negro Pulse station
- Plenty of drive
- Full time Merchandising Department
- Market studies and research data
- City wide promotion
- The know-how of pioneer Negro broadcasters

AND GET: Direct penetration to the heart of America's 3rd Negro market—500,000 + brand conscious Negroes with annual earnings of over ⅓ of a billion dollars.



WDAS

Philadelphia's Oldest Independent

National Representatives: **FORJOE & CO.**

NEW YORK • CHICAGO • ATLANTA • SAN FRANCISCO • LOS ANGELES

NEGRO RADIO STATIONS now total over 600 full or part-time outlets

The station list below, arranged alphabetically by states and cities, is a useful tool for timebuyers or admen who want to know what stations specialize in reaching the Negro audience. Numbers appearing after station call letters refer to the number of Negro program hours per week each radio outlet has. List is based on "Buyer's Guide" updated by special SPONSOR survey of all Negro outlets in mid-1955. Average Negro outlet beams 25% of shows to Negro listeners.

Indicates 100% Negro programing

ALABAMA

Alexander City	WRFS	10
Andalusia	WCTA	3
Anniston	WHMA	2½
	WSPC	5
Auburn	WAUD	20
Birmingham	WBCO	123*
	WEDR	84*
	WILD	126*
	WVOK	2
Decatur	WAJF	5
	WHOS	3
Dothan	WDIG	9
	WOOF	4
Eufaula	WULA	7
Florence	WJOI	5
	WOWL	9
Gadsden	WETO	9
	WGAD	7
Geneva	WGEA	½
Hamilton	WERH	3
Huntsville	WBHP	4
	WFUN	6
Marion	WJAM	28
Mobile	WKAB	18
	WKRG	5
	WMOZ	98*
Monroeville	WMFC	8
Montgomery	WBAM	1
	WCOV	5
	WMGY	18
	WRMA	87*
Opelika	WJHO	5
Phenix City	WPNX	21
Russelville	WWWR	1
Scottsboro	WCRI	2
Sylacauga	WMLS	6
Tallassee	WTLS	6
Tuskegee	WTUS	69

ARIZONA

Flagstaff	KGPH	7
Phoenix	KRUX	18

ARKANSAS

Arkadelphia	KVRC	18
Crossett	KAGH	4
El Dorado	KDMS	3
Fayetteville	KGRH	3
Fort Smith	KFPW	3
	KWHN	6
Helena	KFFA	35
Hot Springs	KWFC	6
Little Rock	KGHI	18
	KTHS	4
	KXLR	25
Magnolia	KVMA	9
Malvern	KDAS	3
McGehee	KVSA	6
Morrilton	KVOM	3
Newport	KNBY	5
Osceola	KOSE	6
Pine Bluff	KCLA	13½
	KOTN	18
Warren	KWRF	2

CALIFORNIA

Bakersfield	KBIS	17
Berkeley	KRE	20
Blythe	KYOR	4
Burbank	KBLA	3
Fresno	KGST	14
	KMJ	1
Long Beach	KFOX	28
	KGER	10
Los Angeles	KFI	1
See Long Beach, Pasadena, Santa Monica	KGFJ	27
	KPOL	7½
	KPOP	22¼
Napa	KVON	5
Oakland	KLX	2
	KROW	12
	KWBR	96¼
Pasadena	KALI	21
Pittsburg	KECC	1
San Bernardino	KCSB	7
	KRNO	14
San Francisco	KSAN	133
See Oakland, Pittsburg, San Jose		
San Jose	KLOK	4
San Rafael	KTIM	8
Santa Monica	KOWL	34
Stockton	KSTN	2
	KXOB	2
Vallejo	KGYW	6

COLORADO

Denver	KLIR	½
	KTLN	10
	KVOD	½
Englewood	KGMC	3

CONNECTICUT

Norwalk	WNLK	1
Stamford	WSTC	2
Waterbury	WATR	12

DELAWARE

Wilmington	WAMS	21
	WILM	15

DISTRICT OF COLUMBIA

Washington	WOL	6
	WOOK	133*
See Annapolis & Bethesda, Md.	WWDC	14
	WUST	98*

FLORIDA

Clearwater	WTAN	1
Cocoa	WKKO	3
Dade City	WDCF	6
Ft. Lauderdale	WTFL	20
Fort Pierce	WARN	14
Gainesville	WDVH	6
	WGGG	5
Hollywood	WGMA	15
Jacksonville	WOBS	42
	WRHC	45
Kissimmee	WRWB	4
Lake City	WDSR	4
Lakeland	WONN	3
Miami	WFEC	84*
	WMBM	91
	WMIE	22
	WWPB	19
Milton	WEBY	1
New Smyrna Beach	WSBB	7
Ocala	WTMC	3
Orlando	WABR	16
	WHOO	7
	WORZ	½
Palatka	WWPF	7
Panama City	WPCF	3
Pensacola	WCOA	2½
Plant City	WPLA	1
St. Augustine	WSTN	9
Sanford	WTRR	7
Sarasota	WKXY	½
Tallahassee	WMEN	14
Tampa	WEBK	13
	WHBO	10
	WIOK	90*
Vero Beach	WNTM	3
W. Palm Beach	WIRK	15
	WJNO	5
Winter Haven	WSIR	5

GEORGIA

Albany	WJAZ	46
Americus	WDEC	8
Athens	WRFC	8
Atlanta	WAOK	135½
See Decatur	WBGE	36
	WERD	86*
Augusta	WAUG	45
	WBBQ	9
	WBIA	6
	WGAC	1
Bainbridge	WMGR	7
Brunswick	WMOG	6
Cairo	WGRA	6
Columbus	WDAK	15
See Phenix City, Ala.	WGBA	24
Covington	WGFS	8
Decatur	WEAS	25
Douglas	WDMG	4
Dublin	WMLT	6
Fitzgerald	WBHB	6
Gainesville	WDUN	6
Griffin	WHIE	11
	WRHT	14
La Grange	WLAG	12
	WTRP	6
Macon	WBML	30
	WIBB	35
Newnan	WCOH	2
Rome	WLAQ	13¾
Savannah	WCCP	12
	WIIV	25
	WSAV	3
Thomasville	WPAX	7
Tifton	WWGS	5
Valdosta	WGAF	3
Waycross	WACL	14
	WAYX	7
Winder	WIMO	6

ILLINOIS

Belleville	WIBV	1
Cairo	WKRO	1
Chicago	WAAF	15
	WGES	58
	WGN	15
	WSBC	20
East St. Louis	WTMV	35
Joliet	WIOI	1
Metropolis	WMOK	4¼
Oak Park	WOPA	23
Urbana	WKID	4

INDIANA

Bedford	WBIW	3
Evansville	WIPS	3
Ft. Wayne	WANE	1
Gary	WWCA	30¼
Hammond	WIOB	22
Michigan City	WIMS	5
South Bend	WJVA	1

IOWA

Des Moines	KWDM	3

KANSAS

Wichita	KANS	2

KENTUCKY

Ashland	WWKO	7
Camobellville	WTCO	2
Bowling Green	WLIB	10
Columbia	WAIN	1
Covington	WZIP	14
Cumberland	WCPM	5
Frankfort	WFKY	3
Fulton	WFUL	7
Lexington	WLAP	1
	WLEX	5
Louisville	WINN	7
	WLOU	84
Madisonville	WFMW	5
Middlesboro	WMIK	5
Winchester	WWKY	2½

LOUISIANA

Alexandria	KSYL	12
Baton Rouge	WIBR	16
	WXOK	63
De Ridder	KDLA	6
Hammond	WIHL	3
Houma	KCIL	12
Lafayette	KVOL	1
Lake Charles	KAOK	28
Mansfield	KDBC	8
Minden	KAPK	2
Monroe	KLIC	10
	KMLB	2
	KNOE	6
Morgan City	KMRC	14
New Iberia	KVIM	5
New Orleans	WBOK	60
	WMRY	84
	WWEZ	126*
Oakdale	KREH	7
Opelousas	KSLO	7
Shreveport	KANV	91
	KENT	10
	KWKH	6

MARYLAND

Annapolis	WANN	84*
	WNAV	8
Baltimore	WBAL	12
	WEBB	84*
	WITH	24
	WSID	103¼
Bethesda	WUST	70*
Havre De Grace	WASA	2
Lexington Park	WPTX	2

MASSACHUSETTS

Boston	WBMS	20
	WVOM	5
Springfield	WJKO	7

MICHIGAN

Ann Arbor	WHRV	3
	WPAG	3
Benton Harbor	WHFB	2
Big Rapids	WBRN	2
Detroit	CKLW	2
	WILB	73
	WXYZ	20
Flint	WMRP	10
Grand Rapids	WJEF	1
	WLAV	3
Muskegon	WMUS	½
Pontiac	WPON	1
Port Huron	WHLS	2
Saginaw	WSGW	3

MISSISSIPPI

Aberdeen	WMPA	6
Booneville	WBIP	6
Canton	WDOB	10
Centerville	WGLC	5
Clarksdale	WROX	20
Cleveland	WCLD	18
Columbia	WCJU	1
Columbus	WACR	6
Greenville	WGVM	35
Grenada	WNAG	12
Gulfoort	WGCM	5
Hattiesburg	WBKH	6
	WHSY	5
Hazlehurst	WMDC	8
Indianola	WNLA	6
Jackson	WJXN	15
	WOKI	84*
	WRBC	31
Laurel	WLAU	8
Louisville	WLSM	10
Meridian	WMOX	12
	WTOK	5
Philadelphia	WHOC	6
Tupelo	WELO	2
Waynesboro	WABO	1
West Point	WROB	8

MISSOURI

Charleston	KCHR	8
Kansas City	KMBC	2
	KPRS	84*
	KUDL	9
St. Louis	KSTL	18
	KXLW	78
	KXOK	½

NEVADA

Las Vegas	KLAS	2
	KORK	6
Reno	KWRN	1

NEW JERSEY

Asbury Park	WJLK	2
Atlantic City	WFPG	3
	WMID	6
Bridgeton	WSNJ	1
Camden	WCAM	71
Newark	WAAT	14
	WHBI	19*
	WNJR	127*
Trenton	WBUD	16
	WTNJ	3

NEW YORK

Binghamton	WINR	
Buffalo	WGR	
	WKBW	
Elmira	WELM	
Kenmore	WXRA	
Kingston	WKNY	
New York	WABC	
See Newark, N. J.	WEVD	
	WHOM	
	WLIB	
	WOV	
	WWRL	
Niagara Falls	WIIL	
Patchogue	WALK	
Rochester	WSAY	

NORTH CAROLIN

Asheville	WSKY	
Burlington	WBBB	
	WFNS	
Charlotte	WGIV	
	WWOK	
Dunn	WCKB	
Durham	WDNC	
	WSRC	
	WSSB	
	WTIK	
Elizabeth City	WGAI	
Fayetteville	WFAI	
	WFLB	
	WFNC	
Goldsboro	WFMC	
Greenville	WGTC	
Henderson	WHNC	
High Point	WHPE	
	WMFR	
	WNOS	
Jacksonville	WJNC	
Kings Mountain	WKMT	
Kinston	WELS	
	WFTC	
Laurinburg	WEWO	
Lincolnton	WLON	
Lumberton	WAGR	
Mount Airy	WSYD	
	WHIT	
New Bern	WOOW	
N. Wilkesboro	WKBC	
Raleigh	WNAO	
	WRAL	
Reidsville	WFRC	
	WREV	
Rocky Mount	WCEC	
Roxboro	WRXO	
Salisbury	WSAT	
Sanford	WWGP	
Siler City	WNCA	
Smithfield	WMPM	
Southern Pines	WEEB	
Tarboro	WCPS	
Tryon	WTYN	
Wadesboro	WADE	
Wallace	WLSE	
Washington	WHED	
	WRRF	
Whitesville	WENC	
Williamston	WIAM	
Wilmington	WGNI	
Wilson	WVOT	
Winston-Salem	WAAA	
	WAIR	

OHIO

Columbus	WADC	
Akron	WAKR	
Chillicothe	WBEX	
Cincinnati	WCIN	
	WSAI	
Cleveland	WJMO	
	WJW	
	WSRS	
Columbus	WCOL	
	WHKC	
	WVKO	
East Liverpool	WOHI	
Fostoria	WFOB	
Gallipolis	WJEH	
Hamilton	WMOH	
Springfield	WIZE	
Steubenville	WSTV	
Toledo	WSPD	
	WTOD	
Warren	WHHH	

(Please turn to page

A great and Growing market



Sell this responsive market faster, better, at lowest cost!

Special programming on the Negro Network Division of Keystone Broadcasting System KEYSTONE now appears to be the most effective, most economical method of reaching and selling this special group of American customers.

Note these specific coverage figures: In the daytime, the Negro Network Division claims coverage of 52% of the United States while in the concentrated Negro population areas, it actually covers 77% of this mass colored population.

Here is a great and growing market reachable at amazingly low cost through KEYSTONE'S Negro Network Division, all programming directly to the Negro population. We'll gladly show you our Negro Network marketing figures. Ask us, no obligation!

Write, Wire or Phone: Negro Network Division, KBS.

CHICAGO
111 W. Washington St. STate 2-6303

LOS ANGELES
3142 Wilshire Blvd., DUnkirk 3-2910

NEW YORK
580 Fifth Avenue, PLaza 7-1460

SAN FRANCISCO
57 Post Street, SUtter 1-7440

- **TAKE YOUR CHOICE.** A handful of stations or the network a minute or a full hour it's up to you your needs
- **MORE FOR YOUR DOLLAR.** No premium cost for individualized programming. Network coverage for less than some spot costs
- **ONE ORDER DOES THE JOB.** All bookkeeping and details are done by KEYSTONE yet the best time and place are chosen for you

N E W S

KBS

Keystone BROADCASTING SYSTEM, INC.

THE VOICE OF HOMETOWN AND RURAL AMERICA



WIN THIS 21-INC

in this history-making contest sponsored

Just as color television adds an important new dimension to advertisin
so "BUYERS' GUIDE TO STATION PROGRAMING" adds an importa
new dimension to the buying of tv and radio tim

In the two years BUYERS' GUIDE has been published, we've heard of scores of wa
it has been used. But we'd like to hear still more uses so they ca
be passed along for the profit of our reade

And so this exciting contest was conceived to get the answers from SPONSOR subscribers . .
all of whom received "1955 BUYERS' GUIDE TO STATION PROGRAMING" on May 16t

Enter the Contest today. The rules are simple. The prizes are exciting. And win, lo
or draw . . . your rewards from using "BUYERS' GUIDE" will be grea

Extra copies of BUYER'S GUIDE are available @ $2 ea

Non-subscribers may get one by entering a subscription
SPONSOR @ $8 for 1 year, $12 for 2 yea

IST PRIZE

ificent 21-Inch RCA
ble Color Set!

the thrill of big-screen Color TV—
less reality of high drama—the
lor of Broadway musicals.
superb performance goes stunning
abinetry. For here is television's
houette, stylish and low . . . a show-
h mahogany or blond tropical
inish. Brings you *all* the programs
ea, too! Magnificent "color-casts" in
lor—and all the other shows in
r black and white.

CA COLOR TV SET

RS' GUIDE TO STATION PROGRAMING



2ND, 3RD AND 4TH PRIZES—

RCA "Slumberette" Clock-Radio

Slumberette is designed to give you
e 'round the clock. At bedtime, enjoy
an hour of music—inviting sleep, then
shuts off automatically. In the morn-
e automatic switch turns radio on and
buzzer ten minutes later. Automatical-
ts coffee maker. Built in phonosocket.

O NTER, HERE'S ALL YOU DO!

100 words or less tell *one way* you are
"BUYERS' GUIDE TO STATION
RAMING" (mailed free to all SPON-
ubscribers on May 16th)

ntries will be judged on the basis of
ality and freshness of thought by a
of judges that includes Pete Cash,
or Station Relations, TVB; R. David
e, Director Local Sales & Service,
and Lawrence Webb, Managing Di-
SRA.

uplicate prizes will be given in case of
mployees of SPONSOR are not eligible.

ail your entry to:

UYERS' GUIDE CONTEST
o SPONSOR SERVICES INC.
0 East 49th St., N. Y. 17, N. Y.

ntries must be post-marked no later
eptember 30, 1955.



5TH THROUGH 10TH PRIZES—

RCA DeLuxe "Personal" Portable

powerful little performer is housed in
reakable "impac", won't dent . . .
. . crack . . . or break. Here's sensi-
eception, too . . . plus room-size vol-
And it's all in a portable about the
a book, less than 6 inches high. Plays
tly . . . no warm-up . . . no waiting.
ed by self-contained batteries.

THESE EXCLUSIVE FEATURES GIVE BUYERS' GUIDE HUNDREDS OF USES

√ catalogs the local programing of 2172 radio stations and 381 television stations in U. S. and Canada.

√ tells at a glance the program character, audience interests and facilities of each individual station.

√ provides separate lists of stations appealing to specific groups and tastes.

√ shows the number of weekly hours each radio and tv station devotes to 10 principal categories of programing.

√ gives studio facilities and film and slide specifications of tv stations.

√ gives power, national rep, network program hours, services.

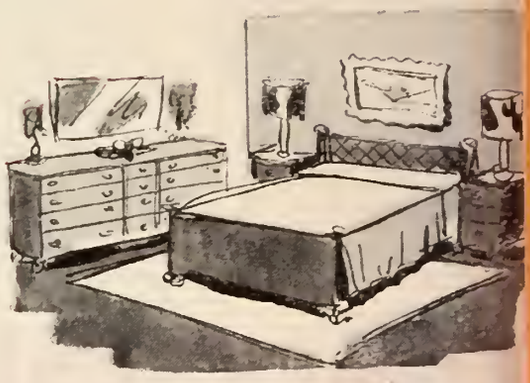


it started with snow tires . . .



Like many retailers, the 23-outlet chain of General Department Stores in West Virginia had looked upon television as a costly advertising medium. Predominantly, they'd used small weekly newspapers and small local radio stations. Then, early this year, an interesting thing happened. People besieged General's stores, asking for a brand of snow tires demonstrated over (of all things) television. "Hmmm," hmmed General's merchandise manager, "we could *try* TV." So they did.

$296 ventured — $32,766.60 gained!



That's what happened! General selected a likely-looking bedroom suite, invested $296, and scheduled a single one-minute announcement on four consecutive days over WSAZ-TV. Well, sir, within 10 days they sold 147 bedroom suites at $159.95 each — plus 100 mattresses at $59.95 — plus 21 box springs (same price) — plus about $2,000 worth of bedding items . . all directly traceable to General's timorous toe dipped into the TV swim. Total sales: $32,766.60. "Wow!" said General. "Happens all the time," said WSAZ-TV. So . .

$410.30 more brings another $28,381.65!



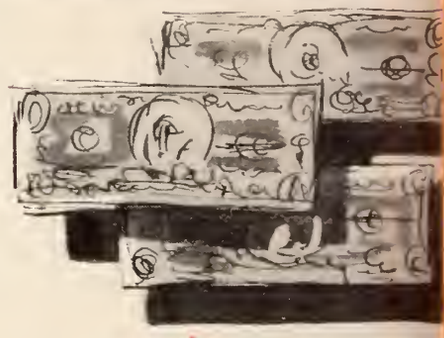
This time the offer was a nationally-advertised wringer-type washing machine, priced at $169.95. Investment of $410.30 bought six one-minute commercials on WSAZ-TV — and the boys at General were outspokenly skeptical. But sure enough, within 10 days, 167 washing machines moved out of the stores and another $28,381.65 — credited to WSAZ-TV — had clanged up on the cash registers. (More, incidentally, than *all* wringer-type washers sold during all of 1954!)

$410.30 again — $22,305.15 sales in 10 days!



The next month this same surprised advertiser put another $410.30 to work on WSAZ-TV, promoting a 10-piece modern living room group. What happened? People (synonymous down here, 3 out of 4, with WSAZ-TV viewers) came in for 97 of these $229.95 sets, spending another $22,305.15. *That* did it! You can't keep General Department Stores off WSAZ-TV these days. Every month, a new promotion. Every month, new sales records for each item promoted!

say . . do you like to make money, too?



There's nothing mysterious about how this $83,453.40 was garnered from an $1,116.60 investment. WSAZ-TV is the *one* medium that covers the whole purse-loaded market in our industrial heart of America — an area five states wide and *four billion dollars deep* in buying power. WSAZ-TV families *want* what you're selling. They have the inclination and the money to buy it. *BUT* you have to reach them to set off sales. Plenty of local and national advertisers know what the Channel 3 magic of WSAZ-TV can accomplish. With their successes to point the way, people will think *you* hate money if you don't get in touch with the nearest Katz office this very day!

Huntington-Charleston, West Virginia
CHANNEL 3
Maximum Power
NBC BASIC NETWORK
affiliated with ABC

WSAZ

TELEVISION

also affiliated with Radio Stations WSAZ, Huntington & WGKV, Charleston
Lawrence H. Rogers Vice President and General Manager, WSAZ, Inc. represented nationally by The Katz Agency


SUNDAY
MONDAY
TUESDAY
WEDNESDAY
THURSDAY
FRIDAY
SATURDAY
CBS
NBC
ABC
No network programming
Meet the Press
Ken Amer World Airways
Johns-Manville 25Wash 19L JWT alt wks $4000
Roy Rogers Gen Fds grape Nuts, Post toasties 33Hy B&B $28,000
Kukla, Fran & Ollie co-op sl 8/29
John Daly News Miles Labs 33Ny m-sl L Wade $19,500
Greatest Sport Thrills NY
Robin Hood Johnson & Johnson alt wks Whitford Y&R $34,500
The Lone Wolf NY
Frontier NY
It's a Great Life MrC&E NY $39,500
Colgate Variety Hour Dinah Shore-Palmolive 12Ch (1 wk in 4) 8-9 NBC Eaty $80,000
Spectacular (black & white) 7:30-9 (live info) 9SNY $150,000
Voice of Firestone Firestone Tire & Rubber 24NY alt wks $21,000
Talent Scouts Thos J Lipton soup, spices Y&R alt wks 7SNY W&G $29,000
Burns & Allen Carnation Co 114Hy alt m F Gen'l Mills 4SC, w. lose bal BBDO $31,000
Robin Hood Johnson & Johnson alt wks Whitford Y&R $34,500
Caesar's Hour Remington Rand Y&R Amer Chicle D-F-S Hennes Cutts Colgate NY L $112,000
Producer's Showcase (Sportsvision) IN COLOR (45-9:30 relief) Ford Motor RCA: K&E NBC L $260,000
Medic GE BBDO 13 wks in 39 Dow Chemical McManus, John & Adams $38,200 Wilk F
R Montgomery Presents 9:30-10:30 Gen Johnson wax NLA&E alt wks Schlitz: K&E 92NY $47,160
Professional Boxing 9:30-11 NBC L
Professional Boxing (cont'd) $8NY
Al Ringside NY co-op L
Ray Rogers Gen Fds grape Nuts, Post toasties 33Hy B&B $28,000
D Edwards News Whitehall BB&T $8,500
Robin Hood Johnson & Johnson alt wks Whitford Y&R $34,500
The Lone Wolf NY
Frontier NY
Tony Martin Assoc Pr Grey Wolster Chicago J. W. Shaw 31y m-sl L $15,000
Camel News Caravan R. J. Reynolds Esty L $5,000 per 1/4 hr
Kukla, Fran & Ollie co-op sl 8/29
John Daly News Tide Water Oil 7SNY tu,th Buchanan
Warner Bros. Presents sl 9/13 7:30-8:30 (cont'd) GL Maxon
Lizzett & Myers C&W alt wks Monsanto Chem NL&B alt wks NY $85,000
Wyatt Earp sl 9/8 Parker Pen Tatham-Laird Gen Mills D-F-S NY $26,000
Danny Thomas Alt wk sponsors: Americo Tob: pall mall SSCB (see bel) Dodge, Chrysler 110NY Grant $28,000
Du Pont Theatre DuPont sl 9/13 BBDO
Talent Varieties Spitzbuebd co-op
Professional Boxing (cont'd)
Al Ringside NY co-op
Tonight (Steve Allen) 11:30 pm-1 am NY Ver m-f L 1-min partic time & talent $3800 to $5750
Kukla, Fran & Ollie Ch m-f co-op sl 8/29
John Daly News Tide Water Oil 7SNY tu,th Buchanan
D Edwards News Anr Hom Prod 7SNY m-sl L SSCB $8,500
Name That Tune Whitehall BB&T $15,000
Mr. Navy Log Maxtex Co McCann-Erickson Norwich Pharm 110NY alt wk L Russel Seeds $38,000
Studio 57 H J Heinz Co Maxon $25,000
Dinah Shore Chevrolet Dlrs Ry Inch Campbell-Ewald Camel News Caravan R. J. Reynolds t,th,f, 1 in 4 m Esty $24,000
Martha Raye Milton Berle every 3 wks RCA Sunkist Perrin-Paus Whirlpool K&E Ehrney Hour every 3 wks NY $148,700
Kukla, Fran & Ollie Ch m-f co-op sl 8/29
John Daly News Miles Labs 33NY m-sl L $19,500
Disneyland 7:30-8:30 Amer. Motors Gayer, Ry hr wkly Amer Dairy Campbell-Mithun ½ hr alt wks ½ hr $37,375
Disneyland 7:30-8:30 (repeat) Derby Foods McCann-Erickson ½ hr alt wks 100 Hr 1 hr show $75,000
M-G-M Parade sl 9/25 Amer Tobacco SSCB Gen Foods B&B; Y&R ½ hr NY $44,000
Olsenyland 17:00-8:30 (repeat) Derby Foods McCann-Erickson ½ hr alt wks 100 Hr 1 hr show $75,000
Godfrey & Friends Twice none perm W&G 8-8:30
General Motors: Studebaker Buick alt wks 8:30-9 Pittsburgh Burnett $35,000 per ½ hr
The Millionaire Colgate: tooth crm, pelmolive shv crm, rapa 130NY F
Rules $28,000
I've Got a Secret R. J. Reynolds: winston cigs 109NX L Esty $25,000
Masquerade Party Kenneth Mfg: sequins polish Mequi alt wks Pharmaceuticals: rdr, genitol 110NY L Kirkter $20,000
Presents Pro w w Million Sheaffer Pen Seeds alt wk sniffy Broom & Wash 70Hy alt wks L Bates $23,000
Wednesday Night Fights Pabst Brewing Warwick & Legler Mennen Co co-operate Vo 10 pm to event McCann-Erickson Kenyon & Eckh. $25,000
No network programming
Now, of the Night: Sports of the Night m-f L
No network programming
No network programming
No network programming

"The service with the most subscribers"

LARGEST SAMPLING OUTSIDE U. S. CENSUS

2 revisits

Pulse interviewers now make **2 revisits** on every family not at home at time of original Pulse visit

Effective in September reports for every Pulse marked covered, this additional verification emphasizes Pulse accuracy.

- *Original visit* to each home, please bear in mind, is made from probability-type sample from U.S. Census block statistics—absolutely uninfluenced by the interviewer.
- *Second attempt*, for any family not at home previously is made *one hour later;*
- *Third attempt* for family not home on previous two attempts is made at end of four hour period.

These total 3 visits shrink the "not at home" factor to insignificance—whether you are talking statistics, theory, or pocketbook reality.

PULSE VALIDATES INTERVIEW PERFORMANCE WITH CHECK ON EVERY 10th HOME, INDEPENDENT OF INTERVIEWERS OR SUPERVISORS' SPOT CHECKS.

Pulse delivers the accurate, raw-data tabulation of all facts exactly as gathered!

Let us give you full facts about the many reasons why Pulse has become the service with the most subscribers—and 1955 is our biggest year yet for renewals, new subscriptions, and re-instatements. Write —or better still, phone

This month throughout the U.S., 150,000 homes are being interviewed for next month's "U.S. Pulse TV"





RURAL AND URBAN COVERAGE

PULSE, *Inc., 15 West 46th St., New York 36*
Telephone: Judson 6-3316

IN LOS ANGELES — 6399 WILSHIRE BOULEVARD — WEBSTER 1-2412

TV COMPARAGRAPH OF NETWORK PROGRAMS

Daytime 19 September 1955

SUNDAY

ABC	CBS	DuMont	NBC
No network programing	Lamp Unto My Feet NY L Look Up and Live NY L	No network programing	No network programing
No network programing	No network programing Wild Bill Hickok Kellogg Co NY F	No network programing	No network programing
No network programing	Winky Dink and You Ideal Toy 66Sy L Grey Contest Contrived Quaker Oats Co puffed wheat, rice 55Atlantic City, NJ L Wheary, Baker & Tilden $5500	No network programing	No network programing
Faith for Today Faith for Today, Inc 61NY L Rockhill $2000	Contest Contrived Quaker Oats Co puffed wheat, rice 55Atlantic City, NJ L Wheary, Baker & Tilden $5500	No network programing	Capt Hartz & His Pets Hartz Mtn Prods Hartman Chi L $12,000 No network programing
College Press Conference Weeb Sust Dean Pike NY Sust	No network programing	No network programing	Amer Forum Wash L Frontiers of Faith NY L
No network programing	No network programing	No network programing	Amer Inventory NY L Youth Wants to Know Gen Dynamics 53Wash L Merey, Humm & Johnstone Wash L $3,800
No network programing	No network programing	No network programing	Dr. Speck NY L Zoo Parade Quaker Oats Ver L NL&B $13,000
No network programing	No network programing	No network programing	Wide Wide World 2 of 4 Maurice Evans Presents 1 of 4 Hall Bros FC&B $165,000 NBC Opera Theatre NY L
No network programing	No network programing	No network programing	People NY L&P Capt Gallant of Foreign Legion Heinz Foods F 65NY H Mason
Sugar Circus 5-6 47NY L Chunky alt wks at 0:25 co-op Illinois Electric	Omnibus Alum Co of Canada Scott Paper JWT 5-6:30 pm NY L	No network programing	Mickey Mouse Club mwf Cory Corp D'Arcy Gen Mills D-F-S mwf 5:15-5:30; t 5:15-6 NY F per ¼ hr $28,000

MONDAY

ABC	CBS	DuMont	NBC
No network programing m-f	Garry Moore Bristol-Myers DCSS 10-10:15 Prudential C&H Sleep Mfg; R&R 66NY alt m,w,f L ¼ hr $3,110 Arthur Godfrey Minn Mining BBDO m 10:30-45 Bristl-Myrs,Y&R m-w 10:45-11 55Var L simul ½ hr $3995	No network programing all wk	Ding Dong School 10-10:30 P&G: BB&T alt m 10:15-30 66Cin L ¼ hr $745 ½ hr $1,660 Hollywood Backstage Chas Antell m-w-f tu sust NY L
No network programing m-f	Godfrey (cont'd) Lever; pepsident m-w 11-11:15 FC&B Pillsbury Mills m-th 11:15-30 Burnett $3 mins Strike It Rich Colgate; tiboat; vel, super suds palmolive, fab 43Al 76NY L m-f Esty $3,000	No network programing m-f	Home m-f 11-12 312NY L&P (Women's selling program. For partic sponsors, there are eight 1-min commercials an hour available 1 min partic time & tal $7000 (see tu for sponsor list)
No network programing m-f	Godfrey (cont'd) Lever; pepsident m-w 11-11:15 FC&B Pillsbury Mills m-th 11:15-30 Lee Burnett Strike It Rich Colgate m-f (see mon) Esty	No network programing m-f	Home m-f 11-12 NY L&P (see mon & tu) 1-min partic time & tal $7000
No network programing m-f	Valiant Lady Gen Mot, Diesel 88NY m,w,f L $12,000 Love of Life Amer Home Pr 112Ny m-f L B-B-T $8500 Search for Tom'w P&G; joyt 83NJ m-f L B-B-T $10,000 Guiding Light P&G; irory, dust 93NY m-f L Comgt $9,500	No network programing all wk	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 seg Hy m-f L Benton & Bowles $2,700 Feather Your Nest (quits, Bud Colbert Colgate-Palmolive 62NY m-f L alt f 12:30-45 Esty ½ hr $2,700
No network programing m-f	Jack Paar Show NY m-f L Welcome Travelers P&G; prell, irory snow 102Ch m-f L B&B ½ hr $3900	No network programing m-f	No network programing m-f
No network programing m-f	Robert Q. Lewis 82NY L Lavolin Phis Duggan-Phelps ½ hr $3,150 Art Linkletter Lever surf 47Hy m,w,f L BBDO (see bell) Pillsbury Mills flour, mixes 64Hy m-th L LB ¼ hr $4000	No network programing m-f	No network programing m-f
No network programing m-f	Big Payoff Colgate fab chlorophyll tth gel, cashmr bqt 82NY m-w,f L (sus tu-th) Esty ½ hr $3,000 Bob Crosby 3:30-45 sus General Mills 43Hy m,w,f L 3:45-4 Knox- ¾ hr Reeves ½ hr $3,000	No network programing m-f	NBC's Matinee Theatre partic sponsors HY L
No network programing m-f	Brighter Day P&G 115NY m-f L, Y&R $9000 The Secret Storm Am Home Prods; 110NY m-f L B-B-T $8,500 On Your Account (Wm Elliott) P&G; tide, prell 122NY m-f L B&B ½ hr $3000	No network programing m-f	No network programing m-f
No network programing m-f	Howdy Doody Stanford Brands; royal noddings; calaith 43Ri L 73NY Bates ½ hr $2800	No network programing m-f	Mickey Mouse Club m-f Welch Grape Jc DCSS 5:15-5:30 Armour FC&B 5:30-5:15 Carnation Erwin Wasey 5:15-6 NY F per ¼ hr $2,800

TUESDAY

ABC	CBS	DuMont	NBC
No network programing m-f	Garry Moore Miles Laby Wade Ads tu 10-10:15 Kellogg; Burnett tu 10:15-30 55-70NY L ¼ hr $3,140 Arthur Godfrey Chet Day-Ar-Dee tu-th 10:30-45 Y&R Kellogg, Burnett tu,th 10:45-11 55Var L simul ¼ hr $3995	No network programing m-f	Ding Dong Sch! 10-10:30 Manhattan Soap SB&W t,th 10-10:15 Colgate; Bates B&T P&G: ¼ hr $1,600 Hollywood Backstage Chas Antell m-w-f sust tu, th NY L
No network programing m-f	Godfrey (cont'd) Lever; pepsident m-w 11-11:15 FC&B Pillsbury Mills m-th 11:15-30 Lee Burnett Strike It Rich Colgate m-f (see mon) Esty	No network programing all wk	Home m-f 11-12 NY L&P (see mon & tu) 1-min partic time & tal $7000
No network programing m-f	Valiant Lady Wesson Oil NY m-f 9/6 L Fitzgerald Love of Life Amer Home Pr m-f (see mon) B-B-T Search for Tom'w P&G; joyt m-f (see mon) B-B-T Guiding Light P&G; irory, dust m-f (see mon) Comgton	No network programing all wk	Tennessee Ernie Ford Show P&G; 11-12:15 Hy m-f L B&B Feather Your Nest Colgate-Palmolive alt d 12:30-45 Esty m-f L
No network programing m-f	Jack Paar Show NY m-f L Welcome Travelers P&G; prell, irory snow, m-f (see mon) DFS	No network programing m-f	No network programing
No network programing m-f	Robert D Lewis aust T2NY L ¼ hr $3,150 Art Linkletter Kellogg all pr 52Hy L LB tu,th 3:30-45 Pillsbury Mills m-th 2:45-3 LB ¼ hr $4000	No network programing m-f	No network programing
No network programing m-f	Big Payoff NY alt tu-th L Bob Crosby w alt wk Larsen C-M 3:30-3:45 Miles Labs 2:15-4 Wade ¼ hr $3,700	No network programing m-f	NBC's Matinee Theatre partic sponsors HY L
No network programing m-f	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Amer Home Pro NY m-f L B-B-T On Your Account (Wm Elliott) P&G; tide, prell m-f Benton & Bowles	No network programing m-f	Way of the World Borden Co NY m,w,f L Y&R First Love Jergens Co Phila m-f L Orr World of Mr Sweeney NY L Modern Romances Colgate-Palmolive 104NY wf alt d L Houston ¼ hr $2,000
No network programing m-f	Pinky Lee Show Bz m-f L 43Hy m-f L 1 min partic time & tal $2800 partic Howdy Doody Kellogg Co cereal krispies 51NY 44L (see bel tu-th 5:30-45 Colgate; ribbon 43NY 44 alt sat Bates ½ hr $2800	No network programing m-f	Mickey Mouse Club m-f Welch Grape Jc DCSS 5:15-5:30 Armour FC&B 5:30-5:15 Carnation Erwin Wasey 5:15-6 NY F per ¼ hr $2,800

WEDNESDAY

ABC	CBS	DuMont	NBC
No network programing m-f	Darry Moore Masland & Sons Anderson&Cairns m-th 10:15 sp Simoniz SSCB DFS Best Fds; DFS w 10:15-30 55-70NY L ¼ hr $2038 Arthur Godfrey Corn Prods, Miller w 10:30-45 Bristl-Myrs,Y&R m-w 10:45-11 40Var L simul ¼ hr $3995	No network programing all wk	Ding Dong School 10-10:30 Wander Co; creating 10:15-30 Tatham-Laird Ch m-f L ¼ hr $1,600 Hollywood Backstage Chas Antell mwf tu, th sust NY L
No network programing m-f	Godfrey (cont'd) Lever; pepsident m-w 11-11:15 FC&B Pillsbury Mills m-th 11:15-30 Leo Burnett Strike It Rich Colgate m-f (see mon) Esty	No network programing m-f	Home m-f 11-12 NY L&P (see mon & tu) 1-min partic time & tal $7000
No network programing m-f	Valiant Lady General Mills m,w,f (see mon) DFS, K-R Love of Life Amer Home Pr m-f (see mon) B-B-T Search for Tom'w P&G; joyt m-f (see mon) B-B-T Guiding Light P&G; irory, dust m-f (see mon) Cometon	No network programing all wk	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 B&B Feather Your Nest Colgate-Palmolive alt d 12:30-45 NY m-f L Esty
No network programing m-f	Jack Paar Show NY m-f L Welcome Travelers P&G; prell, irory snow m-f (see mon) DFS	No network programing m-f	No network programing m-f
No network programing m-f	Robert Q Lewis Corn Prods Ref 44NY L Miller m-w 2-2:15 sust ¼ hr $3000 Art Linkletter Lever surf m-w-f 2:30-45 BBDO (see bell) Pillsbury Mills m-th 2:15-3 (see mon) Lee, Burnett	No network programing m-f	Feather Your Nest Colgate-Palmolive alt d 12:30-45 NY m-f L
No network programing m-f	Big Payoff Colgate m-f (see mon) Esty Bob Crosby Slimnds Co SSCB 3:30-45 General Mills m-w-f 3:45-4 Knox- ¾ hr Reeves ½ hr $3,700	No network programing m-f	NBC's Matinee Theatre partic sponsors NY L
No network programing m-f	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Am Home Prods (see mon) B-B-T On Your Account (Wm Elliott) P&G; tide, prell m-f Benton & Bowles	No network programing m-f	Way of the World Borden Co NY m,w,f L Y&R First Love Jergens Co Phila m-f L Robt W. Orr Mr. Sweeney R. T. French 44NY w only L JWT Modern Romances Colgate-Palmolive m-f Bryan Houston Pinky Lee Bz m-f L Partic: Gen Fds; inst jell-o Johnson & Johnson Y&R Howdy Doody Continental Vit wonder bread, mazola cer 47NY 29L 5:30-6 Bntos $2,300

THURSDAY

ABC	CBS	DuMont	NBC
No network programing m-f	Darry Moore Scott Paper J W Thompson th 10-10:15 Gene King; JWT Toni; Burnett alt th 10:15-30 55-70NY L ¼ hr $3,140 Arthur Godfrey Dow Chemical McM,L&A th 10:30-45 Kellogg Co tu,th 10:45-11 Burnett	No network programing all wk	Ding Dong School Manhattan Soap SB&W 10-10:15 Gerber Prods D'Arcy 10:15-30 Ch m-f L ¼ hr $1,160 Hollywood Backstage Chas Antell m-w-f tu, th sust NY L
No network programing m-f	Godfrey (cont'd) Gen frig/dedro FC&B th 11-11:15 Pillsbury Mills m-th 11:15-30 Lee Burnett Strike It Rich Colgate m-f (see mon) Esty	No network programing m-f	Home m-f 11-12 NY L&P (see mon & tu) 1-min partic time & tal $7000
No network programing m-f	Valiant Lady NY L Weiss & Geller Love of Life Amer Home Pr m-f (see mon) B-B-T Search for Tom'w P&G; joyt m-f (see mon) B-B-T Guiding Light P&G; irory, dust m-f (see mon) Comgton	No network programing all wk	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 Benton & Bowles Feather Your Nest Colgate-Palmolive alt d 12:30-45 R. J. Reynolds winston cigs 15 min, 3 qh ths 4 NY m-f L Esty
No network programing m-f	Jack Paar Show NY m-f L Welcome Travelers P&G; prell, irory snow m-f (see mon)	No network programing m-f	All About Baby Libby, McNeill & Libby baby fd 11Ch th onl L JWT
No network programing m-f	Robert D Lewis 2-2:15 sust ¼ hr $3,150 Art Linkletter Kellogg; all pr 52Hy L LB tu,th 3:30-45 Pillsbury Mills m-th 2:45-3 LB ¼ hr $4,000	No network programing m-f	No network programing m-f
No network programing m-f	Big Payoff sus tu-th L Bob Crosby Trent Co Welss & Geller th 3:30-45 Scott Paper th 3:45-4 76Hy L J W Thompson	No network programing m-f	NBC's Matinee Theatre partic sponsors HY L
No network programing m-f	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Am Home Prs m-f (see mon) B-B-T On Your Account (Wm Elliott) P&G; tide, prell m-f Benton & Bowles	No network programing m-f	Way of the World Borden Co NY m,w,f L Y&R First Love Jergens Co Phila m-f L Robt W. Orr World of Mr Sweeney NY L Modern Romances Colgate-Palmolive m-f Bryan Houston
No network programing m-f	Mickey Mouse Club mwf Jayne Mfg Gen'l Mills PBDO 3:30-3:45 Bristol Myers NY (t) 5:30-5:15 NY F per ¼ hr $2,800	No network programing m-f	Pinky Lee 43Hy m-f L Partic Intl Shoe H,H&McD tu Howdy Doody Kellogg Co tu 5:30-45 Lee Burnett Stanford Brands Baisa ¼ hr $2,000

FRIDAY

ABC	CBS	DuMont	NBC
No network programing m-f	Darry Moore Gen'l Mills DFS f 10-10:15 Scott Paper J W Thompson f 10:15-30 SOS; McC-E all f 10:30-45 Converted Rice Burnett All Wks Prudential f 10:45-11 55 85NY L ¼ hr $3,140	No network programing all wk	Ding Dong School 10-10:30 Colgate; Bates alt f 10-10:15 General Mills; Tatham-Laird alt f 10:15-30 est ¼ hr $1,160 Hollywood Backstage Chas Antell m-w-f tu, th sust NY L
No network programing m-f	Garry Moore (cont'd) Tardley of Lnde Ayer f 11-11:15 Borden Foods DCSS f 11:15-30 55-70NY L ¼ hr $2025 Strike It Rich Colgate m-f (see mon) Esty	No network programing m-t	Home m-f 11-12 NY L&P (see mon & tu) 1-min partic time & tal $7000
No network programing m-f	Valiant Lady General Mills m,w,f (see mon) DFS, K-R Love of Life Amer Home Pr m-f (see mon) B-B-T Search for Tom'w P&G; joyt m-f (see mon) B-B-T Guiding Light P&G; irory, dust m-f (see mon) Comgton	No network programing all wk	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 seg Hy m-f L Benton & Bowles Feather Your Nest Colgate-Palmolive alt d 12:30-45 NY m-f L Esty
No network programing m-f	Jack Paar Show NY m-f L Welcome Travelers P&G; prell, irory snow m-f (see mon)	No network programing m-f	No network programing m-t
No network programing m-f	Robert D Lewis Brown & Wmsn Herron—all nk Baisa 2-2:15 2:15-2:30 sust 49NY L ¼ hr $3,150 Art Linkletter Lever; surf BBDO m,w,f (see bell) Imbs Tinosorb Ayer 2:45-3 64Hy L ¼ hr $4000	No network programing m-f	No network programing m-t
No network programing m-f	Big Payoff Colgate m,w,f (see mon) Esty Bob Crosby RDS; McCann-E Gerber; D'Arcy all f 3:30-45 General Mills 43Hy 3:45-4 L Knox- ¾ hr Reeves $3100	No network programing m-f	NBC's Matinee Theatre partic sponsors Hy L
No network programing m-f	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Am Home Prods m-f (see mon) B-B-T On Your Account (Wm Elliott) P&G; tide, prell m-f Benton & Bowles	No network programing m-f	Way of the World Borden Co NY m,w,f L Y&R First Love Jergens Co Phila m-f L Robt W. Orr World of Mr Sweeney NY L Modern Romances Colgate-Palmolive m-f Bryan Houston Pinky Lee Hy m-f L Partic: Gen Fds; Y&R tu,w,f Howdy Doody Kellogg Co tu 5:15-5:30; t 5:15-6 NY F per ¼ hr $2,800
No network programing m-f	Barker Bill's Cartoons 5:15 Gen Mls sug jells 44NY wt,f F Esty ¼ hr $4000 The Nes Revus (indoor sail) NY L	No network programing m-f	Pinky Lee Hy m-f L Partic: Gen Fds; Y&R tu,w,f Howdy Doody Lucky Strike Matthes 5:30-45 Ind Biz Rl, H,H&McD alt f 5:15-30 Wyler Grp Juice DCSS alt f 5:45 NY 19NY ½ hr $2,800

SATURDAY

ABC	CBS	DuMont	NBC
No network programing	No network programing	No network programing all wk	Capt Midnight Wander Tales of Texas Rangers! General Mills Tatham-Laird $10,000
No network programing	The Big Top National Dairy Prods; sentinel ice cream, ocal- lent dairy prods, 66Phila L Ayer $14,000	No network programing	Lone Ranger General Mills; whistles, Kix 51NY L DFS $10,000 Uncle Johnny Cmns Lstnl Broa 10NY L McCann-Erikson $3,500
No network programing	No network programing	No network programing	Baseball Game of the Week Falstaff Brewing DFS 74Yan L 2-4:30 $6 stamos
No network programing	No network programing	No network programing	Baseball Game of the Week (cont'd) 2-4:30 Falstaff Brewing DFS No network programing
No network programing	No network programing	No network programing	Way of the World Borden Co NY m,w,f L Y&R First Love Jergens Co Phila m-f L Robt W. Orr World of Mr Sweeney NY L Modern Romances Colgate-Palmolive m-f Bryan Houston Pinky Lee Hy m-f L Partic: Gen Fds; Y&R tu,w,f Howdy Doody Kellogg Co Mathes 5:30-45 Ind Biz Rl, H,H&McD alt f 5:15-30 Wyler Grp Juice DCSS alt f 5:45 NY 19NY ½ hr $2,800
No network programing	No network programing	No network programing	No network programing

MINUTES For Sale!





*PARTY LINE — with Tommy Reynolds. 12:00-12:30 PM Mon-Fri. South Texas' most popular emcee-salesman in San Antonio's oldest and most successful women's audience participation show.



*MY LITTLE MARGIE — Gale Storm 1:00-1:30 PM Mon-Fri. One of network television's top hit shows now making a daily appearance on Channel 5. A powerful Daytime Sales Vehicle!



*MYSTERY THEATER — presenting "The Falcon" 10:45-11:15 PM Mon-Fri. "The Falcon", First Run for this market, kicks off in San Antonio the "Mystery Strip" idea that has proved so successful in other TV markets coast to coast!

THESE THREE GREAT SPOT CARRIERS MAY BE PURCHASED INDIVIDUALLY OR IN COMBINATION. THEY ARE PRICED RIGHT! Ask FREE & PETERS for details.

KENS-TV
EXPRESS-NEWS STATION
CBS 5

SAN ANTONIO, TEXAS
FULL POWER



***First in 7 of the 8 measured periods where both stations are telecasting! . . .**
Telepulse, July, 1955

OKLAHOMA

Ardmore	KVSO	1
Lawton	KSWO	1½
Muskogee	KBIX	8
	KMUS	10
Oklahoma City	KBYE	2
Okmulgee	KHBG	9
Shawnee	KGFF	5

PENNSYLVANIA

Beaver Falls	WBVP	3
Bethlehem	WGPA	1
Chester	WDRF	18
Coatesville	WCOJ	2
Erie	WERC	½
	WJET	1
	WLEU	5
Farrell	WFAR	2
Harrisburg	WCMB	½
Johnstown	WARD	2
Philadelphia	WDAS	90
	WHAT	93
	WJMJ	7
Pittsburgh	WHOD	61
	WILY	60
	WPIT	3
Scranton	WARM	½

RHODE ISLAND

Newport	WADK	3

SOUTH CAROLINA

Aiken	WAKN	3
Anderson	WAIM	4
	WANS	3
Barnwell	WBAW	9
Beaufort	WBEU	7
Bennettsville	WBSC	14
Bishopville	WAGS	9
Camden	WACA	5
Charleston	WCSC	1
	WPAL	53
	WTMA	3
	WUSN	50
Cheraw	WCRE	6½
Columbia	WCOS	9
	WIS	3
	WMSC	7
	WOIC	77
Florence	WJMX	5
	WOLS	9
Greenville	WAKE	6
	WESC	10
Greenwood	WCRS	3
	WGSW	10
Greer	WEAB	3
Newberry	WKDK	12
Orangeburg	WDIX	6
	WTND	11
Rock Hill	WRHI	2
	WTYC	9
Spartanburg	WJAN	6
	WORD	19½
Sumter	WSSC	30
Union	WBCU	3
Walterboro	WALD	6

*Indicates 100% Negro programing

TENNESSEE

Chattanooga	WAPO	9
	WDXB	12
	WMFS	91*
Clarksville	WJZM	6
Columbia	WKRM	2
Franklin	WAGG	7
Gallatin	WHIN	3
Jackson	WDXI	21
Johnson City	WETB	1
Knoxville	WIVK	8
	WKGN	10
Lewisburg	WJJM	3
Lexington	WDXL	2
Maryville	WGAP	5
McMinnville	WMMT	2
Memphis	KWEM	28
	WCBR	84*
	WDIA	140*
	WHBQ	18
	WHHM	22
	WMPS	½
Nashville	WKDA	3
	WLAC	38
	WSOK	84*
Oak Ridge	WATO	1

TEXAS

Abilene	KRBC	½
	KWKC	1
Athens	KBUD	1
Atlanta	KALT	2
Austin	KTXN	24
Bay City	KIOX	12
Baytown	KREL	63
Beaumont	KJET	98*
	KRIC	14
	KTRM	6
Beeville	KIBL	1
Brenham	KWHI	½
College Station	WTAW	5
Conroe	KMCO	6
Corpus Christi	KWBU	6
Corsicana	KAND	6
Crockett	KIVY	7
Dallas	KGKO	1
	KLIF	18
	KSKY	13
	WRR	6
Denison	KDSX	6
El Campo	KULP	4
Fort Worth	KCNC	11
	KNOK	85
Freeport	KBRZ	1
Galveston	KGBC	24
Gonzales	KCTI	1
Greenville	KGVL	4
Houston	KCOH	100*
	KNUZ	12
	KPRC	6
	KYOK	42
Huntsville	KSAM	6
Longview	KLTI	6
Lufkin	KTRE	2
Marlin	KMLW	3
Marshall	KMHT	6
Midland	KJBC	7
Mount Pleasant	KIMP	3
Nagadoches	KSFA	½
Orange	KOGT	5
Palestine	KNET	½
Pasadena	KLVL	21
Rosenberg	KFRD	0
San Antonio	KCOR	9
	KMAC	12
Seguin	KWED	2
Shamrock	KEVA	2
Sherman	KRRV	½
Sinton	KANN	1
Sweetwater	KXOX	1
Temple	KTEM	5
Terrell	KTER	3
Texarkana	KTFS	2
Texas City	KTLW	30
Tyler	KGKB	½
	KTBB	6
Uvalde	KVOU	3

UTAH

Ogden	KVOG	½

VIRGINIA

Arlington	WARL	½
Bedford	WBLT	3
Blacktone	WKLV	9
Clifton Forge	WCFV	2
Crewe	WSVS	20
Culpeper	WCVA	½
Danville	WDVA	
Farmville	WFLO	
Front Royal	WFTR	
Hopewell	WHAP	
Norfolk	WLOW	
	WRAP	
Orange	WJMA	
Radford	WRAD	
Richmond	WANT	
	WLEE	
	WRNL	
	WXGI	
Roanoke	WROV	
South Boston	WHLF	
Wytheville	WYVE	

WASHINGTON

Kirkland	KNBX	
Seattle	KING	
	KTW	
Tacoma	KTAC	

WEST VIRGINIA

Beckley	WJLS	
	WWNR	
Charleston	WCHS	
	WGKV	
Matewan	WHJC	
Oak Hill	WOAY	

WISCONSIN

Kenosha	WLIP	
Milwaukee	WCAN	
	WMIL	
	WOKY	

PUERTO RICO

Mayaguez	WAEL	

NEGRO RADIO ADVERTISERS include national, regional accounts

Adam Hats
Alaza Syrup
Aetna Oil Co.
Atlantic Beer
Atlantic & Pacific Tea Co.
American Ace Coffee
American Bakeries
American Income Insurance
American Snuff Co.
Anacin
Anderson Co.
Apex Hair Dressing
Ballantine
Banker's Life & Causualty Co.
Bavarian Beer
Bayer Aspirin
Real-Kill
Burger Beer
Betsy Ross Bread
BC Headache Remedy
Birdseye Frozen Foods
Bireley's Orange Drink
Black Draught
Black & White Cosmetics
Blue Star Ointment
Bond Bread
Borden's Silver Cow Cream
Breakfast Cheer Coffee
Budweiser
Calumet
Camel Cigarettes
Canada Dry (bottles)
Capitola Flour
Cardui
Carnation Milk
Carter's Little Liver Pills
Castro Convertible
Champagne Velvet Beer
Chicago Metropolitan Mutual Insurance
Chesterfield Cigarettes
Chooz
Coca-Cola
Colonial Bread
Concord Clothes
Contadina Tomato Paste
Continental Baking
Country Club Malt Lager
Creomulsion
Dixie Beer
Dixie Peach
Doan's Pills
Domino Sugar
Donaldson Baking Co.
Dr. Caldwell's Laxative
Dr. Palmer's Skin Success
Dr. Pepper
Dodge-Plymouth (dealers)
Drano
Ebony Magazine
Peter Eckrich Co.
Edelweiss Beer
Ex-Lax
Falls City Beer
Feen-a-Mint
Fashion Hosiery Shops
Fish Lure
Fletcher's Castoria
Florida Power & Light
Ford Dealers (national, local)
Four-Way Cold Tablets
Frigidaire (dealers)
Garrett's Snuff
Gebhardt Chili Hot Dog Sauce
Godefroy's Larieuse Hair Coloring
Gold Medal Flour
Gordon's Potato Chips
Gorton's Fish Products
Grandma's Syrup
Gulf Oil Co. (dealers)
Halo Shampoo
Hardy Shoes
Hensler Beer
Hi-Boy Wine
Holsum Flour
Honey Krust Bread
Hostess Wine
Hudepohl Beer
Hunt Foods
International Harvester Refrigerators (dealers)
Italian-Swiss Colony Wines
Jell-O
Jewel Shortening
Karo Syrup
Kraft Mayonaise
Kool-Aid
Lanotone
La Royale Wine
Laxtone
Lipton Soup
Lincoln-Mercury (national, local)
Longaid
Luck's Food Products
Meadow Gold Milk
Maine Sardines
Manischewitz Wine
Mary Jane Bread
Medigum
Melody Hill Wine
Morita Bread
Miller's High Life
Mission Bell Wine
Mogen David Wine
Monarch Sewing Machines
Monarch Wines
Monticello Drug Co.
More-Wate
Motorola TV (dealers)
Nadinola
National Shoes
National Toilet Co.
Nescafe
N. J. Bell Telephone
Noldes Bread
O. J. Beauty Lotion
Old Gold
Omin Tablets
Ortel Brewing Co.
Pall Mall
Pennington Bread
Pepsi-Cola
Pepsodent
Perkenson's Corn Meal
Persulan
Pertussin
Pet Milk
Petri Wine
Phillip Morris Cigarettes
Lydia Pinkham
Pio Wine
Puffin
Quaker Oats
Quick Starch
Reader's Digest
Ready-To-Bake
Regal Beer
Regent Beer
Rem
Reserve Insurance
Richards Wine
Richbrau Beer
Roman Cleanser Bleach
Royal Crown Hair Dressing
Rubel Baking Co.
Ruppert Beer
Sal Hepatica
Schaeffer Beer
Schlitz
Schweppes (bottles)
Scott's Emulsion
Sears, Roebuck & Co.
Silvercup Bread
Sinclair Refining Co.
Southern Bread
Southern Dairies
Spiegel Co.
SSS Tonic
Stanback
Sulfur-8
Sun Oil Co.
Sutton Cosmetics
Swansdown Flour
Sweet Peach Snuff
Snyder's Potato Chips
Tall Boy Soups
Taystee Bread
Tetley Tea
Thom McAn Shoes
Tip Top Bread
Tops Snuff
Trailways
Tuxedo Club Hair Dressing
U.S. Tobacco
Ward Baking Co.
Thos. J. Webb Coffee
Wellco Shoe Corp.
White Lily Flour
Wildroot
Willys Motors (dealers)
Wilson Canned Meat
Windex
Winston Cigarettes
Wise Potato Chips
Wright Root Beer
Wrigley's Gum
666 Tonic
7-Up (bottles)

MORE HOURS NEGRO PROGRAMMING THAN ANY STATION WEST OF THE ROCKIES

94% NEGRO PROGRAMMING

OVER $1,000,000 A DAY SALES POTENTIAL

HIGHEST PER CAPITA INCOME NEGRO MKT. IN U.S.









KSAN

STUDIO & OFFICES—1355 MARKET ST.

SAN FRANCISCO

MERCHANDISING TOO!

- Movie Trailers in Theatres
- Taxi-Cab signs
3. Direct Mail to Retail Trade
4. Point of Purchase promotion
5. Direct contact with trade by personalities

ALL AT NO EXTRA COST!

Richard Bott
Station Manager

Represented Nationally by
Stars National Inc.

IMPORTANT: THESE OUTSTANDING NEGRO PERSONALITIES ON KSAN-TV TOO!

WIRE, PHONE OR WRITE TODAY FOR combined PACKAGE RATES

SELLING CHICAGO-LAND NEGROES FOR OVER A QUARTER OF A CENTURY

WJOB...

is *still* the favorite Chicago-land Negro Station. WJOB presents such personalities as Elaina Kaye whose twice-daily program reaches more than 500,000 Negroes in the Chicago and Calumet area*. And every WJOB advertiser receives *free* merchandising and promotion support to help sell his product to WJOB's loyal, *buying* audience.

WJOB

HAMMOND, INDIANA

Represented by
WILLIAM G. RAMBEAU CO.

**For availabilities ask Joe Fife, WJOB or your nearest Rambeau representative.*

NEGRO SALES

(*Continued from page* 109)

4. Admen differed in their long-range viewpoints, and the division went right down the middle of the group. One segment felt that Negro Radio would gradually be assimilated into the general scheme of radio advertising as the Negro became assimilated into society. The other group felt just the opposite. Those elements which distinguish the Negro—principally his "social visibility," and all the prejudices that surround it—will continue indefinitely, these admen believed, thus giving the growing Negro Radio medium greater importance.

5. All of the admen felt there was room for improvement of some sort in Negro Radio, although opinions differed on the exact direction. In general the admen felt that the medium still "lacked maturity" — particularly in selling to national advertisers and advertising agencies.

Radio research: A few stations and reps were commended by admen for doing a high-quality job of bringing the facts of Negro Radio to their attention. But most admen hit hard at what they felt was a basic lack of research knowledge on the subject.

This situation isn't new. In New York earlier this year the Radio & Television Executives Society held a forum on Negro Radio at the Roosevelt Hotel. Some 75 timebuyers, station executives and reps attended. Admen at the meeting voiced a common complaint: "We need more and better proof of audience, and details of the audience as a consumer market."

One of the buyers who spoke at the media session, Madeleine Allison of the Herschel Z. Deutsch agency, more recently told SPONSOR:

"The spot radio buying information we get from Negro Radio outlets is, in general, under the level of the industry average. This makes it particularly tough to evaluate Negro Radio properly, since it is a specialized subject.

"We would like to know, for example, more details on audience composition. Do adults listen to 'rock-'n'-roll' shows, or is the audience mostly teen-agers? What are the buying habits of Negro radio listeners? How do their brand preferences differ from those of white families?"

A similar gripe was voiced by Alan Brown, advertising manager of Pharmaco, Inc. (Feen-A-Mint, Chooz, Medi gum). He stated:

"We don't know the degree to whicl our advertising in non-Negro medi reaches the Negro market. In som cases we may need specialized Negr Radio. In other markets we just don' know. The lack of adequate data is continuing problem."

This tendency of Negro Radio out lets to offer minimum rather tha maximum radio research — ratings coverage data, market data, branc data, audience studies, etc.—shapes u as one of the big stumbling blocks t a wider use of Negro Radio by national admen.

V.p. and Media Director Harold Dobberteen of New York's Bryan Houston Agency put it this way:

"Our research shows us that there *are* differences in brand preference between Negro and white homes. And these preferences aren't related simply to price or income status; there's lots of evidence that Negroes will buy the best products.

"But we lack much data from Negro media—particularly radio stations—to prove that Negro Radio is really influential in Negro brand decisions. Therefore, lacking this data, most of our accounts view Negro Radio as a specialized form of 'supplementary' media. They plan their campaigns around general media. They expand in general media.

"Negro Radio is used, when it's used, to intensify the advertising effort of a general campaign. And, with few exceptions, stations and reps don't provide us with the kind of research data needed to change this situation."

Radio preferences: The kind of program planning at the agency level that goes into a network television campaign plays little part in national advertisers' use of Negro Radio.

As a mid-South Negro outlet with a higher-than-ordinary amount of national advertisers on its client list told SPONSOR: "Program advertisers at the national level are virtually unknown here."

The situation exists, according to admen, for two reasons:

1. There is very little program selection of a multi-market nature offered them. None of the big program packages, for instance, are actively in the Negro program field; most are too busy with tv, or else haven't the time to explore Negro program preferences.

2. Negro Radio's programing is often a local specialty, changing with each market. Strong local personalities have developed. And, although it's more time and work for an agency to buy such shows market-by-market, admen have learned to cash in on their loyal local followings.

Said Frank Walsh, advertising manager of Chattanooga Medicine Co. (Black-Draught, Cardui, Soltice, Velvo Cough Syrup):

"Before embarking on an extensive use of Negro Radio, we made a survey of listening habits. We use spot announcements exclusively. We place them in or adjacent to programs of race or religious music, or in programs conducted by popular local personalities."

This is probably the most widely used formula in Negro Radio buying. Among those who buy thus: Carnation, Lincoln-Mercury, Camels, Maine Sardines, Manischewitz Wines, Budweiser, Ex-Lax, B. C. Headache Remedies, Calumet, Nescafe, Sulfur-8, Act-On and many others. Most campaigns are steady business.

There are a few exceptions, however. *Ebony* magazine, for instance, runs a monthly saturation campaign in two dozen major Negro markets that begins some three days prior to publication and continues through the date it hits the stands. This announcement technique is largely patterned on the highly successful campaign run by *Life*. Popular local personalities, picked by the Grant, Schwenck & Baker agency in Chicago, are used.

And, as the base of Negro programing gets broader, admen are tending to pinpoint the programs in which they sopt their live or transcribed announcements. Food and household product advertisers, for example, are now shopping for Negro homemaking shows. Automotive and gasoline advertisers are buying newscast strips or news adjacencies. Beer companies are buying sports or special events. But the steps in this direction, so far, are tentative as far as the national scene is concerned.

Most buying is still a matter of dropping a spot schedule into a show with the highest local rating, or with the best track record of results for a particular class of advertiser.

Admen's tips: From some of the admen who are veterans of Negro Radio

NEGRO RADIO OK GROUP

New Orleans (WBOK)
Houston (KYOK)
Baton Rouge (WXOK)
Lake Charles (KAOK)

1-2-3-4 SOCK!

Use the OK GROUP for Sock and Sell!

REACHING 1,250,000 NEGROES!

Along the Gold Coast of the Gulf Coast the one package buy of the OK GROUP guarantees complete Negro Coverage with star Negro personalities, all tops in their field on stations that are first in Negro Listening in each market area.

FIRST in Negro Listening

1 WBOK, the No. 1 station in Negro audience . . . the leading independent. Carries more national advertising than 6 other indies put together. July-August Hooper puts WBOK on top of all stations except the leading network station. Sock 'em in New Orleans!

2 KYOK, the No. 1 all Negro audience station for 220,000 Negroes in Houston. July-August Hooper puts it tops in Negro and second in Over-All audience listening. A 5000 watt power push to sell your products in a rich Negro market. Sock 'em in Houston!

3 WXOK, the No. 1 Negro audience station in Baton Rouge. Forty-four percent of the population is Negro. Hottest industrial town in the South. Rich market for products seeking to capture a growing area. Sock 'em in Baton Rouge!

4 KAOK, the No. 1 station for both Negro and the Folk audience in the highest family income city in the state. Fast growing industrial city that offers increased sales for your product. Sock 'em in Lake Charles!

The Big Boys know . . . National Advertisers know about the OK GROUP and its power to give you the extra added sales in a segregated market that puts you first. Without the Negro audience you cannot be dominant in sales in these markets.

the OK Group

Represented by Forjoe and Company for the Louisiana Stations; John E. Pearson Company for Houston.

Stanley W. Ray, Jr., Vice Pres. & Gen. Mgr., 505 Baronne, New Orleans, 12, La.

SEATTLE - TACOMA'S

(Fort Lewis) — only

Negro Disc Jockey

Bob Summerrise

and

"THE DIAL 850 SHOW"

9:30 to 12 Midnight

Nightly

KTAC

850 KC

Tacoma, Wash.

Represented by Gill-Perna

IN ATLANTA...

ONLY!

5,000 WATTS WAOK 1380 KC

Delivers the
RICH "NEGRO" MARKET
Day & Nite

★ Top Negro *PULSE* Station
★ Top *HOOPERATED* Station
More facts? Contact FORJOE
Atlanta's "OK" Station

WAOK ATLANTA GEORGIA
5,000 WATTS | 1380 KC

programing came a number of useful tips concerning the length and type of Negro air campaigns to use and the type of commercials to feature.

• Length of campaign: Media Buyer Allison told SPONSOR: "Negroes are intensely loyal to their favorite brands, but this loyalty isn't won overnight. We've found that it takes a little longer—about 17 weeks, as against the usual 13 weeks—to launch a product with Negro Radio. Some markets are faster, of course. Los Angeles has given us quick successes in Negro Radio. But in Boston—and I have no idea why—it takes up to three years of steady Negro Radio for a product to really catch on."

• Type of campaign: V.p. and Advertising Director Joe Taylor of Ruppert Brewing feels that the Negro campaigns should use related media, just as a general campaign does. "We had a recent campaign in New York in which we tied together Negro Radio, newspapers, outdoor media and store promotions. The results were excellent, and probably far better than if we had used each of them on separate occasions."

• Type of commercial approach: "I know that many sponsors have had good results in Negro Radio by sending out fact sheets and letting Negro talent ad-lib the commercials," said Art Harrison, timebuyer at Harry B. Cohen agency. "but we find that we got good results with straight, agency-produced transcribed announcements. Besides, we have better control over such tricky things as the exact wording of product claims in drug and toiletry copy. I think most advertisers will find that a good commercial works just as well in the Negro market."

★ ★ ★

COMPARAGRAPH NOTES

(*Continued from page* 125)

pm; M, W 11-11:15 am; alt Th 10:15-30 am; Burnett: NBC, Sun 7-7:30 pm; CBS, Th 3:30-45 pm; Sat 9-9:15 pm
U.S. Steel, BBDO: CBS, alt W 10-11 pm
Vicks, BBDO: W 5-5:15 pm
Wander Co., Tatham-Laird: NBC, W 10:15-30 am
Warner-Hudnut, K&E: NBC, alt Sat 10:30-11 pm
Webster-Chicago, JW Shaw: NBC, M 7:30-45 pm
Welch Grape Juice, DCSS: NBC, alt F 5:45-6 pm; ABC, T 5:15-5:30 pm
Wesson Oil, Fitzgerald: CBS, Tu 12-12:15 pm
Western Union, Albert Frank-Guenther-Law: Th 9:30-10 pm
Westinghouse, McCann-Erickson: CBS, M 10-11 pm
Whelan Drugs, Product, Du Mont, T 9-10 pm
Whirlpool, K&E, NBC, T 8-9 pm
Whitehall Pharm., Blow-Beirn-Toigo: CBS, Sat 9:30-10 pm; T 7:30-8 pm
Wrigley, R&R: CBS, Sat 7-7:30 pm
Yardley, Ayer: CBS F 11-11:15 am

BIRTH OF A SALE

(*Continued from page* 111)

in general media. But you can't overlook the rise of Negro media.

HARDSELL: Rise? I'm not so sure. I seem to remember seeing some figures from our research boys that circulation of Negro newspapers is slowly falling off.

WATTS: That's true. They still do a job, but they haven't all kept pace with the times. I was talking about Negro Radio—the kind of stations we represent. That's another story. Back in 1940, there were only a half dozen Negro stations. Today there are more than 600.

HARDSELL: Completely Negro-programed?

WATTS: No. Some of them are. Many are independents with big blocks of Negro shows. Others are network affiliates that have added Negro programing to hold onto the Negro audience. That's why I asked you if you were reaching Negroes with your general advertising. You see, Negro Radio has put a good-size wedge between the Negro listener and a lot of general media. Why, according to Pulse, Negro Radio programs have been getting up to 50% higher in-home ratings this year as compared with last.

HARDSELL (lighting his pipe carefully): Well, Watts, I can understand that a Negro might not have a tv set or might not be reading *Life* but why should he want to listen to Negro radio programs? There's no segregation on the radio dial.

WATTS: That's true, Mr. Hardsell. He doesn't *have* to listen to Negro Radio. But he does . . . because he likes to do so.

HARDSELL: Why should a Negro enjoy being appealed to as a Negro? Isn't that "Jim Crow" advertising?

WATTS: No. You see, it's part of the change that's taking place in the national Negro market. You've got something like 16 million Negroes in the country today. They represent a buying power of over $16 billion . . . their income is increasing more rapidly than white incomes. . .

HARDSELL: I know, I know. We've got a research department, too. And I've heard all comparisons about the Negro market representing something as big as Canada. But Canada is Canada, and Negroes are all around us. What's that got to do with whether

HOTTEST GAL in the country

"LIVIN' WITH VIVIAN"

3 HOURS DAILY



The Second Largest
Metropolitan
Negro Market

WWCA

John E. Pearson Company

Negroes enjoy listening to a radio station supposedly programed for Negroes?

WATTS: It's a matter of psychological identification.

HARDSELL (smiling quietly): You're getting pretty far out, in left field for a media salesman, aren't you?

WATTS: I don't think so. There's not very much that a Negro can find in the general run of tv and radio shows to identify with himself. His special problems aren't discussed. He doesn't often hear news that's of special interest to him. And, the more his economic status improves, the more he's anxious to be entertained and informed by Negroes. That's why he listens to Negro Radio . . . and that's why Negro Radio has a circulation larger than the combined circulation of *all* Negro magazines and newspapers. That's why I think you're missing a good media bet.

HARDSELL (drawing thoughtfully on his pipe): That makes sense, I suppose. Fact is, I never thought of it quite like that. But what about the Negro as a consumer market? What good would it do us to sell our products directly to a Negro audience?

WATTS: That's easy. It would do a lot of good. Here, take a look at this. *(He takes a set of folders from his briefcase and gives them to Hardsell.)* These are brand preference studies conducted by three of our stations in different markets.

HARDSELL (looking through them): Ummmm.

WATTS: They all show the same pattern. Negro families buy the better brands of almost any household item —foods, drugs, toiletries, soaps, appliances—whenever they have a choice. They'll only buy a cheaper brand if they can't afford anything else. And, with income rising, their brand buying is moving up. Besides, since they don't all have equal privileges and freedoms with whites, they spend more time and money proportionately on things for their homes.

HARDSELL: This is very interesting stuff *(He stops at a page, suddenly startled)* Hey, what's this on toothpaste preferences. . .

WATTS: That's right. Whizzo toothpaste, *your* agency's account, is *tenth* in Negro brand preferences although I think it's number *two* nationally. You'll note that Pep-O-Foam is in first place.

HARDSELL: Son of a gun! How did they get there?

WATTS: Well, I think I know one reason. . .

HARDSELL: I'm due for a meeting with the Whizzo people downtown right after lunch. I'd like to tell them about this.

WATTS: I don't know if you're aware of it, but Pep-O-Foam has a fairly heavy schedule running now on all of the leading Negro Radio outlets. Participations . . . across the board . . . in disk jockey shows. In some markets, they buy spiritual programs. They seem to like the campaign. We just got a renewal from them. It's a premium-price toothpaste, you know.

HARDSELL: You don't have to tell me that. *(He glances at his watch)* Look, Watts, I don't want to give you the rush. It's just possible that we may be able to get a couple of clients interested in what you've been telling me. Can you leave me some market dope on your stations, and some idea of availabilities and pricing.

WATTS: I'll be glad to. *(He brings some more papers from his briefcase)*

RING THE BELL AND TELL THE TIME BUYERS THAT WAUG IS THE STATION THAT FOLLOWS THE SUN IN AUGUSTA, GA.

WAUG helps to keep cash registers ringing in every Augusta Retail Outlet.

WAUG is the preferred station for 35,000 Negro Radio Homes in Richmond County, Georgia, and Aiken County, S.C.

WAUG is the third station in Augusta between 6 AM-Noon; Second between Noon and 6 PM . . . . This *is proof of its performance.*

WAUG AM & FM

AUGUSTA, GEORGIA

National Rep.
Joe Wootton, Interstate-United Newspapers, Inc., N.Y.C.

Southeastern Rep.
Clarke Brown Co., Atlanta-Dallas-Houston-New Orleans

These are the salesmen responsible for your products sales in Augusta.



WAYMAN WHITE



MAL COOK

You'll find a lot of what you want right there.

HARDSELL: I'll probably have to present this as a supplementary campaign. You know, the "specialty" approach.

WATTS: I understand. We're used to that. We let results change peoples' minds.

HARDSELL: It's hard to sell radio today, Watts. Our clients wil probably want a nice package price if they buy any appreciable amount.

WATTS: We're used to that, too. But I'm sure we can get together.

HARDSELL: I'll try pitching this down the well with our people and see what kind of a splash it makes. If it looks good, maybe we'll all go to the altar together.

WATTS: Good. I'll look forward to hearing from you. I'll be in touch with your secretary.

HARDSELL: Right. (Then, as Watts' hand touches the door) Oh, Watts . . . let's have lunch sometime.

CURTAIN ★★★

NEGRO RESULTS

(*Continued from page* 115)

merchandise" for the organization.

Ebony (WLIB, New York) Through a combination of pouplar-appeal programing and smart public service, this New York independent outlet now claims a "higher listening ratio among New York-area Negro families than that achieved by any other independent station or network affiliate."

As a meaningful advertising success, Manager Harry Novik pointed to the use of his station to promote the top Negro magazine, *Ebony*. Stated Novik:

"One of the outstanding success stories in Negro Radio during 1955 has been the use of the medium for the first time in history by the Negro publishing industry. Station WLIB was selected as the exclusive New York outlet to carry a monthly saturation campaign on behalf of the Johnson Publishing Co.'s *Ebony*.

"The campaign, conducted in 23 other urban communities having large Negro populations, has resulted in a great up-swing in *Ebony's* circulation figures during the past 12 months.



PAL says:

First . . in NEGRO PROGRAMMING

WPAL, in 1948, pioneered in bringing to South Carolina its first negro programs!

First . . in NEGRO PERSONALITIES

Bob Nichols and Emmett Lampkin—known throughout the Southeast—were the first in the State . . . and are still, by far, *the best!*

First . . in AUDIENCE ACCEPTANCE

For *seven* years the negro audience (comprising 50% of the population of our coverage area) has accepted WPAL of Charleston as being synonymous with *quality negro entertainment & information.*

W-PAL has succeeded in bringing to the Coastal Carolina negro programs of a *higher* level—always in *good taste*—always *timely*—always *first!*

Our audience, of 250,000 people, realizes this . . and shows their appreciation by *buying* the products we advertise.

Place your next schedule on w-PAL *for quick results!*

Quietly, without fanfare, over the years w-PAL has assumed—and will continue to hold—*leadership* in negro radio, *dominance* in molding their buying habits.

w-PAL
of Charleston
South Carolina

Forjoe & Company

WMRY
NEW ORLEANS
KNOK
FT. WORTH-DALLAS
formerly KWBC
KCOH
HOUSTON

1 order delivers the Negro Population of the South's 3 Largest Markets ...cuts cost, too!

negro radio South

Gill-Perna, Inc., Nat'l Representatives
Lee F. O'Connell, West Coast

Publisher John Johnson is considering a similar weekly campaign on Negro Radio outlets on behalf of its pocket-size picture magazine, *Jet*."

Regional Fair (WAOK, Atlanta): Last fall, WAOK sponsored the first day of the Southeastern Fair at Lakewood Park in Atlanta. Over 50,000 people attended the big regional fair, as compared with 8,000 the previous year. Reported the Negro-slanted outlet: "It was the largest and most successful day of the entire 10 days of the Southeast's largest agricultural and industrial fair."

With the 1955 Fair a few days off, WAOK has already been asked to sponsor two of the 10 days of the fair. As part of the salute, WAOK will tie in with the world's largest Negro university center, composed of six Atlanta colleges.

WAOK will produce two grandstand shows each day headlined by The Ink Spots, as well as the second Southeastern Gospel Singing Contest. Thousands of dollars in door prizes will be given away, including a new auto.

Wine (WHOD, Pittsburgh): Negroes are particularly good customers for wines, as many advertisers — from Roma to Manischewitz—have learned.

Two years ago, the Pio Wine Co. brought out a new product labeled "Hi-Boy" in Port, Sherry and Muscatel varieties—the three most popular in Negro areas. District Sales Manager Eugene Pio decided to concentrate the campaign in Negro Radio, and purchased a 15-minute daily segment of the *Mary Dee Show*. Weekly cost: $175.

Since that time, Hi-Boy has become the number-one wine seller in 87% of the liquor stores in Negro neighborhoods. The original contract on the *Mary Dee Show* has been renewed consecutively, and it is the only consistent advertising the firm uses.

Bread (WCIN, Cincinnati): With a new product, Soft Bread, due to be launched in the Negro market, Pennington Baking Co., one of Ohio's largest, selected WCIN as the firm's exclusive advertising medium. Manager Ralph Johnson told SPONSOR:

NEW YORK AND NEW JERSEY'S NEGRO STATION

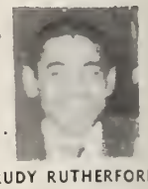

GEORGE HUDSON


HAL WADE


PAT CONNELL


CHAS. GREEN


JOCKO MAXWELL


RUDY RUTHERFORD

R
A ROLLINS ENTERPRISE

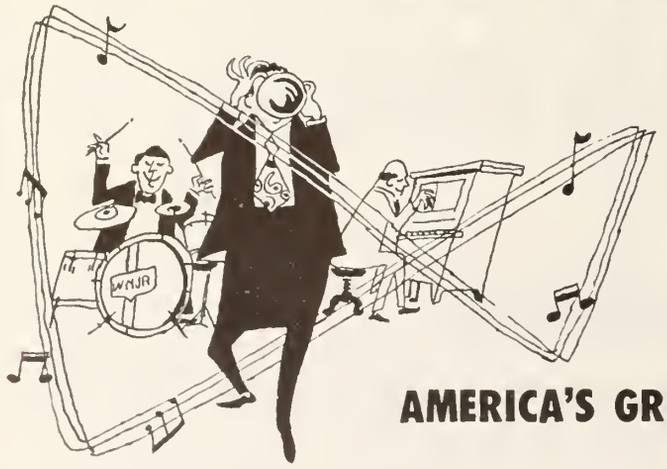

JIM AMECHE



"DADDY" SEARS


HUNTER HANCOCK


DANNY STILES



WNJR
NEWARK

AMERICA'S GREATEST RHYTHM AND BLUES STATION

"The bakery, through Keelor-Stites gency, signed a 13-week contract for total expenditure of over $4,000 call- ig for a weekly schedule of six 15- inute programs supplemented by 20 pot announcements.

"In conjunction with this schedule, VCIN conducted a contest ("I like oft Bread because. . ."). The winner as to receive an all-expense-paid eek's vacation for two at the Lord alvert Hotel, Miami, and a check for 240 for spending money. The bakery lso furnished a $50 Savings Bond to ie grocer from whose store the win- ing entry blank—from one of 500 lacards—was obtained.

"At the close of the campaign, the le and popularity of Soft Bread grew eyond all expectations of the bakery.)ver 15,000 contest entries were re- eived. Of thes 15,000 entries received, ver 20% were from white people— roving that Negro-appeal radio not nly reaches Negroes but also the hite market. The bakery, in fact, ave a comparable prize to the winning hite couple. And, since the campaign, ie bakery has distributed the product all sections of Metropolitan Cincinnati as well as in all cities in the three-state area Pennington serves."

Hair dressing (WNJR, Newark): More than a year ago, the Apex Hair Products Co. began a spot advertising campaign on WNJR to reach Negroes in New York and New Jersey. Apex Hair Products had been sold in the area, but never with radio backing.

Through its agency, Philadelphia's Rolly and Reynolds, Apex used a schedule of participations in top-rated disk jockey shows. WNJR merchandised the product to all drug outlets in its listening area with mailing pieces and personal calls.

According to Apex, the results ran "considerably ahead of last year's sales." And, the radio campaign, originally scheduled for a 13-week trial, is now well into its second year. The annual budget on WNJR—only Negro radio station used—is about $6,500.

Department store (WEBB, Baltimore): William Labovitz, owner of the 50-year-old Labovitz Department

WOPA

presents the most diversified

NEGRO

Program Schedule in Chicago area

8 HOURS DAILY

7 DISC JOCKEYS

BIG BILL HILL'S SHOPPING BAG
DAILY—*8:30 - 10:00 a.m.*

McKIE FITZHUGH Variety Show
DAILY—*2:00 - 4:00 p.m.*

McKIE's ALL-NITE ROUNDUP
MIDNIGHT—4:00 a.m.

WOPA

1490 K.C.
Oak Park, Ill.
Egmont Sonderling, Genl. Manager
Represented by Joe Wootton
Interstate United Newspaper

70% INCREASE*

in Negro listenership

*Pulse, May, 1955

Gives W C B R advertisers a large and loyal audience. This great W C B R audience *tied* in with the Largest and Most Active MERCHANDISING and PROMOTIONS Staff in Memphis Radio results in *greater-than-ever* Sales for your product in the MEMPHIS NEGRO MARKET.

To sell MEMPHIS . . .
you need the NEGRO MARKET.

WCBR is the *only* Memphis Station programming to the NEGRO in the Tri-State area exclusively.

1000 watts **WCBR** *1480 KC*

Memphis, Tennessee

For Additional Information

contact W. M. H. "Bill" Smith, Gen. Mgr.

"From Beale Street . . where Handy wrote the blues"



Store, uses no newspaper or direct advertising, and puts about 99% of his ad budget into Negro Radio. In the past four years, since using Negro-slanted air campaigns, Labovitz volume annually has jumped from $250,000 to well over $1 million.

When WEBB, a newcomer to the ranks of Negro stations, was conceived, Labovitz was the first account to sign with the new station. After a few weeks, since the store keeps close track of what brings customers into the store, the firm tripled its budget. In the five months that they have been on WEBB, reports Morton Levinstein (account executive of the firm's ad agency), Labovitz has increased sales 35% over the same period in 1954.

The copy technique on the air is simple but effective. Specific sales features are pushed to encourage immediate action. However, the selling is never done in a high-pressure manner. Announcers are coached to speak "quietly and with sincerely," the ad agency (Applestein, Levinstein and Golnick) states. A "personality creation" job has been done on the owner, so that customers come in and ask for "My friend William."

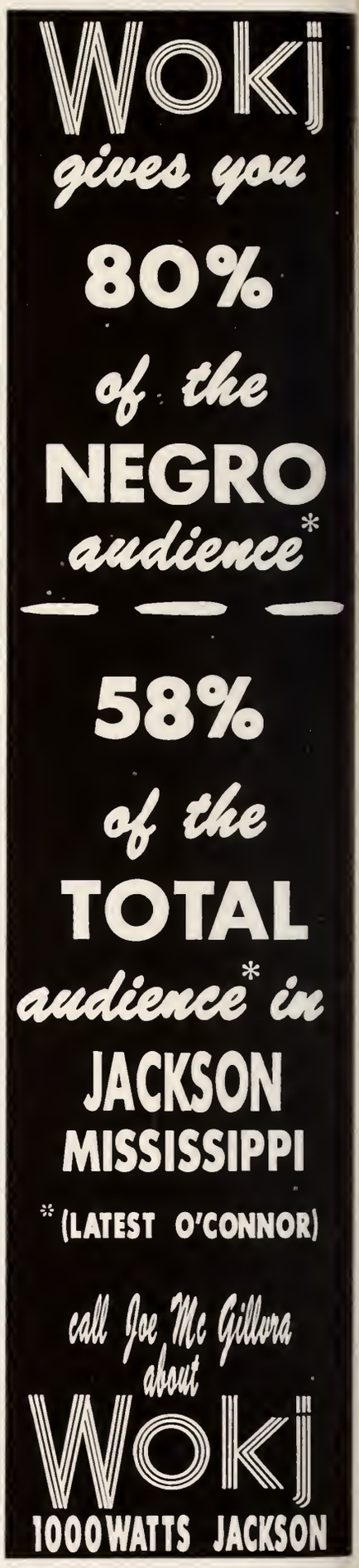
The campaign strategy is equally basic. Labovitz is not a seasonal advertiser, but is in Negro Radio on a year-round basis.

Hospitalization (WOKJ, Jackson): This Mississippi market has the highest Negro percentage—45%—for a city of the same size or larger in the U. S. By specializing in the Negro audience, WOKJ has won for itself a large share of Negro listening. In many cases this has proved to be a sales bonanza for WOKJ advertisers, national and local.

One example cited by Uler Gilbert, station manager:

"Most notable among national advertisers having success on WOKJ is Banker's Life and Casualty Co. of Chicago, and its White Cross hospitalization plan. The objective of the campaign is to secure 'leads' for its salesmen.

"The account came to WOKJ last December with a budget for five-minute programs, Monday through Friday. Monthly spending ran around $220. Since that time, we have got the account over 400 direct leads from a total of some $1,600 spent in advertising.



"This figure, according to the company, is greater than any of the other radio stations' in the city. And, according to their manager in our city, WOKJ's results have been better, dollar-for-dollar, than those of tv. As a result, the client anticipates spending an even larger budget on WOKJ in the coming year."

Homes (WILY, Pittsburgh): Late last fall, Park Builders, one of the biggest home building companies in the Pittsburgh area, constructed its first all-Negro housing development. At first, newspapers were used, but in five months only six of the 15 houses were sold. The firm decided to try Negro Radio, and selected WILY.

The campaign consisted of 12 half-minute announcements per day in two separate campaigns, each campaign lasting four days. The cost: about $430.

This was the result: Seven of the remaining nine houses were sold in one day, and the last two houses less than a week later. The houses cost $12,400 each, or a total of $111,600. This proved to be an advertising expense of less than one-half of 1% of total sales revenue—about a third of what the average real estate firm considers is good advertising.

In turn, this campaign brought other real estate firms to WILY. They promptly met with similar successes, again with advertising expenses less than 1% of the total sale.

Dodge-Plymouth (WDIA, Memphis): Auto dealers have been among Negro Radio's biggest boosters, and with good reason. Reported WDIA Manager Bert Ferguson, one of the most successful broadcasters in the Negro-appeal field:

"The John Wellford Co. is one of the Memphis area's leading Dodge-Plymouth dealers. After working many months on them and getting nowhere, we finally took the approach of: 'You wholesale most of your used cars. As you are trading very high, why not retail these used cars and make a profit?' "

Prior to the WDIA campaign, the Wellford firm usually sold about 40 used cars at retail per month. During the first month it used WDIA, this increased to 80 cars and held consistently at that figure. Other advertising



Latest Pulse says WMRY leads all stations in Negro homes forty-three quarter hours out of forty-eight.

We definitely say that WMRY is first in the hearts and first in listening in Negro homes in New Orleans.

We might say, *as others have,* that we are first in national, regional and local business. Frankly, we think we are, but we're too doggone busy building better programs to sell more merchandise, and servicing our many valued advertisers, to monitor other stations making these claims.

the Sepia Station WMRY
New Orleans

Represented Nationally by
GILL-PERNA, INC.
Mort Silverman, General Manager

The *only* Negro station in the 8th U.S. Market (Dallas — Ft. Worth) knocking on the doors of over 315,000† Negroes daily—95,803 Negro radio homes—with the *top* pulse ratings.

†1950 Census figures.



Ft. Worth Studios
3601 Kimbo Road
P.O. Box 7116

Dallas Studios
2635 Forest Ave.
P.O. Box 534

had not been changed meanwhile.

Early this year, as a test, Wellford canceled WDIA and put the campaign into spot television. The new car business did not increase, and used car sales fell off to about the average 40-per-month level before using WDIA.

Added adman Ferguson: "Needless to say, he got off tv and came back to WDIA—with continued success."

Copy for the spot announcements is created by the station's own copy staff.

Mayonnaise (WDAS, Philadelphia): When properly promoted and merchandised, Negro-appeal radio can spell a quick success for a quality food product. Mrs. Schlorer's Mayonnaise, a regional advertiser, recently bought a 16-week schedule of participations in three of the top-rated WDAS programs, including a homemaker show.

In turn, WDAS arranged for product displays in grocery stores that form the station's group of 100 "Spotlite Stores." These retail outlets are under contract to the station to provide guaranteed merchandising; in return they receive name plugs in a regular hour-long show on the station.

The original campaign called for eight spot announcements per week. At the close of the drive, the client renewed—and stepped up the schedule to 21 announcements weekly. Since, in the food field, advertising budgets are closely linked to expected sales, this ratio gives a good indication of the success of the campaign for the client.

Apple Wine (WWCA, Gary): A saturation campaign on this Calumet area station produced an astonishing sales jump for Gary Wine & Liquor Co., distributors of La Royale wines. In just six months, case sales of La Royale Apple Wine leaped upward from 15 per month to over 500.

The campaign that did the trick was a schedule of 30 half-minute announcements each week in afternoon and evening shows featuring the station's air personality, Vivian Carter. WWCA admen created for the client a series of catchy singing jingles, and the merchandising department arranged for point-of-sale displays and promotional plugs, later following this up with in-store spot checkups:

Total cost of airtime in the six-month drive was $1,625, including the merchandising support. ★★★

200,000 NEGROES ABSORB National and Regional advertising messages daily .... from such accounts as these listed below ....

on WRMA, MONTGOMERY, ALABAMA

The Only Negro Radio Outlet in Central Alabama

Alaga Syrup
B.C. Headache
Black Draught
Blue Magic Hair Dressing
Camel Cigarettes
Carters Liver Pills
Carnation Milk
Sulphur 8
Tenderleaf Tea
Vaseline
Wrigley Gum
Zeigler Sausage
Domino Sugar
Garrett Snuff
Nadinola
Palmer's Skin Success

Judd Sparling, Commercial Manager

Represented Nationally by Joseph Hershey McGillvra

TOPS IN NEGRO AUDIENCE IS

FRESNO'S ONLY

RHYTHM & BLUES STATION

KGST

SPECIALIZING IN:

- Rhythm and blues
- Gospel
- Dixie
- Swing
- Hot jazz
- Spirituals
- Results for advertisers

KGST

1000 WATTS

FRESNO, CALIFORNIA

NEGRO TRENDS

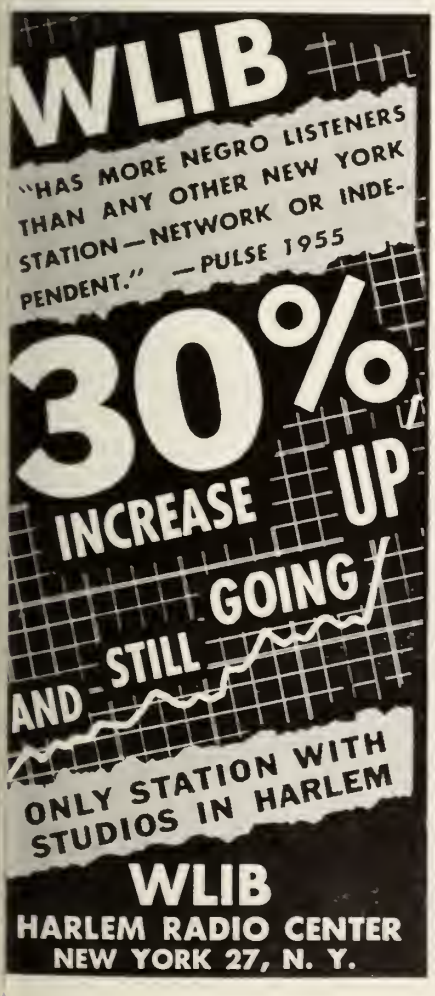
(*Continued from page* 113)

Francisco has increased its remote facilities; WHOD, Pittsburgh has new studios in the Negro district, as has KNOK, Fort Worth-Dallas; WMRP, Flint has gone from 250 to 500 watts; WCTA, Andalusia, Ala. and KNBX, Kirkland-Seattle have gone from 250 to 1,000 watts; WDIX, Orangeburg, S. C. and WJAM, Marion, Ala. are moving up to 5,000 watts.

• *Advertising facilities:* Negro Radio comes in all sizes, shapes and price tags. Advertisers can, for instance, buy network or national spot participation schedules with a single order in 278 stations of Keystone Broadcasting System. But they can also buy a low-cost schedule on WHBI, Newark, a religious-programed station run by Jimmy Shearer and Bill Nasi which has been operating on Sundays only for the past 32 years. And, just about anything in between.

• *Program trends:* As it was last year, the backbone of Negro Radio is still the platter-spinning personality in local stations, although d.j. shows now range from "rock 'n' roll" rhythm to gospel and classical music. But new program types are appearing everywhere — homemaking shows, newscasts, sports programs, "man-on-the-street" interviews, special salutes, documentaries. In a number of key markets—such as New York, Los Angeles, Atlanta, New Orleans, Pittsburgh, Birmingham, Houston, Philadelphia—Negro listeners often have a choice of programing on several outlets.

• *Radio vs. tv.:* Tv ownership has made forward strides in the past year in Negro homes, a combination of better incomes for Negroes and lower prices for tv sets. But tv still lags behind radio ownership nationally in Negro homes. According to SPONSOR's survey, for which stations drew on local studies by schools and colleges, utility companies, Chambers of Commerce, etc., national tv set saturation in Negro homes is still only around 35% while radio ownership is 94% —only slightly less than national radio ownership figures.



1000 WATTS **Columbia WOIC S. C.** 1470 KC

Serves Columbia S. C.'s Negro Audience

exclusively!

And 40 per cent of the Columbia Market is Negro

WOIC is the only Negro radio station serving Columbia's growing (now 519,906 population), rich (nearly $400,000,000 retail sales) market.

WOIC's domination of 40 per cent of Columbia's population assures you a loyal audience unusually receptive to *your* sales message on *their* station. Only through WOIC can you reach 519,000 Negro customers!



NEW OWNERSHIP ▶ Steinman Station, Inc. 700 Main Street, Columbia, S. C. Albert T. Fisher, Jr., President

REPRESENTED BY FORJOE FOR ALL AREAS OF U.S. EXCEPT SOUTHEAST IN THE SOUTHEAST DORA CLAYTON

WJAZ delivers to a Negro Market of 250,000 exclusively

WJAZ is the only station in southwest Georgia programing specifically for the 250,000 Negro market in and around Albany. WJAZ covers a 29 county area of 114,000 radio homes in Georgia's sixth market. 48% of the population is Negro.

WJAZ merchandising augments its powerful advertising influence with bus cards, direct mail, posters, displays and screen promotions.

You will profit by joining this list of national and regional accounts on WJAZ:

Vaseline Hair Tonic
Exlax
Sulphur 8
Italian Swiss Colony Wine
Gulf Oil
SSS Tonic
Royal Crown Hair Dressing
Fletcher's Castoria
Carnation Milk
BC Headache Powder
Anahist
Creomulsion

The James River Stations—
WTJH 1260 kc
(Atlanta) East Point, WMJM
1490 kc Cordele, WACL 570
kc Waycross, Georgia.

WJAZ

Albany,
Georgia

1000 watts 1050 kc

Represented by
Forjoe & Co.

Those are highlights of the trends at work in the busy, bustling Negro Radio medium.

Now, here is the picture in more detail, based on items culled by SPONSOR for advertising men from a great wealth of data furnished by hundreds of broadcasters:

Keystone Broadcasting System: In recent weeks a much talked-of development in Negro Radio among advertising agencies has been the setting-up within the structure of the KBS "wireless network" of a Negro-appeal package.

The group of stations included in this one-bill, one-order, one-invoice arrangement number 278, at latest count, of a total of 856 with KBS affiliations. They are primarily in the South, and according to v.p. Noel Rhys cover 77% of the Negro homes in the country. About a third of these stations have affiliations with other networks. The average station in the group programs about 28 quarter-hours weekly of Negro-slanted programing.

Rhys, and other Keystone executives, have already begun to pitch the KBS operation to major ad agencies, including BBDO, Y&R, McCann-Erickson and others. Pricing is extremely flexible, since there is no "must buy" list of any kind. However, a minute participation via Keystone on the full 278-station list of Negro-beamed outlets comes to about $250 on a one-time basis, less if you buy in quantity.

So far, KBS is offering itself primarily as a broadcast facilities seller. But Keystone, according to v.p. Rhys, has plans to package and/or represent Negro programs designed to be national vehicles for advertisers. "Already," he reports, "several packaged Negro-appeal shows have been offered to us."

KWBR, Oakland: In the nine San Francisco Bay Area counties covered by KWBR, the station estimates, on the basis of Census data, that there are some 175,000 Negroes earning over $900,000 each day.

A familiar sight in grocery outlets in this important marketing area are the merchandising displays originated by KWBR. The station now guarantees a minimum of 100 personal calls per week on the retail trade for every consistent advertiser on the station.

Cash In On the
DAILY DOUBLE
that
PAYS OFF
Every DAY!



Spider Burks
"Spinning with Spider"

George Logan
"The G Shows"

Playing the ponies is a gamble but playing the jockies . . . disc jockies Spider Burks and George "G" Logan on KXLW . . . is a sure thing! Year after year, day in and day out, KXLW sets the pace in the race for the St. Louis colored market. If you'd like to hold the winning ticket in the 250,000 St. Louis Negro market get your bets down on the Spider and The G now!

For 8 Consecutive Years
NO. 1
in the St. Louis Negro Market

K X L W

1320
on the dial
the St. Louis Blues Station

ST. LOUIS
represented nationally by
JOHN E. PEARSON CO.

ius giving added impetus to the sell-
ig done on the outlet.

Thus, the station pitches to admen: "KWBR personally delivers your oint-of-purchase material directly to e retailer, sees that it is prominently isplayed, ties it to your advertising mpaign, maintains a continuous ily survey on a market-by-market sis of consumer acceptance of your oduct."

he OK Group: Multi-station broad-st operations in the Negro Radio eld are no longer a rarity. One of e fastest-moving is the "OK Group" WBOK, New Orleans; WXOK, Baton ouge; KAOK, Lake Charles; KYOK, ouston).

In fact, the group of stations have ade such a hit with listeners that any of the more recent stations to into Negro programing have in-uded "OK" in their call letters; it's come a kind of Negro Radio sig-ature.

President Jules Paglin told SPONSOR: "I am convinced that the stations oadcasting to Negroes with Negro rsonalities have two responsibilities: (1) to create a good personality and support him with an intensive advertising campaign so that he will attract the greatest number of listeners to his program, and, (2) to support the advertiser on these programs with a complete merchandise and promotion plan that will let the listener know that this program can be heard on the station, and that the personality endorsing this product has a sincere interest in securing the cooperation of the listening audience through greater sales."

WRAP, Norfolk: Like any radio outlet in a tv market, Negro Radio stations must compete with tv. James H. Mayes, Jr., manager of WRAP, discusses the problem thusly:

"We do not program against television. Although the tv medium has taken a larger 'bite' from the non-specialized radio stations, it has had little effect on Negro programing results. There is no evidence, except favorable, that tv has made any greater impression on the Negro public than it had made a year ago.

The only station in the rich
KANSAS CITY
metropolitan market...
1,000 WATTS
1590 KC
...beamed exclusively to KANSAS CITY'S 118,000 Negro Market
KPRS
KANSAS CITY, MO.
Represented Nationally by
JOSEPH HERSHEY McGILLVRA, INC.

★ 860 KC ★ WHOD ★ 860 KC ★

PITTSBURGH'S
PIONEER NEGRO STATION



MARY DEE

Pittsburgh's original Negro Program Dating Back to 1948.

7-8:30 A.M. Daily
2-4:30 P.M. Daily



MAL GOODE

Mal Goode Comes to WHOD from the "Pittsburgh Courier," America's Largest Negro Newspaper. He Presents Four Newscasts Daily with emphasis on News of Special Interest to Negroes.

8:00 A.M. 4:15 P.M.
3:00 P.M. 5:00 P.M.



WALT HARPER

Walt Harper is Pittsburgh's Best Known Band Leader. His Knowledge of Music and Personal Friendship with the Biggest Names in the Music World gives his chatter between records a unique appeal.

4:30-6:00



WALTER JONES

WHOD Advertisers Receive the benefits of an Experienced Merchandising and Promotion Department headed by Walter Jones. Walt and his crew make store calls, set up Promotional Material and Counter Displays.



Courier Women's Page of the Air 8:30-9 Daily
Toki Schalk Johnson—Women's Editor of the Pittsburgh Courier and Hazel Garland—Associate Editor of the Courier Magazine.

WHOD STUDIOS IN THE PITTSBURGH COURIER 860 kc

NAT'L REP—FORJOE

RADIO STATION . . . AM & FM

WHAT

The LEADER!

in the NEGRO MARKET

HIGHEST **"NON-DIRECTIONAL"** TOWER

Assures Maximum Coverage.

Completely Blanketing

PHILA.'S "DELAWARE VALLEY"

WHAT

1340 A.M. 105.3 F.M.

Highest Rated Programs by Top Notch Negro Personalities. Delivers More Per Dollar Than Any Other Station in Philadelphia.

Best Buy in Philadelphia. Represented by Indie Sales, Inc.

FIRST CHOICE

OF SOUTHERN CALIFORNIA'S

300,000 NEGROES

HUNTER HANCOCK'S "HARLEMATINEE"
NO.1 IN EVERY SURVEY

K·POP

The POPular station

1020 on the dial

5,000 watts serving **6,000,000** people

K·POP *Los Angeles*

Represented Nationally by Broadcast Time Sales · New York · Chicago · San Francisco

"Negro Radio in Norfolk has . bilized considerably in recent mon . It is no longer a curiosity, but a v factor in the lives of the residents, a in the tactics of the competition n non-Negro fields."

WWCA, Gary, Ind.: One of the r sons for the importance of Ne Radio is the improved role of the . gro as a member of the nation's skil labor force. In many areas, new f tories, plants and industries invaria give a shot in the arm to Negro b ing power.

A typical story was told by Ga WWCA:

"Approval has been given for immediate construction of a new F Motor Co. assembly plant in this a which will cost $15 million and wh will employ 3,500—a goodly prop tion of which be Negroes.

"A recent plant expansion by Budd Co., makers of auto bodies, l created approximately 200 new j opportunities. Budd employs Ne help, and many will fill these positio Within the past year a new plant l been erected by Taylor Forge & Pi Works, who also employ Negro lab A trend has been established in t area for the employment of Negr by firms that formerly did not h them. Examples of this are: Sea Roebuck & Co. retail store; Gary N tional Bank; Northern Indiana Pu lic Service Co.; Gary-Hobart Wa Co."

WCBR, Memphis: In many la markets, particularly in the South, N gro Radio is a competitive med with two or more stations competi for radio listeners.

Memphis, for example, now h two Negro-slanted stations progra ing to the sizable (over 40%) Neg population in the area. Jack Stewa program consultant for the newer st tion. WCBR, told SPONSOR:

"Last year, you commented on t fact that WCBR was then the late station in the country to make t change to that of all-Negro operatio When that change was made, o

$60.00 INVESTMENT
SOLD $1,500.00 in floor covering
VIA **ALL-NEGRO**
WSOK
NASHVILLE, TENNESSEE

lings dropped in all periods to last ace.

"Since that time, we have climbed om last place to a position where were tied for fourth place in a odly number of time periods of our oadcast day. This has been despite disastrous fire we had last February vich completely gutted our main dio and record library. Not one nute of air time was lost. This mb in our ratings is especially iceable when you consider the fact t Memphis has two tv stations, four network outlets, and three indepen-nt am's one of which is a 50,000-tt all-Negro operation.

"An interesting note in our pro-ming is that we counter-program inst the other all-Negro station in mphis, thus giving the listeners a ice. When we play rhythm-and-lues, they play religious music, and ve versa. This has been the first ne in over seven years that the Negro ener has had this kind of choice."

KGFJ, Hollywood: Negro Radio rformers aren't all Negroes by any ans, although most of them are of same race as their listeners.

One of the most popular Negro-appeal d.j.'s in the country is Hunter Hancock, a white performer, who has often led other L.A. disk spinners in popularty polls.

The show, aired Monday-through-Friday, from 9:00 to 11:30 p.m., over which Hancock presides, has a loyal following, both on the listener's side of the fence and on the advertiser's. According to Sales Manager Molly Low, 75% of his original sponsors are still on the show after more than three years. Half of the current sponsors represent renewal business, many now in their second or third seasons. One of the four current advertisers have increased their original usage."

The *Hunter Hancock Show* is sold by KGFJ in a flexible format, and is offered in lengths ranging from 30 minutes ($52.50 for one time) to 30 seconds ($7.50). As a running mate in the afternoons, KGFJ now programs the *Slim Gaillard Show*, which is slanted for Spanish-speaking audience of the Los Angeles area as well as Negro listeners.

WMRY, New Orleans: At the national level, Negro Radio often runs

WMGY
COVERS & SELLS
CENTRAL &
SOUTHERN ALABAMA

with Hillbilly—
News—Sports—Pop—
Race Programming

Featuring
Uncle Bob Helton
Dean of Alabama's D.J.'s

Red Ryan—
9 years State Capitol newscaster

Chuck Elliott as "Charlie the Square"
7 year veteran with a huge loyal following

Chucks—Atomic Boogie Rhythm & Blues

WMGY | *MONTGOMERY, ALABAMA*

clear Channel 800 kc—1000 watts

Another Independent
Metro-Market Station

Thomas W. Sewell, Gen. Mgr.,
Rep. Forjoe, Inc., New York City
Dora Clayton, Inc., Atlanta

EASTERN VIRGINIA'S ONLY **ALL NEGRO** STATION


BOB KING


DAVE RIDDICK


OLIVER ALLEN


BILL CURTIS

WRAP

NORFOLK
1000 WATTS 850 kc
DAY AND NIGHT

A ROLLINS ENTERPRISE

42% of Durham is
NEGRO

38% of Eastern North Carolina is
NEGRO

The Only Possible way to reach this fabulous Market is through

WSRC
Durham, N. C.

"Only 100% Negro Programmed station for DURHAM, RALEIGH & Eastern North Carolina."

Why not join these Blue Ribbon accounts that sell this tremendous market through WSRC.

Chesterfield Cigarettes
L & M Cigarettes
Dulany Frozen Foods
Carter's Liver Pills
Wonder Bread
Esso
Gorton's
Maine Sardines
666
Black Draught
Feen-A-Mint
Chooz
Medigum
Sulfur-8
Palmer's Skinn Success
Nadinola
Puffin Biscuits
& many others

Top NEGRO Personalities of the South are on

WSRC
Durham, N. C.

For full information on how we can sell this 200,000 market for you call RAMBEAU

Southeastern-Dora-Clayton

into advertiser resistance because of a lack of research to prove its sales points. But some Negro Radio outlets are filling at least part of the gap at local level.

WMRY, for example has a regular series of "Hostess Surveys" which are largely studies in the field of Negro brand preferences. Reported Manager Mort Silverman:

"WMRY Hostess Studies are done on a city-wide basis, using a ratio of one visitation for every 400 homes in the varous Census plots throughout the city, thus giving fair coverage to all areas.

"These studies have been most helpful to the station and to advertisers, as we are able to point out to the advertiser their strength or weakness in the Negro Market, where in many cases they have no indication other than through these studies as to their standings.

"We also make studies, through the Hostess, which help us in our programing. For example, through continuous surveys of program preferences, we know which of our personalities are moving ahead and which are losing ground."

WDIA, Memphis: The Tiffany's of Negro-appeal outlets is undoubtedly WDIA. Hoving gone up in daytime power from 250 watts to 50,000 watts last year (5,000 at night), the station carries the longest list of national and regional advertisers of any Negro station and has worked its way to the highest rungs of the ratings ladder.

According to Manager Bert Ferguson, the station's coverage area "now includes an area in the daytime roughly from Cairo, Illinois to below Jackson, Mississippi, with a total population of 3,222,955 people of whom 1,237,686 are Negroes—or 38.4% of the total."

Added Ferguson:

"The vital importance of the Negro of the Memphis area, this ability of his to consume impressive quantities of a great variety of commodities is a direct reflection of the industrial revolution that the entire South, particularly the Memphis area, has experienced in the last 15 years. The South is the new industrial frontier and no one has participated more actively and profitably than the Negro. As a result, the Negro of the Memphis and Mid-

After 5 months on the air...

WEBB
is
Baltimore's
NUMBER **1**
NEGRO STATION

as shown in Pulse Negro Survey, May • June • July



WEBB
1360 ON YOUR DIAL
covering Metropolitan Baltimore

Baltimore 6, Md. MUrdock 6-3180

1360 BROADCASTING CO.

National Representatives:
GILL PERNA, INC.

New York
TEmpleton 8-4740
New York 21, N. Y.

Chicago
75 E. Wacker Drive
Chicago 1, Ill.

INCREDIBLE!

according
to
PULSE

For 1/3 of every day . . .

WILY
Pittsburgh

has more NEGRO LISTENERS than all other STATIONS COMBINED!

t in every quarter hour
0 per cent negro programing
one of America's great
arkets.
dividual Negro earning power
Pittsburgh exceeds that of
hiladelphia, Cincinnati,
ew Orleans, Washington, D. C.,
s Angeles, Atlanta.

Bernie Howard



of STARS NATIONAL
New York

Has The Story!

Phone
PLAZA 8-0535

FOR **WILY**

John Kluge, pres
Ernie Tannen, gm

1,000 watts 1080 kilocycles.

South area has greater income and greater security than he has ever known.

"This Negro market has become too important to be overlooked or ignored any longer in this day of strong competition for the consumer dollar—and the Negro's money has the same golden color as anyone's."

WRMA, Montgomery, Ala.: General Manager Ralph M. Allgood gave this interesting view of the problem of programing a Negro-appeal outlet in a strongly-Negro area. Said he:

"Our experience has shown that Negroes like a diversified schedule throughout the day. We don't stick to 'gut-bucket' blues, jive and religion all day long. WRMA programs just about everything possible. Granted that over 50% of our programing is rhythm, blues and religion, WRMA also programs bop, pop, progressive, semi-pop, semi-classical and classical. The only music we do *not* program to our audience is hillbilly and polka music.

"We also program many 'speech' shows (this breaks our program pattern as smoothly as possible) and such as a daily early-morning remote breakfast show featuring a husband-and-wife combination, an early-morning five-minute news summary, plus another at noon; a daily 15-minute local church and club announcement period, a daily 15-minute devotional period, a daily 15-minute 'letters from the lovelorn' show; two 15-minute combination news and sportscasts daily; a 15-minute interview show three times a week: and twice a week a 15-minute show featuring local social news.

"All these programs are used to break our program pattern from jive to religion to pop to blues with as smooth a transition as possible. Some of our shows of a public service nature are not for sale. Because we program the same music heard on other stations too, we realize a tremendous white adult and teen-age audience. But all of our announcers, and all of our personalities, are Negro.

"We try to incorporate in all of our programs the old showbusiness theory: Give your audience just enough, leaving them wanting more." Allgood concluded.

WOIC, Columbia, S.C.: Occasionally, executives of Negro Radio stations

THE MOVE IS TO

KSTL
1000 watts 690 kc
St. Louis
Mo.



EXCELLING
with
DAVE DIXON
St. Louis' top
Negro D. J.

WBCO

SELLS METROPOLITAN BIRMINGHAM

ALABAMA

Ask Our Reps.

FORJOE & CO.

CLAYTON-COSSE'

(Southeast)

TO SHOW YOU THE JULY 1955 ALL NEGRO "PULSE"

Birmingham's Only All Negro Station Giving You All Three

1. AUDIENCE

2. PROMOTION

3. MERCHANDISING

WBCO

America's Finest Negro Radio Station Serving

270,000

Well-Paid Negroes

In Metropolitan

BIRMINGHAM

Jesse E. Lanier
President

Eugene P. Weil
Sales Manager

find they have to go out and do missionary work among advertisers, both national and local. Al Fisher, manager of WOIC, told SPONSOR:

"Lately, I've found that more and more advertisers and agencies, even the biggest, are becoming quite interested in the potentials of Negro Radio. They tell me, in turn, that they're very interested in the buying habits and brand preferences of Negro listeners, and in knowing how to use Negro Radio properly.

"One thing that nearly always catches their eye is to find out what you can buy in Negro Radio with spot television budgets. Often, you can buy 10 announcements for the price of one on tv. For tv prices, they can saturate the Negro Radio market. But not too many of them have taken the trouble to make the comparison."

KANV, Shreveport: Negro Radio outlets frequently find that they have become the local experts on reaching Negro families, and their advice to advertisers can become the basis for an entire campaign.

One such case occured earlier this year in Shreveport, La. where Negroes spend nearly 25c out of every purchasing dollar in the metropolitan area. Garmal Tonic, a local firm, came to KANV and bought a schedule of five one-minte announcements per day. This fall, thanks to the sales results created in the Negro market, the firm now distributes its product in Louisiana, Arkansas and Texas. The company has grown nearly ten times in value.

Reports the station:

"The original Garmal copy, as prepared by Kanv, is being used on these media, and the officers give a major share of credit to Kanv for the firm's growth. Needless to say, they are still one of our good clients."

WWRL, New York: With radio outlets stepping up their merchandising activities, it's only natural that Negro Radio stations should follow suit. Said Selvin Donneson, sales manager:

"WWRL has a merchandising crew that works exclusively for our sponsors in Negro and Spanish-Puerto Rican areas throughout all of New York. We set up display stands of the clients' products ourselves; put up three-color posters in hundreds of supermarkets and grocery stores; in-

Let These LOCAL FAVORITES Put SELL In Your Sales Message!

National and Local Sponsors* Agree:

You Can't Sell the Shreveport Negro Market Without

KANV

*Names on request

All-Negro Program Personnel

Willie Caston

"Red River Sunrise" 7:15 - 7:45 A.M. Mon. - Sat. Spirituals





Brown E. Moore

Gospel Memories 12:00 - 1:00 P.M. Mon. - Fri. Religious Music

Hardie Fraziear

"Dr. Jazzmo" 3-5 P.M. Mon. - Fri. 2-4:45 P.M. Sat. Top Recordings of Pop and Jazz



From sunrise to sunset, KANV is the listening habit of the 50,000 Negro families in this area who enjoy a better than average income. (U.S. Census Bureau)

Get your share of this "above average" Negro market by contacting Rep. nearest you.

REPRESENTED BY:
Dora Clayton, Atlanta, Ga.
Harlan G. Oakes, *Los Angeles, Calif.*
Bob Wittig, *United Broadcasting, N. Y.*
Richard Eaton, *United Broadcasting, Wash., D. C.*

Managing Dir., Glenn V. Wilson

KANV 1050 Kc. 250 Watts DAYTIME

SHREVEPORT, LOUISIANA



The Rounsaville Big "5" Negro Stations Own "A Million Ears" of the Most Responsive listening in America

*

Individually or as a prize package these Rounsaville stations will deliver top audiences for your advertising message. Their programming is specially tailored to the large responsive Negro population in these key markets.

call Dora-Clayton Agency, in Atlanta or any one of these stations for full details.

WCIN

WMBM

WLOU

WWOK

WQOK

San Francisco Bay Area Advertisers Agree

THE BIG 3 GETS RESULTS

POWER

. . . There is no substitute for power. Simple statement, isn't it? Yet, when it comes to reaching the San Francisco Bay Area's vast and growing Negro community, it's power that does the trick. KWBR has the power-packed "wallop" that gives a clear, interference-free signal . . . a signal that's easy to tune to and easy to hold . . . wherever the Negro population is concentrated within the San Francisco Bay Area. That's why more Negro people *stay tuned* to KWBR . . .

PROGRAMING

. . . The experience of two decades of programming aimed specifically at the San Francisco Bay Area's Negro community means that KWBR knows not only *what* the Negro audience wants . . . but also *how* to present it. KWBR pleases the most diverse tastes with a balanced diet of religious, news, women's, sports and musical programs . . . all easily digested and proven audience-holders. That's why more Negro people *enjoy listening* to KWBR . . .

MERCHANDISING

. . . KWBR merchandises for consistent advertisers throughout the Negro community where it counts the most—at the retail level. KWBR guarantees a minimum of 100 personal calls each week on the retail trade . . . personally delivers point-of-purchase material direct to the retailer . . . conducts a continuous daily market-by-market survey of consumer acceptance for your product. Merchandising by KWBR is tied-in directly to your KWBR advertising campaign. That's why your sales message gets *double impact* on the Negro audience over KWBR . . .

Advertisers Agree: For Power . . . For Programing . . . For Merchandising in the Negro Market—BUY

KWBR

The Merchandising Station

1310 on your dial—1000 watts—Unlimited

327-22nd Street • Oakland, Calif.

National Representatives: Forjoe & Co.

sert the correct pricing in each store; speak to the store owner or manager about carrying the product if not in stock.

"We get additional display space for our clients, such as dump displays, island displays, end-of-counter displays. We put up shelf tapes in hundreds of stores for our clients, put up streamers the client may have made himself, make pantry surveys for certain types of products such as canned meats, dentifrices, and other products.

WCSC, Charleston: Not all broadcasters by any means go along with the basic premise of Negro-appeal radio programing.

An interesting view on Negro Radio was offered to SPONSOR by John M. Rivers, president of this CBS Radio affiliate:

"Your survey of Negro Radio is interesting, inasmuch as it comes at a time when there is a great deal of discussion about segregation. Apparently, in some quarters, Negro Radio is to be separated, or segregated, from the rest of radio.

"Charleston, S. C., has a large Negro population, between 40 and 50%. Economically, the Negroes are an important part of our service area.

WCSC is the oldest station in the coastal area of South Carolina. We have always had Negro programing, or Negro talent, as a normal part of our operation."

KTXN, Austin: In a market that includes many Negroes and Mexican-descent residents, KTXN has made a sizable hit as a station specializing in reaching these audiences.

Of the station's Negro programing, Commercial Manager Cal Adams reported:

"We feel that music shows still have the most appeal for the bulk of the Negro market. The Bible-and-Blues formula is unbeatable, and we are taking full advantage of it as long as it lasts. However, KTXN believes that many of the time-worn formats and promotions used in radio years ago can be revived in Negro Radio, because for the first time the Negro gets a chance to participate.

"We predict that the man-on-the-street program, for instance, will be revived successfully in Negro Radio. Negro-produced soap operas could win great acceptance in major markets."

★★★

The word for tops in

—Negro programing know-how

—Public service

—Creative selling and merchandising

—Sales results at low cost

is

WERD

Negro-owned and operated in Atlanta

J. B. Blayton, Jr., General Manager
Joe Wootton, National Representative

ATTENTION, RADIO SPONSORS

NOW YOU CAN REACH THAT BIG RICH CHICAGO BILLION DOLLAR NEGRO MARKET

721 500

LATEST FIGURES

"JAM WITH SAM"



The disk jockey show that is the talk of the town

Monday Thru Saturday—9:30 P.M.-12:00 M.

WGES—5,000 Watts—1390 Kc.

PARTIAL LIST OF SPONSORS

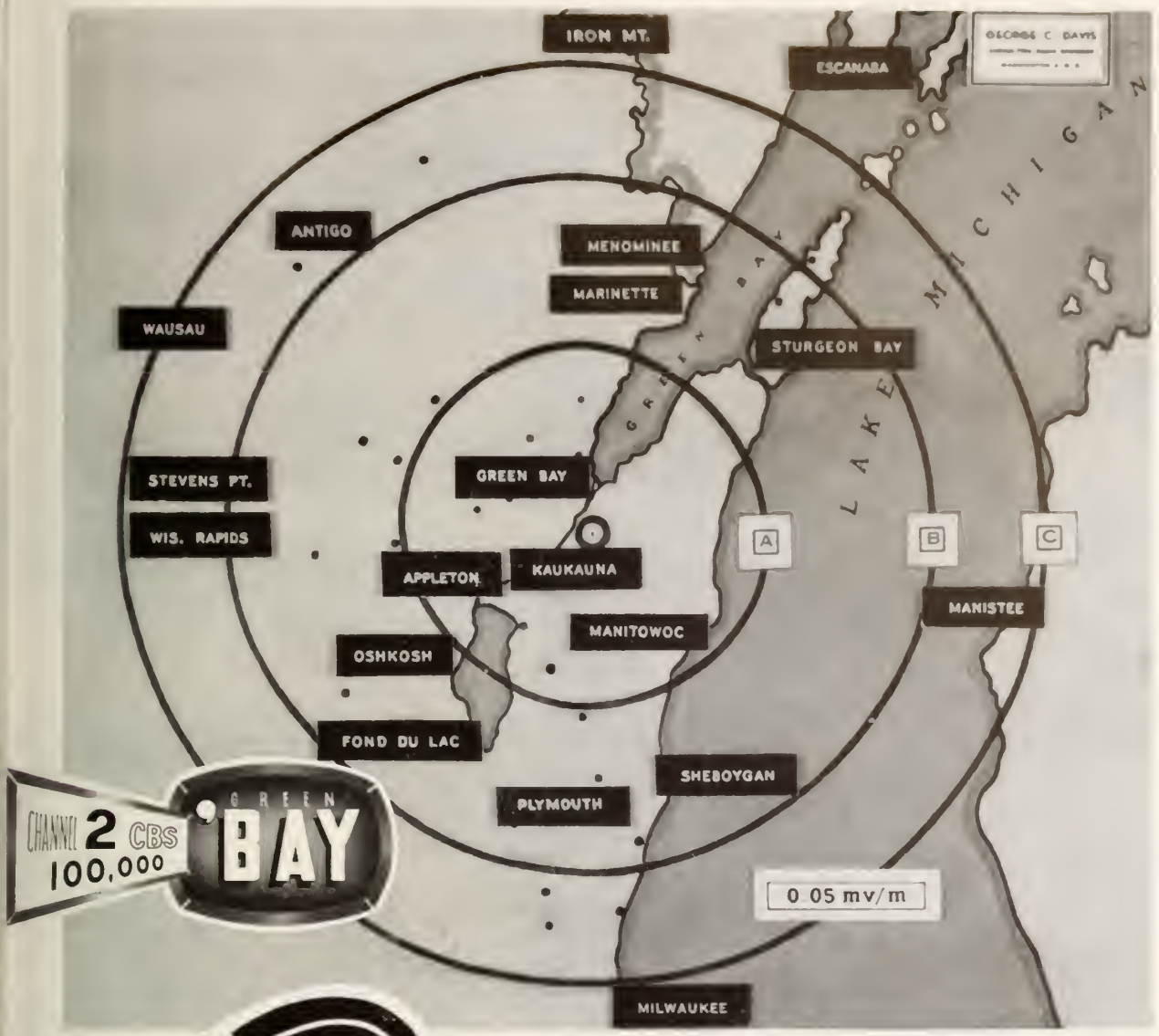
ARMOUR—Carnation—Coca-Cola Ebony Magazine—Illinois Bell Telephone—Lucky Strike Miller High Life

WRITE, WIRE OR PHONE FOR AVAILABILITIES

SAM EVANS PRODUCTIONS

203 N. Wabash Ave., Chicago, Ill.

Phone Dearborn 2-0664

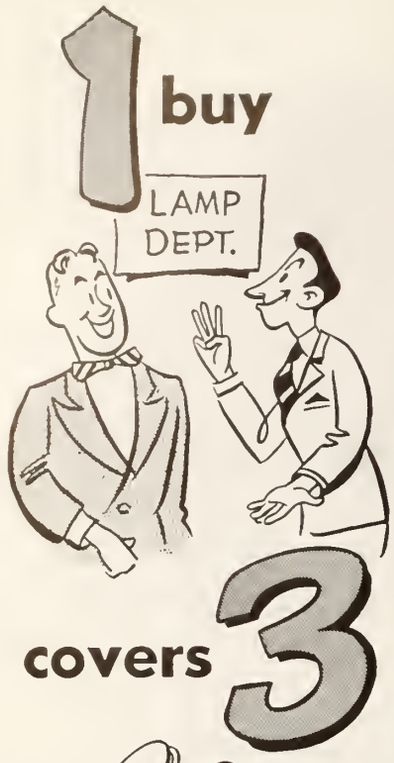


ch. 2 WISCONSIN

in the Land of... Milk and Honey

WHERE THE B&M TEST SHOWED A 98% INCREASE IN SALES!

HAYDN R. EVANS, Gen. Mgr. — Rep. WEED TELEVISION



covers 3



Yes, 1 buy covers 3 markets when you focus that one buy on WJAC-TV, Johnstown! Get complete coverage of the Johnstown area—and "snap-up" Pittsburgh and Altoona, too! Latest Hoopers show WJAC-TV:

FIRST in Johnstown
(a 2-station market)

SECOND in Pittsburgh
(a 3-station market)

FIRST in Altoona
(a 2-station market)

Stay on the bright side of the TV picture with 1 buy that covers 3 . . .

SERVING MILLIONS FROM ATOP THE ALLEGHENIES
WJAC-TV
JOHNSTOWN · CHANNEL 6

Ask your KATZ man for full details!

Newsmakers in advertising



Clifford Spiller *has been named to the newly-created post of director of marketing for General Foods' Maxwell House Division, GF's largest division. He will be responsible for all sales and advertising activities for regular and instant Maxwell House, regular and instant Sanka, Yuban and Bliss coffees. George White, who had been advertising and merchandising manager of the division, was named manager of operations for the division. Spiller's duties will include supervision of the heavy radio-tv activities of the Maxwell House coffees.*



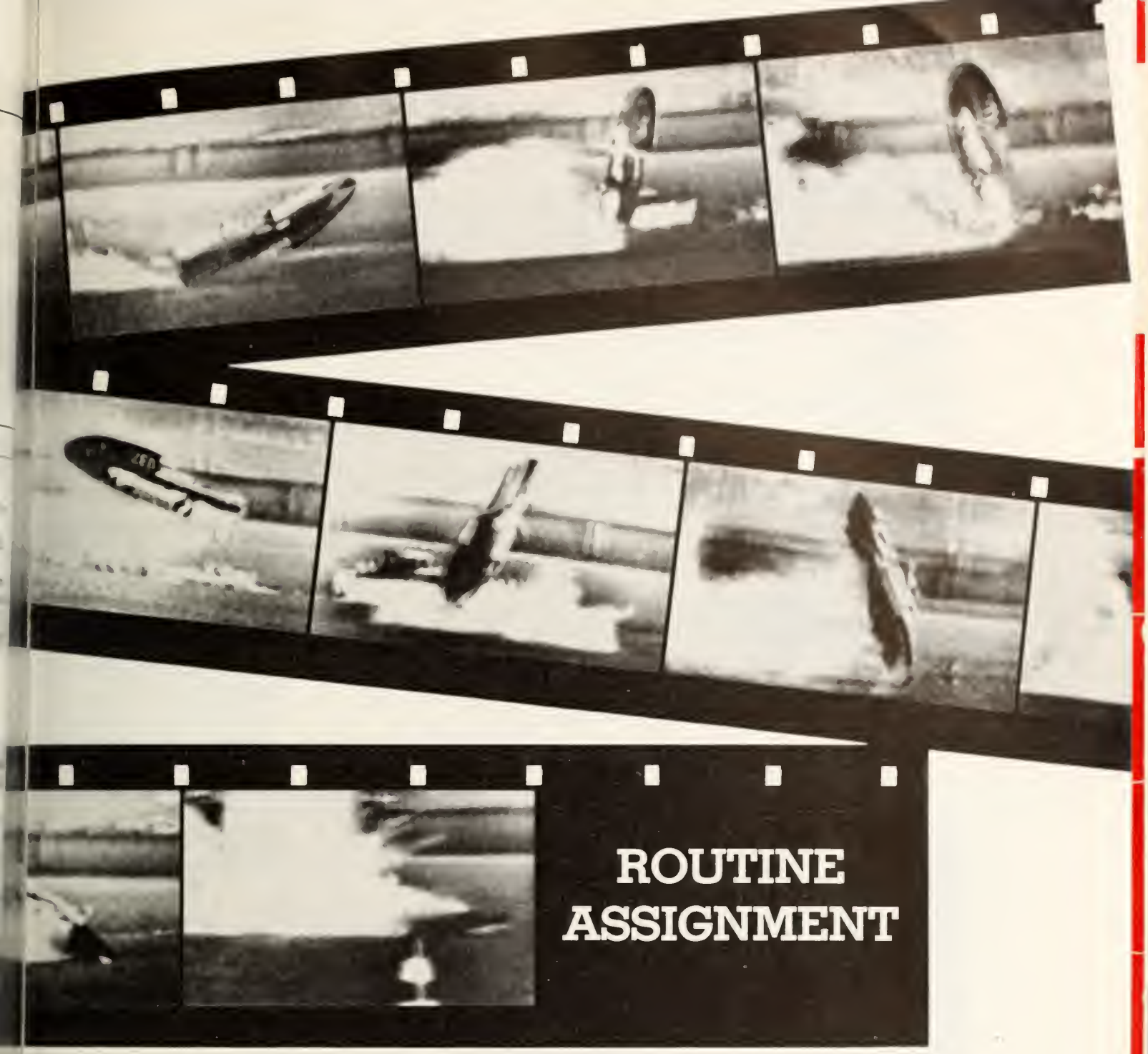
Robert W. Sarnoff, *executive vice president of NBC, has accepted chairmanship of Advertising Federation of America's committee for National Advertising Week, 19-25 February, 1956. Observance is co-sponsored by AFA, Advertising Association of the West and U. S. Chamber of Commerce. First meeting of the committee will be held 23 September in New York City. Foote, Cone & Belding again serves as task force agency for the campaign. Roger Pryor, vice president in charge of radio-tv for FC&B, New York, represents the task force agency on the committee.*



Charles R. Hook, Jr., *whose resignation as Deputy Postmaster General was announced by President Eisenhower early this month, will assume the post of executive vice president of Kudner Agency on 1 October. He will also be a member of the agency's executive committee. A former vice president in charge of personnel for the Chesapeake & Ohio Railroad, Hook, who will be 41 on 22 September, served in a number of government jobs after World War II relating to manpower and personnel problems.*



Jacob A. Evans, *vice president and advertising director of* SPONSOR, *joins McCann-Erickson today (19 September) as account executive for Bulova Watch Co. He will report to Terence Clyne, group head over the account and vice president in charge of radio- tv. Evans joined* SPONSOR *last year after eight years with NBC, his last network post being director of national advertising and promotion. He is the author of "Selling and Promoting Radio and Television." At* SPONSOR *he supervised all sales operations.*



ROUTINE ASSIGNMENT

One of the most spectacular sports accidents of all time took place on Lake Washington in early August... and, only KING-TV was on hand to record the scene, live and by kinescope.

These unretouched kinephotos show the unlimited hydroplane, Slo-Mo-Shun V, attempting to qualify for the famous Gold Cup classic. Suddenly, while traveling at a speed of 160 miles-per-hour, the defending champion leaped out of the water performing a complete loop. Landing right side up, she continued on her course minus its driver, Lou Fageol.

The Pacific Northwest has come to expect such exclusive coverage from KING-TV. This helps explain the ARB and Pulse ratings for both Seattle stations covering the event, August 7. KING-TV showed a superiority on both surveys of almost four to one.

GOLD CUP, 1955

Average Telepulse rating for duplicate coverage:

Channel 5, KING-TV—37.46
Other Seattle Channel—10.48

Average ARB rating for duplicate coverage:

Channel 5, KING-TV—50.19
Other Seattle Channel—14.75

Channel 5—ABC
100,000 Watts
Ask your BLAIR-TV man

FIRST IN SEATTLE

KING-TV

Otto Brandt, Vice President and General Manager



Effective September 28, 1955, KMBC-TV joins the nation's most dynamic and fastest-growing television network, the American Broadcasting Company. For programming details, consult your Free & Peters Colonel or:

Don Davis, *First Vice President*
John Schilling, *Vice Pres. & Gen. Mgr.*
George Higgins, *Vice Pres. & Sales Mgr.*
Mori Greiner, *Director of Television*

The Only

COMPLETE BROADCASTING INSTITUTION IN

Richmond

WMBG—AM
WCOD—FM
WTVR—TV

First Stations of Virginia

WTVR Blair TV Inc.
WMBG The Bolling Co.

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WOKY, Milwaukee, Wis. .....
WOPA, Oak Park, Ill. .....
WPAL, Charleston, S. C. .....
WPEN, Philadelphia .....
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WSAZ-TV, Huntington, W. Va. .....
WSB-TV, Atlanta, Ga. .....
WSBT-TV, South Bend, Ind. .....
WSJS, Winston-Salem, N. C. .....
WSM-TV, Nashville .....
WSOK, Nashville .....
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WTOP, Washington, D. C. .....
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WWCA, Gary, Ind. .....

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reaching more than a Quarter Mi
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BMI

MILESTONES

BMI's series of program continuities, entitled "Milestones," focuses the spotlight on important events and problems which have shaped the American scene. October's release features four complete half-hour shows—ready for immediate use—smooth, well written scripts for a variety of uses.

"Milestones" for October:

"THE GREAT TRAILBLAZER: CHRISTOPHER COLUMBUS"
(Columbus Day)
October 12, 1492

"A SOAPBOX FOR THE WORLD"
(United Nations Day)
October 24, 1955

"THE FLEET THAT CAME—AND STAYED"
(Navy Day)
October 27, 1775

"THE 1955 HALLOWEEN REVUE"
October 31, 1955

BROADCAST MUSIC, INC
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

If it's about TELEVISION, it's in the FACTBOOK....

The *Television Factbook* belongs on your desk!

How many occasions arise when you need elusive facts or figures about some phase of the TV industry? This accepted almanac, now in its eleventh year of publication, has what you want—in a single volume, clearly indexed, easy to find.

This is the 21st semi-annual edition of an encyclopedic 432-p. reference volume that you will find on the desks of leading executives wherever TV plays a role in their activities. Many companies see to it that each key man has his own copy—so that the facts & figures are always at their fingertips—saving precious executive time.

Listed in the Factbook, among some 75 departments and directories, are all U. S. & Canadian stations and networks with rate digests, facilities, personnel; all other TV stations throughout the world, operating and projected; lists of sales representatives; live & film program producers; manufacturers of TV sets & tubes, transmitters & studio equipment, towers, etc.; set production, distribution & inventory figures; network TV-radio billings; stations equipped for color; community antenna systems; channel allocations—among other features.

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STREET ADDRESS _____

CITY _____ ZONE ____ STATE _____

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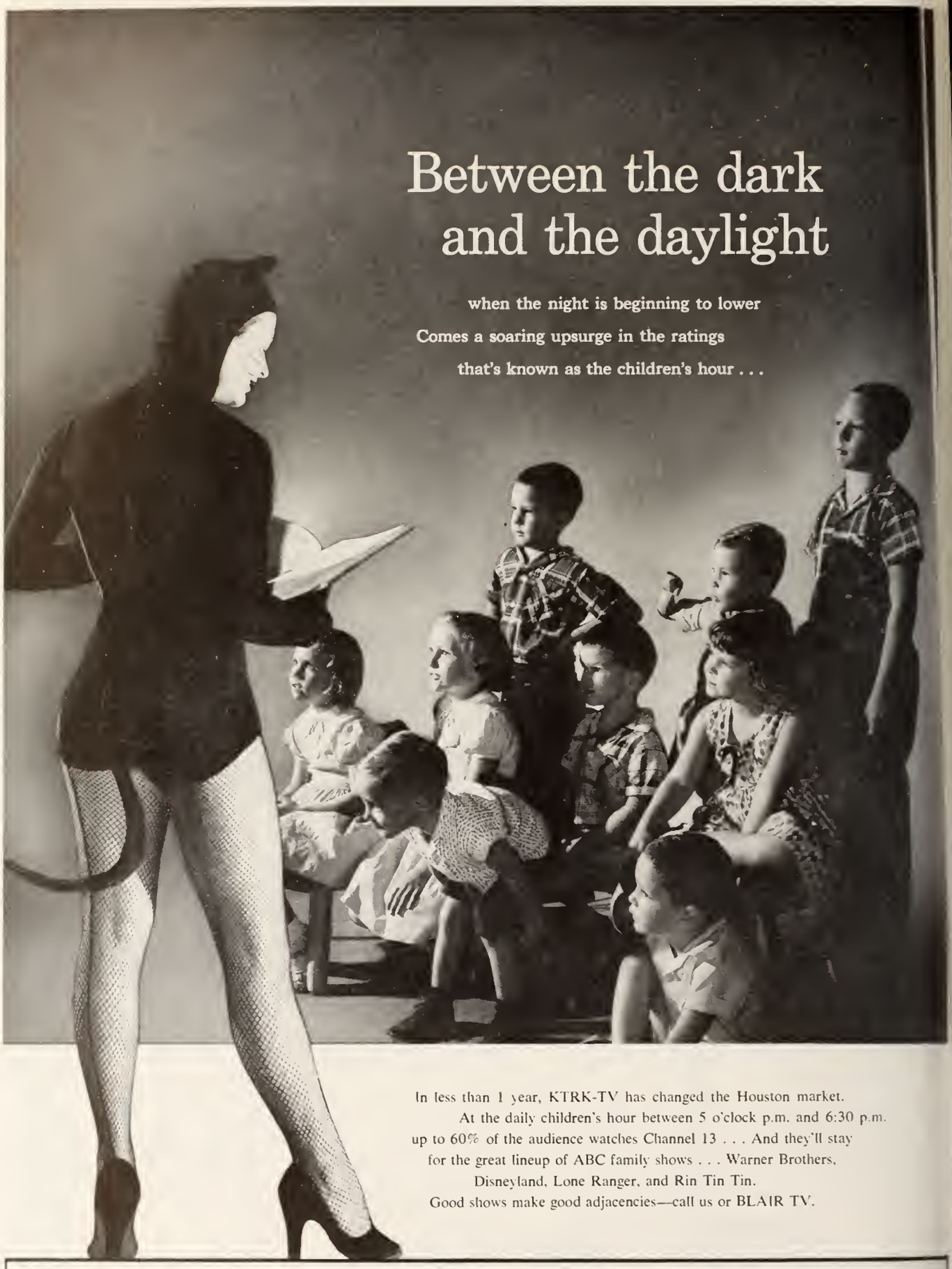
(Including new 43 x 29-in. TV Wall Map in Color)

ONLY $4 PER COPY

PUBLISHED BY

Television Digest

WYATT BUILDING, WASHINGTON 5, D. C.



In less than 1 year, KTRK-TV has changed the Houston market.
At the daily children's hour between 5 o'clock p.m. and 6:30 p.m.
up to 60% of the audience watches Channel 13 . . . And they'll stay
for the great lineup of ABC family shows . . . Warner Brothers,
Disneyland, Lone Ranger, and Rin Tin Tin.
Good shows make good adjacencies—call us or BLAIR TV.

KTRK-TV

THE CHRONICLE STATION, CHANNEL 13, P. O. BOX 12, HOUSTON 1, TEXAS — ABC BASIC
HOUSTON CONSOLIDATED TELEVISION CO., General Mgr., Willard E. Walbridge; Commercial Mgr., Bill Bennett
NATIONAL REPRESENTATIVES: BLAIR-TV, 150 E. 43rd St., New York 17, N. Y.

REPORT TO SPONSORS for 19 September 1955

(Continued from page 2)

Pulse revists "not at homes"

Pulse has moved to meet criticism of its personal interview rating method by instituting call-back system to reach "not-at-homes." Researchers have held that lack of call-backs had tended to make Pulse's probability sample an "at-home" sample, thus inflating ratings. (In past, when no one was at home, Pulse interviewers would substitute another home.) Effective this month, Pulse interviewers will make 2 revisits to "not-at-homes" later the same evening. "Not-at-homes" are expected to be reduced to 5% of sample by winter.

–SR–

Can film be spontaneous?

Question of whether film can have spontaneous quality of live program receives acid test 1 October when first Electronicam version of Jackie Gleason's "The Honeymooners" hits tv air waves. Show is shot by 3 of Du Mont's Video-film cameras before actual audience with real, not canned, laughter. Gleason runs show through with hardly any interruption in 37-40 minutes. This follows Electronicam rehearsals without film. Gleason says fluffs will go on air, too.

–SR–

Admen demand quick ratings

Demand among agencies for fast ratings on tv shows is increasing as rising costs put pressure on admen for quick evaluations. Telephone coincidental method, now used by Trendex, is quickest of 4 basic ways (telephone coincidental, roster recall, diary, electronic meter) now in common use. ARB, which uses diary,has added telephone coincidental service for 6 major western markets—Los Angeles, San Francisco, Portland, San Diego, Seattle-Tacoma, Denver. Subscribers are promised ARB ratings "within a matter of hours."

–SR–

Want some free time?

Ingenious gimmick to promote radio station was run by rep Richard O'Connell for XELO, which sends 150,000 watts booming out of Juarez Mexico (across the border from El Paso). O'Connell advertised his client over WPAT, Paterson, N. J., (across the river from New York City). Announcement said first 10 timebuyers who phoned O'Connell about XELO after hearing message would receive 5 announcements free.

–SR–

Spot radio-tv ignored

Good example of how lack of spot radio-tv figures puts both media in background is recent "Printers' Ink" story (9 September 1955) on media expenditures by clients who spend more than $1 million annually in advertising. Media covered were network tv, network radio, magazines, newspapers, supplements, farm papers, business publications. Spot was not covered, nor was outdoor, direct mail. While PI story noted that air figures were network billings, PI's release used terms "television" and "radio" without qualification. Thus statement in release that millionaire advertisers as a group spend one-tenth of ad money in radio compared with one-quarter 5 years ago was misleading. Newspapers, such as New York Times, picked up phrasing without specifying spot data were not included.

–SR–

Radio set output outpaces 1954

Sale of radios as reflected in production by manufacturers continues to exceed 1954. RETMA 7-month figures for 1955 are 7,777,378, or 46% above January-July 1954's 5,324,620. Tv manufacturers also upped production 32% in first half of 1955, to 7-month total of 4,173,088.



"Monitor" and radio's future

If the fears of many stations prove justified and *Monitor*, as well as other network sales plans resembling spot radio, succeed in siphoning off dollars now going to spot, this is what could happen:

Powerful radio outlets which cannot hope to maintain their operating costs on local business alone may eventually be forced to continue on virtually a skeleton-crew basis. Other stations able to seek local business may nevertheless have to operate on a trimmed-down, less-creative standard.

National spot radio revenue (as well as local revenue) is the foundation on which the radio medium rests today. Network affiliates now derive 50% or more of their income from national spot with network accounting for 10% or less.

The meaning of this for the national advertiser is that it's national spot which plays the vital part in: (1) paying for adequate professional radio staffs on the stations he buys; (2) providing funds for investment in audience-building local programing; (3) building merchandising and promotion staffs whose efforts add to the impact of his campaign.

If the national spot revenue on which the stations depend declines dangerously, the very foundation of the radio medium is therefore weakened. It is for this reason that the national advertiser who makes profitable use of the radio medium must eye the plan for the extension of NBC's *Monitor* to weekdays with more than the usual interest of a buyer observing the internal activities of a sales-effective medium. The advertiser may be witnessing events which will determine how effective radio will continue to be for him as an audience-attracting and selling force.

This is a time in the radio industry when many of the best minds are deep in sober analysis. The medium is literally at a cross-roads with decisions being pondered which will have influence for years to come. The networks as well as individual stations are trying to find a sound pattern. It is SPONSOR's belief that *Monitor* as programing makes a real contribution to the industry because it represents an exciting new form of service-and-entertainment. Creative programing experimentation of this and other types is much needed and should be continued by the networks as well as stations.

But *Monitor* as a sales approach is an entirely different matter.

SPONSOR's belief, as stated in an editorial last issue, is that the networks should find means of operating on a profitable basis without going into direct competition with their affiliates at prices so low that reasonable competition is impossible. The problem of the networks is an extremely tortuous one but a solution which hurts stations in the long run cannot be constructive for the networks or the medium as a whole.

* * *

Reminder No. 4: adman's dilemma

The problem that lack of a television set count and coverage yardsticks poses for admen has never been better stated than in a letter SPONSOR received recently from George Anthony, media director at Stromberger, LaVene & McKenzie, Los Angeles. We quote from it with no comment because George Anthony's observations so ably bespeak the urgency of the industry's need for an official set count which SPONSOR has been seeking to make clear:

". . . Your client is vitally interested in a county-by-county tv set count that is current and accurate—and there just ain't no such animal. So you try to explain . . . you make excuses, you do a few projections and then you arrive at an educated guess for the particular areas that you are studying. Meanwhile, the client (who is very much aware of the gross costs in television) is wondering what is wrong with the agency or what is wrong with the television industry.

"I firmly believe that two factors divert money that could be spent in tv into other media. One is this much-discussed lack of information on set counts and the other is the time-consuming aspect of tv buying. . . ."

(For Mr. Anthony's complete letter, see page 13 this issue.)

Applause

Problem Solved

One of the time-consuming difficulties involved in buying spot radio and tv has always been the fact that each representative submits availabilities to buyers in a different manner. It's a subject that's been talked about for years and came up in public most recently when Ruth Jones, P&G buyer at Compton, told a session of the RTES' Timebuying and Selling Seminar how non-standard availabilities forms could slow down buying (see Timebuying Basics, SPONSOR 11 July 1955). But as a result of action by the 4A's broadcast media committee and a committee of the Station Representatives Association, SRA members have agreed on a standard form which is now going into use as old supplies are consumed.

Members of the SRA committee were: Jack Brook, Free & Peters manager of tv sales, chairman; Larry Webb, SRA managing director; Tom Flanagan, SRA consultant. Chairman of the 4 A's broadcast media committee is BBDO's Frank Silvernail.

This solution to a perennial problem is just one of the moves continuously underway to make spot an easier medium to buy. As we see it the next big breakthrough will come in the form of publication of dollar expenditures in spot radio and tv with TvB almost certain to announce such a project for spot tv within a month.



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affiliated with Better Homes and Gardens and Successful Farming magazines

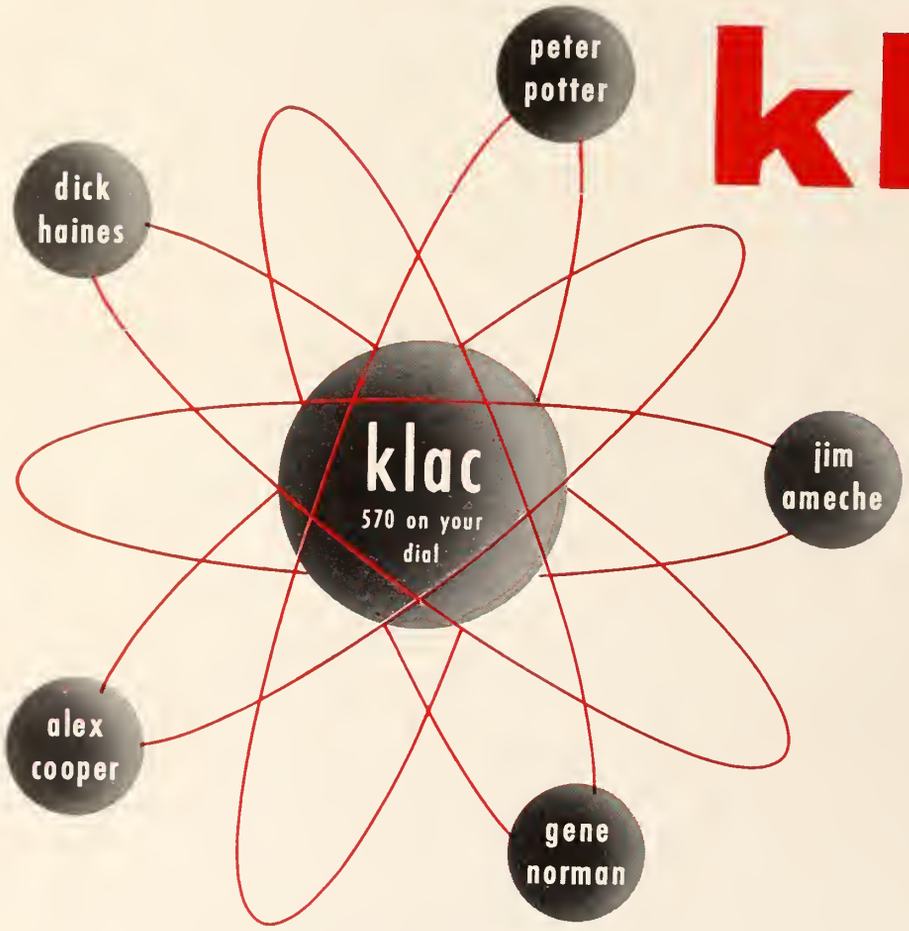
KANSAS CITY		SYRACUSE		PHOENIX		OMAHA	
KCMO	KCMO	WHEN	WHEN	KPHO	KPHO	WOW	WOW
RADIO 810 kc. ABC	TV Channel 5 CBS	RADIO 620 kc. ABC	TV Channel 8 CBS	RADIO 910 kc. ABC	TV Channel 5	RADIO 590 kc. CBS	TV Channel 6 NBC

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your formula for **sales impact**

in the
los angeles market

klac



big five

national advertise
rely on **klac**
local advertisers
insist on **klac**
nielsen reports
prove **klac**
leadership

508 announcements for national sponsors

during week september 12

107 newscasts for national sponsors

12 sport broadcasts for national broadcaster

m. w. hall, president-general manager • felix adams, general sales manager • represented nationally by adam j. young, jr., inc.

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30 ROCKEFELLER PLAZA
N.Y. 5

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3 OCTOBER 1955

50¢ per copy • $8 per year

OCT 3 1955
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Exciting things are happening on

NBC-TV

and in the rich market of

RICHMOND

Petersburg and Central Virginia

They happen on the basic

NBC-TV station:

WXEX-TV

SPOT RADIO FIGHTS BACK
page 31

Admen don't know their women, survey finds
page 34

OUT SOON: SPOT TV $ FIGURES
page 38

Farm radio helps boost insurance sales 275% for MFA Mutual
page 40

How long can B&M coast uphill after its 26-week tv test?
page 42

Radio commercials, too, can entertain
page 44

How do you sell on tv when you can't show the package?
page 46

DON'T BE DECEIVED!

the proof is now available

THERE IS NOTHING FINER

WTVR *Richmond Virginia*

the South's First TV Station

100,000 WATTS-1049 FEET-CHANNEL 6

it can't even be equaled

ABC and CBS

REPRESENTED NATIONALLY BY BLAIR TV INC.

P.S.—THE PROOF IS IN THE PUDDING—
THE WTVR FALL SCHEDULE IS SOLD SOLID!

REPORT TO SPONSORS

3 OCTOBER 1955

FCC split on uhf question

FCC begins formal consideration of uhf problem today (3 October) already split on question. Commissioner Robert E. Lee's proposal to move uhf stations into vhf band was made in face of a previous attack on idea by Commissioner Rosel Hyde. Lee would relax separation requirements for v's to permit dropping in of limited power v's. He would also move government services out of vhf portion of spectrum to allow more room for commercial stations. Hyde is in favor of de-intermixture so that most markets are either vhf or uhf.

-SR-

Fee tv on FCC shelf?

While headlines still crackle with fee tv news, fee tv appears stuck at dead center. FCC is concentrating on vhf-uhf problem; Chairman McConnaughey made clear agency is in no hurry to come to a decision on pay video. Meanwhile, 2 opponents in fee tv hassle have agreed on one thing: American people should have opportunity to decide issue. RCA Board Chairman David Sarnoff urged that fee tv be made an issue in 1956 presidential campaign. Zenith Radio's president, scrappy Commander E. F. McDonald, said he agreed but felt best way for U.S. public to decide was to give them a chance to see fee tv in operation.

-SR-

Stations balk on "Weekday"

While NBC Radio is going ahead with plans to program "Weekday," its Monday-through-Friday extension of "Monitor," number of large affiliates have still not agreed to carry the show. There is a strong possibility Westinghouse's NBC Radio affiliates will not go along. Problem revolves around low rates which many stations feel will attract national spot business. Said one important affiliate: "'Monitor' and 'Weekday' is fine for the small stations who don't have the money to do a bang-up program job but 50,000 watters with big overhead can't get along on pennies." Issue may be resolved with compromise whereby stations will carry only part of "Weekday." Westinghouse outlets currently carry only small part of "Monitor."

-SR-

New spot radio sales pitches

While stations and reps are concerned about loss of national spot radio accounts to spot carriers like "Monitor," they are playing down complaints that carriers are unfairly priced. Reps are meeting carriers head-on with positive sales pitches and evidence that spot can compete on dollar basis with low-priced network announcements. For examples of such pitches and story of what's happening in spot carrier controversy see "Spot radio fights back," page 31.

-SR-

4 million new tv homes

Lack of regular tv circulation study made new ARF-financed, Census-gathered figures on tv households interesting reading to admen. Figures revealed tv saturation in June was 67.2%. This compares with 59.4% in May 1954 ARF-Politz study. In terms of homes this means nearly 4 million new tv households in 13 months. Highlight of new ARF study is fact it points up essentially urban nature of tv. Tv saturation is 78.3% inside Standard Metropolitan Areas, 55.9% in urban places outside SMA's, 45.9% in rural territory outside SMA's.

SPONSOR, Volume 9, No. 20, 3 October 1955. Published biweekly by SPONSOR Publications, Inc. Executive, Editorial, Advertising, Circulation Offices, 40 E. 49th St., New York, 17. Printed at 3110 Elm Ave., Baltimore, Md. $8 a year in U.S. $9 elsewhere. Entered as second class matter 29 Jan. 1949 at Baltimore postoffice under Act of 3 Mar. 1879

REPORT TO SPONSORS for 3 October 1955

Post-tv rise in B&M sales

Burnham & Morrill sales in Green Bay test market are up 128% over last year, during second month after end of test tv campaign. Rise is startling in view of 98% over-all gain during 6 months of tv. (For recap of B&M's tv test and analysis of current sales, see page 42.)

—SR—

British want straight tv pitch

Reports on British tv commercials have emphasized softness of selling. But need for kid gloves in selling British public may have been exaggerated. Initial Schwerin tests of 25 British tv commercials (in such product categories as food, cleansers, medical supplies, household goods, cosmetics and beverages) indicate that "entertainment-pitch" tends to be resented by British as a form of "sneaking-in the commercial." That's observation made by Eric Boden, managing director of Schwerin's British offices. Like American viewers, he says, British prefer straight, honest sell.

—SR—

Crabmeat sales up 40% with tv

Dilemma faced by Japanese King Crabmeat: How to sell contents of crabmeat cans on tv without promoting specific brands? Product found solution in 13-week daytime tv participation schedules, via Gotham-Vladimir agency. (See story in detail on page 46.) Andy Vladimir, agency's young radio-tv plans director, now faces dilemma of his own: 2 weeks ago he won 2 round-trip tickets to Spain at New York Premium Show. Andy, a bachelor, can't decide whom to take along.

—SR—

Paper-Mate won't change strategy

"We won't change our advertising strategy as a result of Gillette buying Paper-Mate," says Dave Kittredge, company's ad manager. "Our situation is comparable to Toni, which Gillette took over 7 years ago." (Toni recently switched most of billings from Weiss & Geller to new agency being formed by Don Nathanson. Toni operates autonomously from Gillette whose agency is Maxon.) Paper-Mate intends to remain with Foote, Cone & Belding. It's heavy air user with over $2 million spent in radio-tv.

—SR—

ABC Radio to revamp daytime

Taking a tip from NBC, and its extension of "Monitor" concept into weekday, daytime radio, ABC is planning to eventually extend its 5-minute show format at night to before-dark periods. ABC's radical revamping of its nighttime programing, scheduled to start 24 October, will permit advertisers to buy 5 minutes at any time from 7:30 to 10:00 p.m. Price per segment is $800 with discounts for volume buying. Each half hour at night will be divided into 5 minutes of news together with 25-minute programs broken into 5-minute segments.

—SR—

ANA studies sales promotion

Question of what sales promotion activities (which include various kinds of radio-tv merchandising tie-ins) should be charged against ad budget is being studied by ANA. Topic is one of many under survey as part of ad group's expanded services to members. Expansion includes new Information Services department, which will be headed up by Joseph M. Allen, ANA radio-tv director. Allen was recently named a vice president.

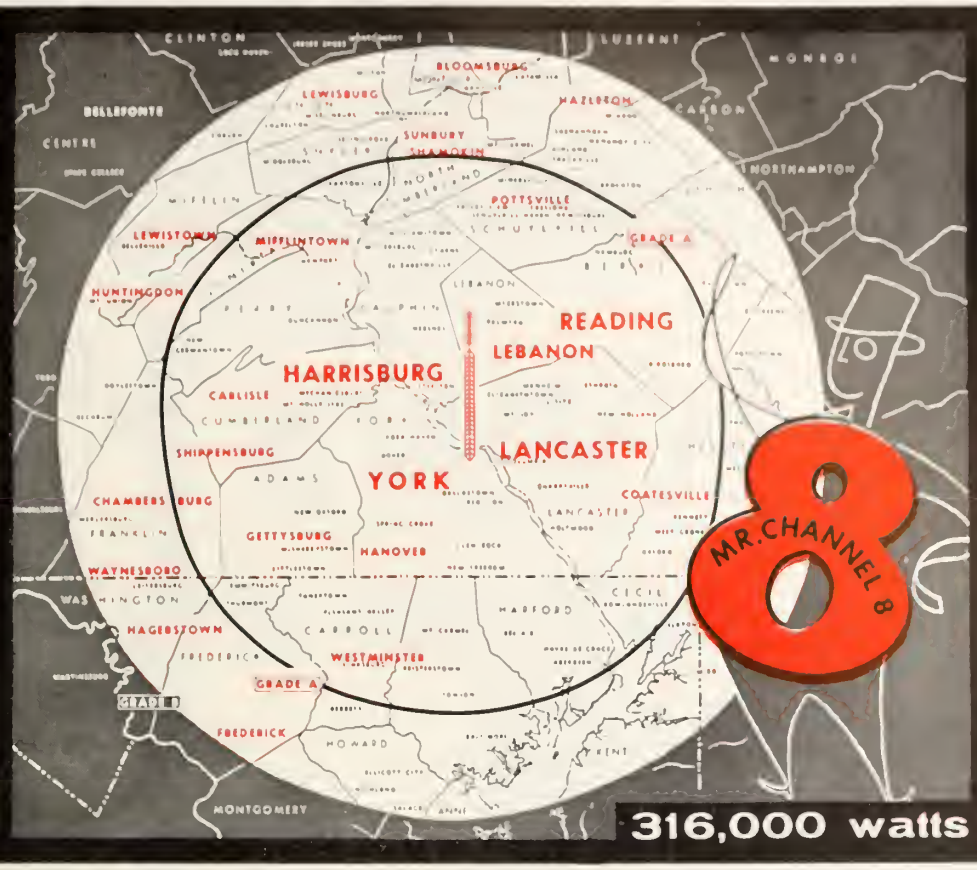
—SR—

Uses ratings to promote station

Use of ratings by stations for audience promotion may be more common in future. WNEW, New York, indie, now cites local Nielsens to tell audience it is tops in certain time periods. Idea came from Bud Brand, station's publicity director, who resigns 15 October to set up own PR firm.

(Sponsor Reports continues page 119)

AMERICA'S 10TH TV MARKET



WGAL-TV

LANCASTER, PENNA. NBC and CBS

STEINMAN STATION Clair McCollough, Pres.

The WGAL-TV multi-city market area is comprised of 912,950 TV sets owned by 3½ million people who have $5½ billion to spend each year. For maximum sales in a multi-city market, advertise on WGAL-TV.

Representatives: MEEKER TV, INC.

New York San Francisco
Los Angeles Chicago

the magazine radio and tv advertisers use

SPONSOR

Volume 9 Number 0
3 October 1955

ARTICLES

Spot radio fights back

Reps and stations, while concerned over spot carriers, are now adopting an aggressive sales attitude. An industry storm may be brewing over the carriers **31**

Admen don't know their women

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Critics rap film-tv "offspring"

Loudly heralded mergers between Hollywood and tv haven't been well received by the critics. SPONSOR reports a cross-section of views **36**

One down, one to go

TvB and N. C. Rorabaugh will provide quarterly reports on spot tv spending starting January 1956. Spot radio still remains unmeasured for all practical purposes, though RAB is currently considering study **38**

Farm radio helps boost insurance sales 275%

MFA sponsors up to 50 daily public service shows on local radio; developed air media pattern over 10 years and built premium volume from $5 million to $13 million since 1950. Grass roots approach is basic strategy **40**

How long can B&M coast uphill after campaign?

Two months after the 26-week test ended, sales were 128% over the same period last year. Unique marketing background of the firm may keep rate high longer than usual. Recap of campaign is given **42**

Radio commercials, too, can entertain

Standart and O'Hern agency says soft sell on radio can build goodwill and sales better than "the loud pitch," and entertain listeners as well **44**

Japanese Crabmeat takes to tv for 48% boost

Weekly participations on women's cooking shows with demonstrations of crabmeat recipes upped Japanese Crabmeat sales from 10 to 40% within 14 weeks **46**

COMING

Timebuyers of the U. S.

An up-dated version of the list that was published in three parts in the issues of 11 July, 8 and 22 August will appear in a simpler, self-contained section for easy reference. Source is John E. Pearson Co., reps **17 Oct.**

Radio rescues a bumper prune crop

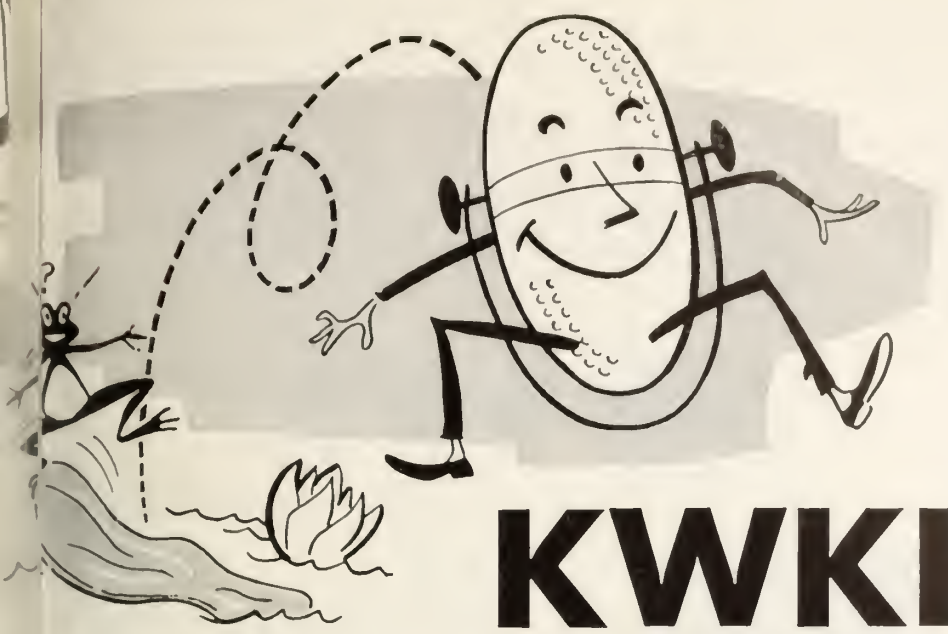
After a trial of spot radio in 23 cities, the California Prune Advisory Board is putting $90,000 into a fall spot radio campagn to boost sales **17 Oct.**

DEPARTMENTS

TIMEBUYERS
AGENCY AD LIBS
40 E. 49TH
NEW & RENEW
MR. SPONSOR, Malcolm P. Tayl
SPONSOR BACKSTAGE
SPONSOR ASKS
TOP 20 TV FILM SHOWS
TV RESULTS
P. S.
ROUND-UP
FILM CHART
FILM NOTES
AGENCY PROFILE, Terence Clyn
NEW TV STATIONS
RADIO COMPARAGRAPH
NEWSMAKERS
SPONSOR SPEAKS

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KWKH SHREVEPORT

HOPS INTO FROGMORE, TOO!

KWKH coverage will *make* you jump for joy, too—includes *thousands* of farms, *hundreds* of towns like *Frogmore* (La.)—within our 80-county daytime SAMS area.

KWKH is the home-town favorite, too. Latest Hoopers show KWKH leading its nearest "competitor" *morning, noon and night*—up to 104%!

Cost-per-thousand-homes is 46.4% *less* than that of the second Shreveport station. The Branham Company has the facts.



Nearly 2 million people live within the KWKH daytime SAMS area. (The area includes additional counties in Texas, Oklahoma and New Mexico not shown on map.)

KWKH

A Shreveport Times Station

TEXAS
SHREVEPORT, LOUISIANA
ARKANSAS

50,000 Watts • CBS Radio

The Branham Co. Representatives

Henry Clay General Manager

Fred Watkins Commercial Manager

CASE HISTORY—FOOD



16% sales increase from $5000 budget in Southern California!

Would this make you happy? It delighted Lynden Canning Kitchens of Seattle, who chalked up this gain in their glass and tin packs of quality boneless chicken products.

Time: Summer 1955 over 1954.

TERRITORY: Santa Barbara-Tehachapi, south to Mexican Border—a lush market of 6½ million.

PLAN: A dozen one-minute jingle spots daily Thursdays and Fridays—April to August.

RADIO: Station KBIG exclusively, covering all eight Southern California Counties from Catalina.

OTHER ADVERTISING: Product identification strips on backs of Los Angeles busses. Point-of-purchase mobiles and stock cards.

THEME: "No Bones About It"—this clever radio musical jingle with tie-in display material was created by Rune Goranson Company, Lynden's advertising agency. Says Mr. Goranson, "Our 'No Bones' campaign in Southern California really has paid off. We have had an exceptionally fine year and we attribute a good share of the success to the coverage given us throughout the area by KBIG."

KBIG was a "hot" station for this summer product because it delivers all Southern California at lowest cost-per-thousand listeners. It can be just as hot for you this winter.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOllywood 3-3205

Nat. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



Alfred Ritter, *Compton, New York, is in the throes of working out* 1956 *budgets for Standard Brands, Socony and other agency accounts. This fall, he notes, spot radio has made a big comeback. "Slowly, but surely," says he, "some of the old clients who'd left the medium seem to be returning to it for its low-cost circulation. In radio it's cumulative audiences that are important. Radio today is getting a stronger hearing in media proposals than during the past two years." Al adds that the continued strength and growth of tv is inevitable, but he feels that two factors are turning some low-budget tv advertisers back to radio:* (1) *tight top availabilities;* (2) *need for greater selectivity in buying tv time because of the continuously rising costs.*



William Warner, *Ted Bates & Co., New York, has often worried about the relative values of minute and 20-second announcements. "Right now, 85% of my work is in placing minutes," says Bill, "because we're dealing with a food product which requires the time in order to get across the ease of preparing the food, its nourishment value or possibly give a brief recipe. Of course, the minute length confines us to early and late evening or daytime tv. We feel that a product with a well-known brand name can usually do as effective a job with 20's or even I.D.'s, but new products generally require the longer copy story. The main drawback of I.D.'s and 20's occurs when stations do multiple-spotting. Then every advertiser is the loser because the effectiveness of each message is decreased appreciably."*



Ed Kurman, *Benton & Bowles, New York, entered media buying from the analysis group a few months ago. "I think our analysis group gave me the best possible background for media buying." he says. "We did analyses for various accounts and used almost all research tools that buyers have access to continuously. We also had the opportunity to get acquainted with virtually every account in the shop. In this group, a trainee gets a broad picture of advertising such as he never could by specializing on a particular account from the start. We worked with all the buyers' source materials, and we also got insight into all types of accounts. Actually, trainees going into various departments in the agency can use this heavy research background. It's particularly helpful in our media department. since I buy both print and air media."*

"Mobile Units*" are important . . .



*We ought to know . . . we have a custom built model that's an engineer's delight.

But in Louisville . . .

WHAS-TV Programming pays off!



"WHAS-TV NEWS"
6:15—6:30 P. M.
Monday through Friday
(Market's only daily newscast with exclusive local newsreel.)

Are you participating?

VICTOR A. SHOLIS, *Director*
NEIL CLINE, *Station Mgr.*
Represented Nationally by Harrington, Righter & Parsons,
Associated with The Courier-Journal & The Louisville Times

316,000 WATTS
WHAS-TV
Channel 11
LOUISVILLE, KENTUCKY

BASIC CBS-TV Network

Your Sales Message Deserves
The Impact of Programming of Character



Maybe you can match up these faces, and maybe you can't. But one thing's sure: you can't match this WCBS Radio team for talent, anywhere.

Their unique talents extend into every conceivable field of entertainment . . . from the theatre to the concert stage to the world of sports. And their unique selling efforts extend to every conceivable audience . . . from parent-teacher meetings to high school dances to local supermarkets to client sales meetings. Everywhere they go, they're selling themselves . . . and selling their advertisers.

CAN YOU MATCH THESE?

As a net result, WCBS Radio consistently places more programs on the list of Top Ten participating shows than *all the other New York network stations combined.*

Unscramble this matched set of nationally-known local personalities (see answers at right), and put their matchless talents to work selling your product. Just call CBS Radio Spot Sales or Henry Untermeyer at . . .

WCBS RADIO *New York*

50,000 watts · Number One Station in the Number One Market

GIVE UP? Here, in case yo 're having trouble, is what they really look like. Put them all together, they spell livelier aud.ences, bigger sa'es. The





Whether you're selling ponties or peonuts—dog food or dishwoshers . . . KSDO tells the *most* people oll obout it in Son Diego's *billion* dollor morket.

Measured by the HOOPER yordstick . . . KSDO is *first* in San Diego . . . delivers the *most* audience.

May we prove we con sell something for you in Son Diego?

KSDO
1130 KC 5000 WATTS

Representatives
John E. Pearson Co. — New York
Chicago — Dallas — Minneapolis
Daren McGavren — San Francisco
Walt Lake — Los Angeles

AGENCY AD LIBS



by Bob Foreman

Single approach to all kids is not enough

The first part of this is being scratched out following a significant event in the life of any family. Some minutes ago our five-year-old boy was dispatched for his first bout with the forces of formal education. Events such as this always cause one to reflect gravely; hence I ruminated on the big difference when today's youngster approaches school, compared to those of the pre-tv era.

At the age of five, our lad's predecessors, his two sisters included, had never seen a full-length motion picture, a baseball or football game, or experienced the works of Thorne Smith. In addition, this boy's vocabulary is unquestionably broader than were those of his sisters, tinged though it may be with the patois of Dodge City and punctuated with interstellar references.

His understanding of what constitutes fair play, whether fists or side-arms or the comparative calm of a business transaction is involved, is certainly a lot sharper than if he waited for lectures from Daddy.

His experience with aircraft, the mechanism of automobiles and other symbols of our times is more vivid and authentic than it would be had he come into contact with these through the comic book. Or from his mother for that matter.

Whether he is "traumatized" by what he sees before bed time, as an MD friend of mine infers, I can't say. However, if the symptom of the trauma is inability to fall asleep, our new scholar has shown no trouble getting to sleep even during "The Skin of Our Teeth."

Thus, though it may be discounted as parental puffery, I think tv has helped to make him smarter in some ways than he might have been without exposure to it.

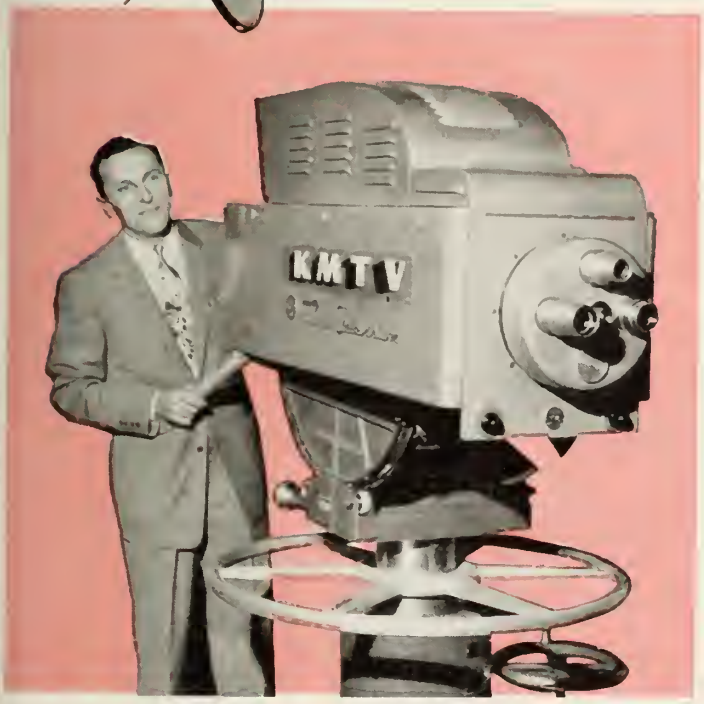
But as the target of advertisers this lad is a marked person. He and millions like him have been exposed to more advertising than yesterday's children three times his age.

Consequently his knowledge of brand names, his ability to repeat theme lines and reproduce jingles, his cognizance of product superiorities and his appetite for scores of items, edible and otherwise, is nothing short of phenomenal. And typical.

The best advertising techniques which the medium has to

(*Please turn to page* 70)

on our 6th anniversary... another colorful FIRST!



KMTV Chief Engineer, Ray Schraeder, with KMTV's new RCA color television camera.

KMTV, Omaha, starts its 7th year with the announcement that it is now equipped to televise local studio shows and film programs in *full color.* With the installation of special color TV equipment, KMTV now becomes the first TV station in its section of the Middle West to telecast live programs right from its own studios in *full color.* KMTV has been televising color network programs in full color since December of 1953, and will carry a greatly expanded schedule of color programs this fall.

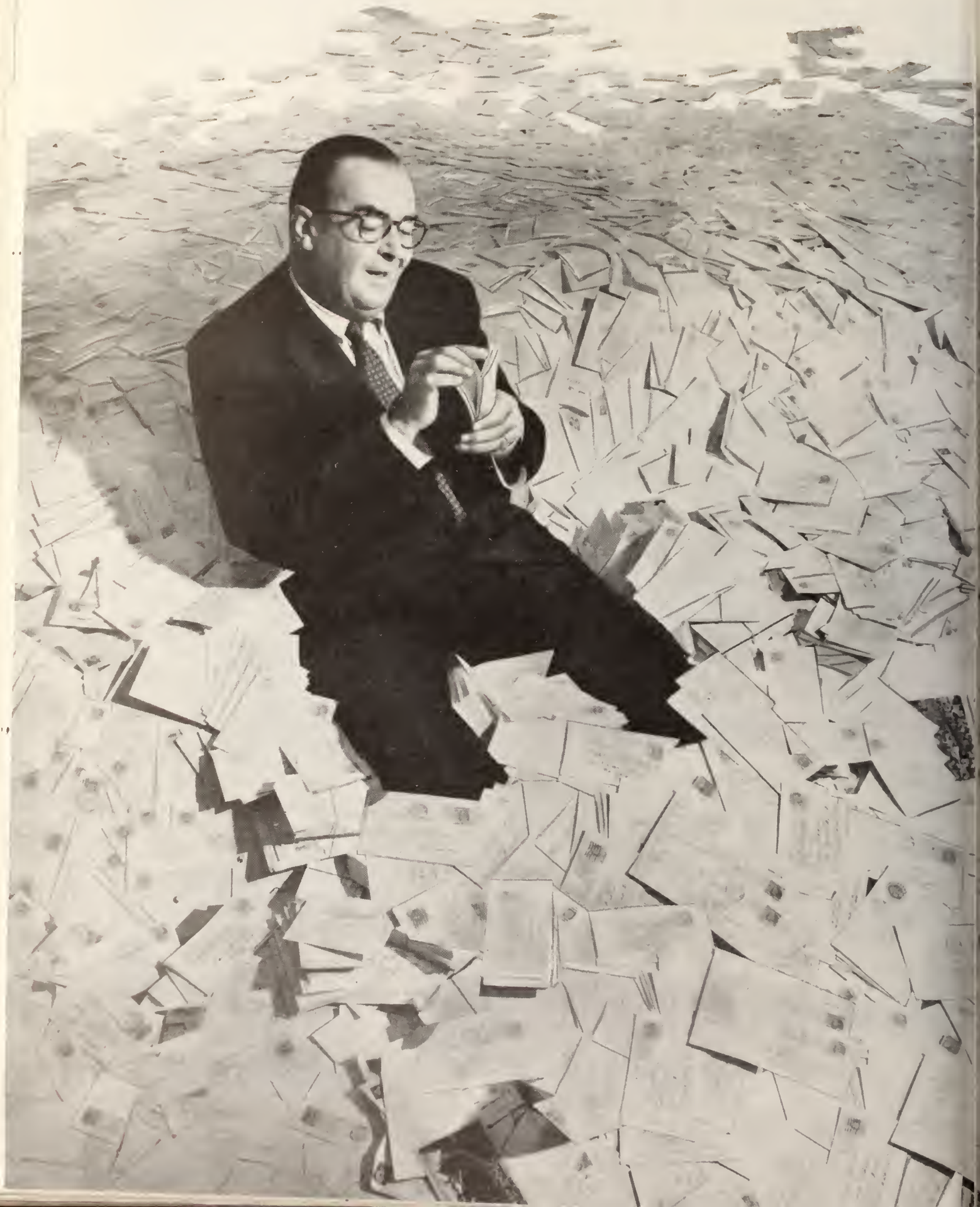
The new color facilities of KMTV represent a tremendous achievement. Out of the 461 television stations now on the air in the United States, KMTV becomes the 15th to televise local studio programs in *color* . . . and the 42nd station in the nation to telecast local films, slides and movies in *full color.*

So whether you want your product advertised in full color — or in black-and-white — KMTV is equipped to give you the finest facilities and services in Omaha — one of the nation's fastest growing markets. It's another colorful first for KMTV and KMTV advertisers—and another reason why — in Omaha, the place to be — is Channel 3.

TELEVISION CENTER KMTV CHANNEL 3 MAY BROADCASTING CO.

CBS-TV
ABC-TV
OMAHA

Represented by
Edward Petry & Co., Inc.



30,428 pieces of mail from only five broadcasts! That's conclusive proof of the impact and popularity of a radio program. For nothing beats listener response. WCCO Radio is now counting the greatest audience reaction in its 31-year history—reaction to its new *As You Like It* series. One feature alone—the Unscramble-the-Town contest conducted by Cedric Adams on Tuesday nights—has pulled this astonishing mass of mail. And it's come from every one of WCCO Radio's 109 primary counties in four Northwest states!

Count me in, Cedric!

This tremendous response is not only testimony of the ever-growing vitality of WCCO Radio but also of the wide appeal of the *As You Like It* series itself. It's a Monday-thru-Friday strip of full-hour (7-8 p.m.) variety shows with the Northwest's five outstanding radio personalities—Cedric Adams, Bob DeHaven, Clellan Card, Ed Viehman and Gordon Eaton—taking nightly turns as emcee. It's loaded with ingredients to help your sales curve rise *As You Like It.* And at an amazingly low cost!

Count yourself in by checking with us or CBS Radio Spot Sales.

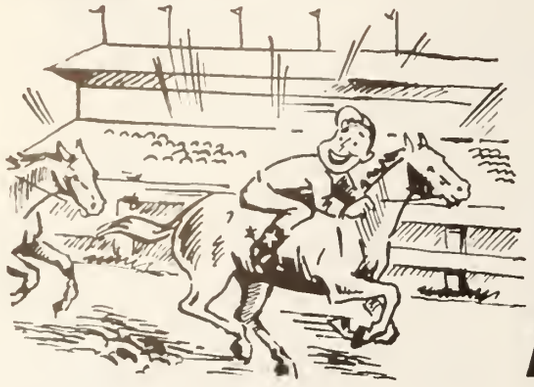


Bob DeHaven
Clellan Card
Gordon Eaton
Ed Viehman

WCCO RADIO

Minneapolis-St. Paul
The Northwest's 50,000-Watt Giant

KCEN-TV 100 K.W. Channel 6



STILL

Out in FRONT!

IN THE *BIG...*

WACO-TEMPLE

CENTRAL TEXAS MARKET

ALL 15 OF THE TOP 15 ONCE A WEEK SHOWS
AND 8 OF THE TOP 10 MULTI-WEEKLY SHOWS
ARE ON KCEN-TV

WACO-TEMPLE TELEPULSE
JUNE • 1955

KCEN-TV rated *FIRST* in 356 of the 411 Quarter Hours it was On the Air during the Survey

KCEN-TV
Rated First
in 213 of the 264 quarter hours it was on the air prior to 6 P.M.

NBC
AFFILIATE
☆

KCEN-TV
Rated First
in 143 of the 147 quarter hours it was on the air after 6 P.M.



YOUR BEST BUY IN THE RICH.....

WACO-TEMPLE
CENTRAL TEXAS MARKET

KCEN-TV
TEMPLE, TEXAS
General Offices: P. O. Box 188
Studios and Transmitter at Eddy, Texas, Between Temple and Waco
WACO OFFICE:
506-7 Professional Bldg.
TWX: Eddy No. 8486

National Rep.:
Geo. P. Hollingbery Company
Texas Rep.:
Clyde Melville Co., Dallas

49th and MADISON

SPONSOR *invites letters to the editor. Address 40 E. 49 St., New York 17.*

IRON CURTAIN LIFTING

We are announcing today a TvB program for the release of spot television expenditures by advertiser and product.

Your long crusade to make these dollar data available is thus rewarded.

You can now revise that portion of your editorial platform which reads (25 July 1955 SPONSOR), "We fight for regular publication of spot television and radio advertising expenditures comparable to figures available for other major media."

"The Iron Curtain on spot television $ figures" (to quote the heading of your last article on this subject) is about to lift.

OLIVER TREYZ
President
Television Bureau of Advertising Inc.

RADIO'S MUSIC

Three cheers for your story, "Does radio play the wrong music" in a recent issue.

We feel so strongly about it that we posted the page, magazine and all, in our control room for all to see. WNNJ is a regional station, independent, and serving a predominantly rural area of northern New Jersey. So, we feel, more than ever, that hot, top tunes must be toned down to hold our audience. Naturally, we have our pop shows, but we restrict it to an hour, directed to teen-agers, from 4:00-5:00 p.m. The rest of our broadcasting day is spread over country-western, light classical, nostalgic tunes: even two hours a day of serious music—and do we have a loyal, buying audience!

. . . We try to hold all commercial spot announcements to 30 seconds—delivered in an easy friendly manner. No double-spotting, either. We feel that our daytime audience will listen to shorter spots, rather than the usual one-minute announcements. Slightly less revenue—but a surer audience.

Yes, we all liked your article, be-

KSLA-FULL POWER -NOV. 15

LOWEST COST PER THOUSAND

..because present low rates are in effect for established clients through June 1956!

CBS-ABC NETWORK SHOWS

ure-fire attractions to draw this huge ew audience to KSLA's top-notch local rogramming.

22 MONTHS ON THE AIR

hreveport's only experienced televi- ion staff, with 22 months of telecast- ng to its credit.

USINESS IS GOOD in the rich RK-LA-TEX MARKET... lore people with a higher spendable income! Over $203 million in grocery sales, $27 million drug sales, $236 million in automotive sales. 7,390 farms with a gross income of 171,155,000.

CHANNEL 12 SHREVEPORT COVERING THE RICH ARK-LA-TEX AREA



Louisiana's TALLEST TOWER — 1,442 Feet Above Sea Level

...and now, great new 48-COUNTY—3-STATE COVERAGE!

KSLA'S 316 KW Market Picture

Population	1,178,450
Households	311,235
Shreveport Mkt. Circ.	150,830*
Spendable Income	$1,275,069,000
Income per household	3,411
Retail Sales	$ 876,193,000

Source: SRDS 1955 Consumer Markets *TELEVISION MAGAZINE

PAUL H. RAYMER COMPANY, INC. National Representatives

New York • Atlanta • Detroit • San Francisco • Hollywood • Dallas • Chicago

FIRST IN SHREVEPORT, LOUISIANA

KSLA CHANNEL 12

CBS TELEVISION NETWORK

ABC

Affiliated with CBS and ABC

CBS IN INDIANAPOLIS
CBS IN INDIANAPOLIS
CBS IN INDIANAPOLIS
CBS IN INDIANAPOLIS
CBS IN INDIANAPOLIS
CBS IN INDIANAPOLIS
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CBS IN INDIANAPOLIS
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CBS IN INDIANAPOLIS
CBS IN INDIANAPOLIS
CBS IN INDIANAPOLIS

The latest ARB for Indianapolis shows the top 10 programs are on WISH-TV... (19 of the first 25). See the Bolling Company for availabilities.

Channel 8

WISH-TV

CBS TELEVISION

40 E. 49TH

(*Continued from page 14*)

cause it proved a point we've been pushing for a long time.

THURSTON S. HOLMES
General Manager
WNNJ
Newton, N. J.

CANADIAN TV

I would like to thank you very much for your comprehensive article on Canadian television. Canadian tv has grown so fast with so many stations coming on the air that it has been almost impossible to grasp an up-to-date picture of the industry. I know your article will be of great service to many advertisers and their agencies.

STEARNS R. ELLIS
Canadian Station Representatives, Ltd.
New York

Pictures switched

Bruce Enderwood, Gruen Watch Co. v.p. in charge of advertising, feels convinced that SPONSOR readership transcends Ad Row and reaches most of the elevator men at 630 Fifth Ave., where his offices are located.



Mr. Enderwood Mr. Reeves

"Ever since SPONSOR switched my picture with that of Rosser Reeves (see Agency Profile and Mr. Sponsor in the 19 September issue), I've been having a devil of a time getting them to let me off at the right floor."

The situation is aggravated, of course, by the fact that both Rosser Reeves, chairman of the board of Ted Bates & Co., and Enderwood have offices in the same building.

Drawled Reeves: "I don't mind the elevators. That picture made me look younger than I have for years."



Latest surveys prove
beyond question WMCT
is dominant first TV
station serving rich Memphis
market area of more than
382,000 TV homes (according to latest distributors' figures.)
WMCT carries 21* of the
top 30 shows (earning a rating
of 25 or better)...first* in
film and children's shows...
first* in top-rated evening shows.
Clearly, your first choice
for Memphis TV is

*June 21-28 ARB

WMCT MEMPHIS CHANNEL 5

WMC-WMCF-WMCT
MEMPHIS' first TV station
100,000 WATTS
NBC Basic Affiliate
National Representatives The Branham Company
Owned and operated by THE COMMERCIAL APPEAL

SOLD IN 70 CITIES BEFORE

Celebrity

TV EQUIVALENT OF AN ACADEMY AWARD MOTION PIC

First Run!



CELEBRATED STARS IN CELEBRA
DRAMATIC ENTERTAINMENT AT



AVOID THE RUSH!

ECOND FILM WAS COMPLETED

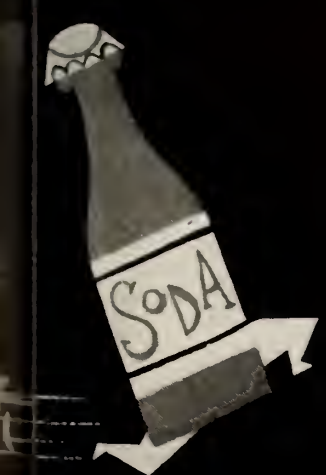
Playhouse

PULITZER PRIZE PLAY



RIES

ST





SCREEN GEMS Inc.

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

John H. Mitchell
Vice President in charge of sales

3130 Maple Drive, N.E.
Atlanta, Ga.
Exchange 6100

230 N. Michigan Ave.
Chicago, Ill.
Franklin 2-3696

4924 Greenville Ave.
Dallas, Texas
Emerson 2450

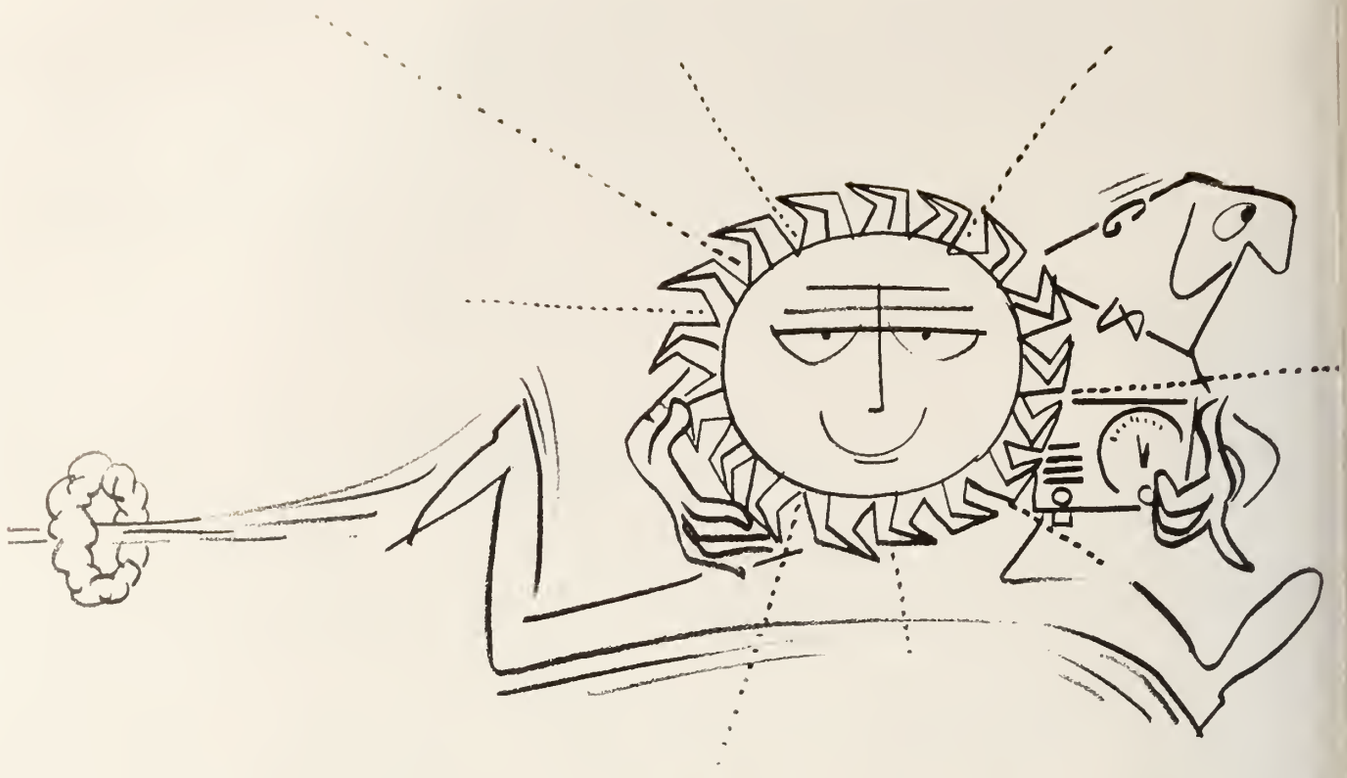
157 Bradley Street
Cleveland, Ohio
Chestnut 7-6736

233 West 49th Street
New York 19, N. Y.
Circle 5-5044

102-108 Peter Street
Toronto, Ontario
Empire 3-4096

212 Beason Building
Salt Lake City, Utah
Salt Lake City 3-3903

995 Market St.
San Francisco, Cal.
Douglas 2-1060



THE FEELING OF **THE PULSE** IS:

WHB IS RUNNING AWAY WITH KANSAS CITY'S RADIO DAY

Every daytime quarter hour, Monday-Friday, PULSE finds WHB in first place. So does Hooper, so it's unanimous.*

* *PULSE—July-August Hooper—July-August*

PULSE and Hooper have WHB first in every daytime quarter hour. WHB has more than twice the audience of the second station. (All-day average Hooper: 44.9%.) Mid-Continent programming, ideas and excitement have achieved this dominance for WHB! The same programming, ideas and excitement can achieve dominance for you! Run over the Kansas City situation with the man from **Blair,** or WHB General Manager **George W. Armstrong.**

WHB

10,000 WATTS, 710 K.C.

MID-CONTINENT BROADCASTING COMPANY

President: Todd Storz

WTIX, New Orleans	KOWH, Omaha	WHB, Kansas City
Represented by	Represented by	Represented by
Adam J. Young, Jr.	H-R Reps, Inc.	John Blair & Co.

New and renew

1 New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
...ral Corp, Chi	Russel M. Seeds, Chi	ABC	Life is Worth Living; Th 8-8:30 pm; 13 Oct
...inium Ltd of Can	JWT, NY	CBS 73	Omnibus; Sun 5-6:30 pm; 9 Oct; 26 wks
...ia Refrig, Anana, Iowa	Maury, Lee & Marshall, NY	CBS	Football games; half Sat; 24 Sept
... Home Prod, NY	Y&R, NY	CBS 57	Arthur Godfrey Time; T 10:30-10:45 am; 30 August; 26 alt wks
...ef Boy-ar-dee div Chas Antell, NY	Product Services, NY	NBC 50	Search for Beauty; M W F 10:30-11 am; 12 Oct-9 March
... Mfg, NY		NBC	College Football, Sat; 17 Sept; 10 wks
...-Nut Packing, Canajoharie, NY	K&E, NY	NBC	Dr. Spock; alt Sun 3-3:30 pm; 9 Oct
...n Co, NY	Y&R, NY	NBC-82	The People's Choice; Th 8:30-9 pm, 6 Oct, 6 Jan-29 Dec
...tion Co, LA	Erwin-Wasey	CBS 143	Bob Crosby Show; co alt T 3:30-3:45 pm; 13 Sept; 52 wks
...ky Choc, NY	Hilton & Riggio, NY	ABC 44	Super Circus; alt Sun 5-5:30 pm; 25 Sept;
...l Pharmaceutical Products, ...nmit, NJ	JWT, NY	ABC	Medical Horizons; M 9:30-10 pm; 12 Sept
... Columbia, NY	Ted Bates, NY	CBS 165	Arthur Godfrey & Friends; alt W 8-8:30 pm; 28 Sept; 26 alt wks
...nt Co, Wilmington, Del.	88DO, NY	A8C	Du Pont Cavalcade Theatre; T 9:30-10 pm; 13 Sept; 52 wks
...al Cigar, NY	Y&R, NY	N8C	College Football, Sat; 17 Sept; 10 wks
...iff Brewing, St Louis	D-F-S, NY	A8C	Football games (½) of Chi Bears & Cardinals: Sun 2 pm; 2 Oct; 11 wks
... Motor Co, Ford Div, NY	JWT, NY	C8S 151	Ford Star Jubilee; every 4th Sat; 9:30-11 pm; 24 Sept; 10 telecasts
...Schenectady	Y&R, NY	C8S-102	The 20th Century Fox Hour; alt W 10-11 pm; 5 Oct; 52 wks
...al Mills, Mnnpls	B8D&O, Mnnpls	CBS 136	Burns & Allen; Alt M 8-8:30 pm; 10 Oct; 6 alt wks
...ral Motors, Chevrolet Div, Detr	Campbell-Ewald, Detr	ABC 118	Crossroads; F 8:30-9 pm; 7 Oct
...ral Motors, Pontiac Div, Detr	McM, J & A, Bloomfield Hills	N8C	Project 20; Sun 9-10 pm; 13 Nov
...Goodrich, Akron	8BD&O, Cleve	C8S 136	Burns & Allen; alt M 8-8:30 pm; 2 Jan 1956; 20 alt wks
...ogg Co, Battle Creek	Leo Burnett, Chi	C8S 121	Godfrey & Friends; alt W, 8:30-9 pm; 26 alt wks; 14 Sept
...ogg Co, Battle Creek	Leo Burnett, Chi	CBS 71	Lassie; alt Suns; 7-7:30 pm; 18 Sept; 26 alt wks
...n Co, Green Bay, Wisc	Campbell-Mithun, Mnnpls	CBS 50	Bob Crosby; alt T 3:30-3:45 am; 20 Sept; 5 alt wks
...Bros, NY, for Lux Liquid & ...so Blue	JWT, NY	C8S	Garry Moore; F 10:15-10:30 am; 7 Oct
...a Carbon Co, NY	Wm Esty, NY	C8S 121	Arthur Godfrey & Friends; alt W 8:30-9 pm; 12 Oct, 26 Oct, 9 Nov
...e Co, White Plains	Bryan Houston, NY	C8S 84	Stage Show; Sat 8-8:30 pm; 1 Oct; 52 wks
...er Oats, Chi	Wherry, Baker & Tilden	CBS 68	Sgt Preston of the Yukon; Th 7:30-8 pm; 52 wks
...k, Stamford	K&E, NY	N8C 127	College Football; Sat; 17 Sept; 10 wks; Sept 17-Dec 3
... Paper Co, Chester, Pa	JWT, NY	C8S 73	Omnibus; Sun 5-6:30 pm; 9 Oct; 26 alt wks
...Co, Chi	Weiss & Geller, Chi	C8S 76	Arthur Godfrey Talent Scouts; alt M 8:30-9 pm; 3 Oct; 19 alt wks
...on Oil & Snowdrift sls, New ...leans	Fitzgerald, New Orleans	C8S 89	Valient Lady; T 12-12:45 pm; 6 Sept; 52 wks
...ern Union, NY	Albert Frank-Guenther, Law, NY	ABC	Down You Go; Th 9:30-10 pm; 15 Sept

2 Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
...Oil, Balti	Katz, Balti	CBS 60	Person to Person; alt F; 10:30-11:00 pm; 9 Sept; 26 alt wks
...pl-Myers, NY	Y&R, NY	C8S 81	Alfred Hitchcock Presents; Sun 9:30-10 pm; 2 Oct; 52 wks
...ation Co, LA	Erwin Wasey, LA	C8S 147	Burns & Allen; alt M; 8-8:30 pm; 3 Oct; 26 alt wks
...sler, Detr	McCann-Erickson, NY	C8S 132	Climax, Shower of Stars, Th 8:30-9:30 pm; 29 Sept; 52 wks
...Labs, Elkhart, Ind.	Jeoffroy Wade, Chi	C8S 24	Garry Moore; T 10-10:15 am; 24 Sept; 52 wks
...Co, Chi	Weiss & Geller, Chi	C8S 76	Valient Lady; Th 21-12:15 pm; 1 Sept; 52 wks
...ley of London, NY	N.W. Ayer, NY	C8S 61	Garry Moore; F 11-11:15 am; 30 Sept; 13 wks


Carroll


Bowman


Hall


Hook Jr.


McCormick


Hagedorn

● *In next issue: New and Renewed on Radio Networks; Broadcast Industry Executives; New Firms, New Offices, Changes of Address, Agency Appointments*

New and renew



Lyman



Parmele



Witten



Whitebrook



Peak



Krueger

3. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Rodney Albright	Biow, Beirn & Toigo, NY, sr film producer	Sullivan, Stauffer, Colwell & Bayles, NY, tv d supvr
Richard W. Bowman	Norman, Craig & Kummel, NY, tv-copy supvr	Same, also vp
Thomas C. Brennan	Official Films, N. Y.	Foote, Cone & Belding, NY, r-tv supvr
Sanford D. Buchsbaum	Kieswetter, Baker, Hagedorn & Smith, NY, acct exec	E. T. Howard, NY, acct exec
Albert Carroll	Merck & Co, NY, adv dir	Benton & Bowles, NY, vp & dir prof mkt div
Donna DeCamp	Cary-Hill, Des Moines	Cary-Hill, Kansas City, cpy director
Hugh Dunbar	WKIC, Hazard, Ky, comm mgr	R. Malcolm & Assoc, Evansville, Ind. Pub Rel
Jack E. Fuir	N W Ayer, Phila, research analyst	John T. Hall, Phila, research, dir
Frank Cilday	McCann-Erickson, NY, bus mgr, tv dept	Same, mgr tv dept
John T Craft	Fletcher D. Richards, NY	Same, acct sup for Footwear & Cen Prod Div, US Rubber Co
Horace Hagedorn	Kiesewetter, Baker, Hagedorn & Smith, NY, Pres	SSC&B, Hollywood, vp & acct exec
George Haight		McCann-Erickson, West Coast, dir of r-tv prod
Norman F. Hall	Erwin, Wasey, Okla City, r-tv director	Hall & Thompson, Okla City, pres
Kenneth Heffington	Meredith Pub Co, NY, Pub Rel	Cary Hill, Kansas City, cpy dir.
Kenneth H. Hieronymus	Okla Future Farmers of Am, Okla City, exec sec	Cardner Adv, St. Louis, regl acct exec for farm
Val Hollingsworth, Jr.	Scott Paper Co, Boston, asst to gen sls mgr	Harold Cabot, Boston, acct exec
Charles R. Hook, Jr.	Deputy postmaster gen, Wash, DC	Kudner Agency, NY, exec vp & member of comm
George Huntington	ABC, mgr radio sls development	D-F-S, NY, research project director
Thomas J. King	D. P. Brother, Detr, acct exec	D. P. Brother, Detr, vp
Walt E. Krueger		Mathisson & Assoc, Milw, exec administrator
Parmelee Lyman	Lennen & Newell, NY, acct exec for United Aircraft	Lennen & Newell, NY, also vp
Sanford C. Smith	Fletcher D. Richards, NY	Same, acct sup for Am Machine & Foundry Co
Harold Tuers	Harriet Hubbard Ayer, NY, adv mgr	Charles Antell, Balt, director of adv
Lloyd C. Whitebrook	Whitebrook Co, NY, pres	Kastor, Farrell, Chessley & Clifford, NY, vp &
Guy S. Warren, Jr.	D. P. Brother, Detr	Same, exec vp

4. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
John W. Brooks	Celanese Corp, NY, gen mdsg mgr	Same, director of mkting, textile div
Alfred F. Burton	Stamford Conn Drug, Stamford, pres	Zotox Pharmacal, Stamford, So sls mgr
George D. Crittenton	Lanolin Plus, Chi, asst sls mgr	Lanolin Plus, Chi, gen sls mgr
George O. Davies	P. Lorillard, NY, tres	Same, also director
Charles Fahler	Swift, Chi, brand mgr	Simoniz, Chi, brand mgr
Samuel C. Johnson	S. C. Johnson & Son, Racine, asst to pres	Same, new prod director & mbr of management comm
Robert Joselyn	Armour, Chi, brand mgr	Simoniz, Chi, brand mgr
Harold J. McCormick	General Electric, Syracuse	General Electric, Syracuse, adv & sls prom mgr for rad-tv dept
Harris B. Parmele	P. Lorillard, NY, director of research	Same, also vp
Irvin H. Peak	P. Lorillard, NY, vp & director of leaf activities	Same, exec vp
John D. Thuet	Sylvania Elec, Phila, district sls mgr	Same, radio sls mgr for rad-tv div
Laurence Witten	Allied Pub Rel Assoc, NY, vp & brd mbr	Juliette Marglen, NY, pres

5. Station Changes (reps, network affiliation, power increases)

CJET, Smith Falls, E Ontario will initiate its first broadcasting year about 1 October and will be represented in US by Hoseph Hershey McGillvra, in Canada by James L. Alexander

KDUB-TV, Lubbock, Texas achieves maximum power increase with new 50k transmitter

KMTV, Omaha, Neb is now televising local studio shows in full color

KOVR-TV, San Francisco, Calif., opens auxilliary studios in San Francisco

KTVW-TV, Seattle-Tacoma has appointed George P. Hollingbery natl reps

WCCO-TV, Minnpls & St. Paul, Minn, will undergo an expansion program to include more office space and an additional studio

WFAA-TV, Dallas, Texas has announced the construction of a tv tower 1685 feet high

WHTN-TV, Huntington, West Va, will open 2 October

WNCT-TV, Greenville, NC stepped up transmission to 316,000 watts on 29 August

WOV B'casting, NY purchased station WOV 8 August

WTAO-TV, Boston, Mass, has appointed Robert S. Keller Natl reps

WTSK-TV, Knoxville, Tenn will increase its power to 314,000 watts; will change its call letters to WTVK Television Knoxville

WWOR-TV, Worcester, Mass temporarily went off the air on 5 Sept because of the UHF problem

The truth will out!

WHEN Dr. Whan made the 1955 Iowa Radio-Television Audience Survey, 74 out of every 100 Iowa homes had television sets.

Since then, the number has continued to grow tremendously. Today we estimate that in Central Iowa, WHO-TV delivers 302,200 television homes, representing over a million people — about half urban, half rural.

WHO-TV serves this great and growing audience in the best WHO tradition. Free & Peters can give you full details.



WHO-TV

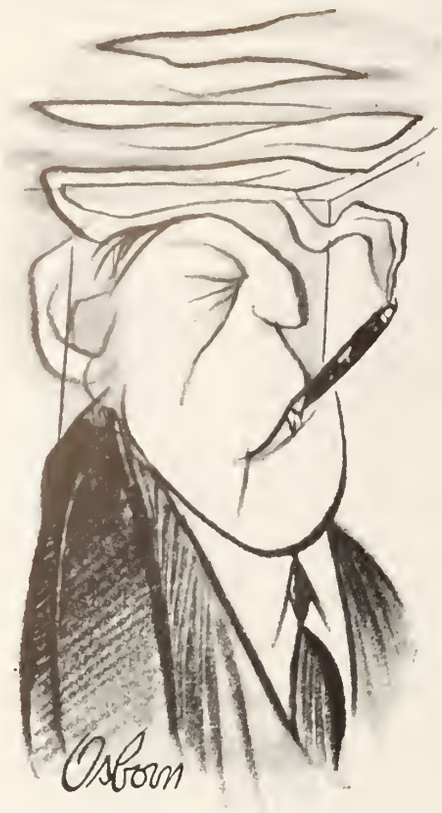
Channel 13 • Des Moines



Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Free & Peters, Inc.
National Representatives

NBC Affiliate

CAPITAL TYPES #11



THE KING-MAKER

Waits till dusk when his wife makes him go to the Laundromat. Kids keep hiding assorted small wild life in his slippers. Crazy about bagpipe music, but not allowed to play within one hundred yards of the house. Aunt Margaret calls him "Cuddles"; hasn't spoken to Aunt Margaret since Armistice Day, 1939.

And in Washington, advertisers call WTOP Radio a better buy than any other station. WTOP is the station with (1) the largest average share of audience (2) the most quarter-hour wins (3) Washington's most popular local personalities and (4) ten times the power of any other radio station.

WTOP RADIO

Represented by CBS Radio Spot Sales



Mr. Sponsor

Malcolm P. Taylor

President
Taylor-Reed Co., Stamford, Conn.

If you should hear a duet while driving through Stamford, Conn., chances are good that you're catching the vocals of Charlie Reed and Mac Taylor, former members of the Yale Glee Club, and currently co-owners of Taylor-Reed Co.

The two men have pretty fair reasons beyond *joie de vivre* for singing these days: The Taylor-Reed Co. will gross close to $3 million in sales of Q-T Frosting, E-Z Pop and Cocoa Marsh in 1955.

"It's no exaggeration to say that tv built us," comments chubby, shrewd Mac Taylor. "Our budget's 100% spot tv because we found that tv gives us measurable results within a month. In each of 15 markets we're in we've had upwards of 20% sales increases during the past year."

Taylor claims his company is living proof of the value of daytime tv. "We're getting the women at a 40c or less cost-per-1,000 viewers by buying near Godfrey or other strong daytime programing. And I'll tell you something: it's pretty rare in advertising when you get a formula that's good market by market."

So convinced is he of the formula that he's putting $500,000 behind it this year compared to $300,000 last. Through Hicks & Greist, Taylor-Reed's agency, the company has made a couple of comic cartoon films which they call "the bop spot" and "woman in the shoe," with jazzy musical jingles and modern, off-beat drawings—off-beat in all but sales results.

"Let's face it," says Taylor. "A food company is primarily in the advertising business."

Taylor himself is a merchandiser "from way back." Got out of Yale in 1933, and has been "promoting something or other ever since," including expeditions to Labrador with Charlie Reed, trips throughout Europe with the glee club, and lately the three Taylor-Reed products.

At home in Darien, Conn., Taylor pretests self-liquidating kiddie premiums on his five youngsters who range in age from three to 13, likes to "pile the family into our little 26-footer (a cruiser)," and generally splits himself evenly between family and business.

"Too many parents pay little attention to the kids," says he, "and then before they know it, the kids are grown and away."

★ ★ ★

Top Salesman

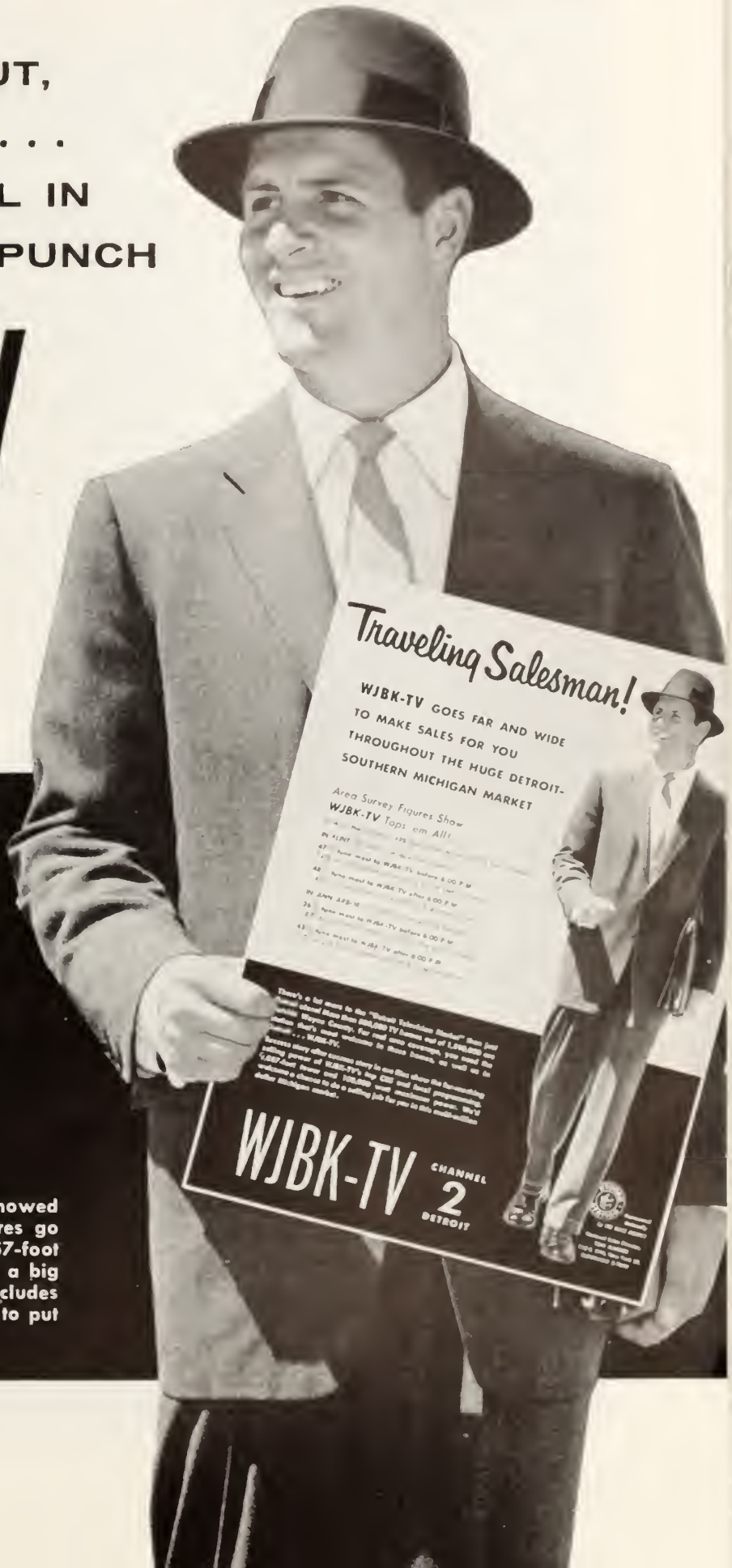
N SOUTHERN MICHIGAN

NSIDE DETROIT OR OUT,
T'S THE SAME STORY . . .
WJBK-TV TOPS 'EM ALL IN
AUDIENCE AND SALES PUNCH

WJBK-TV

CHANNEL 2 DETROIT

First Choice of Viewers
in the 1,590,400 TV-Home Market of
Detroit and Southern Michigan



HERE'S MORE EVIDENCE TO SHOW HAT CHANNEL 2 IS THE PLACE FOR YOU!

olitan Detroit, August, 1955 - American Research Bureau

f daytime quarter hour periods t ARB survey with ratings of 9.0 and above.....	70
70 periods with ratings of 9.0 and WJBK-TV carries.....	60
of daytime periods rated 9.0 and above on er Detroit-Windsor stations combined.....	10

Telepulse, August, 1955

Of Top 10 Nighttime shows 8 are on WJBK-TV

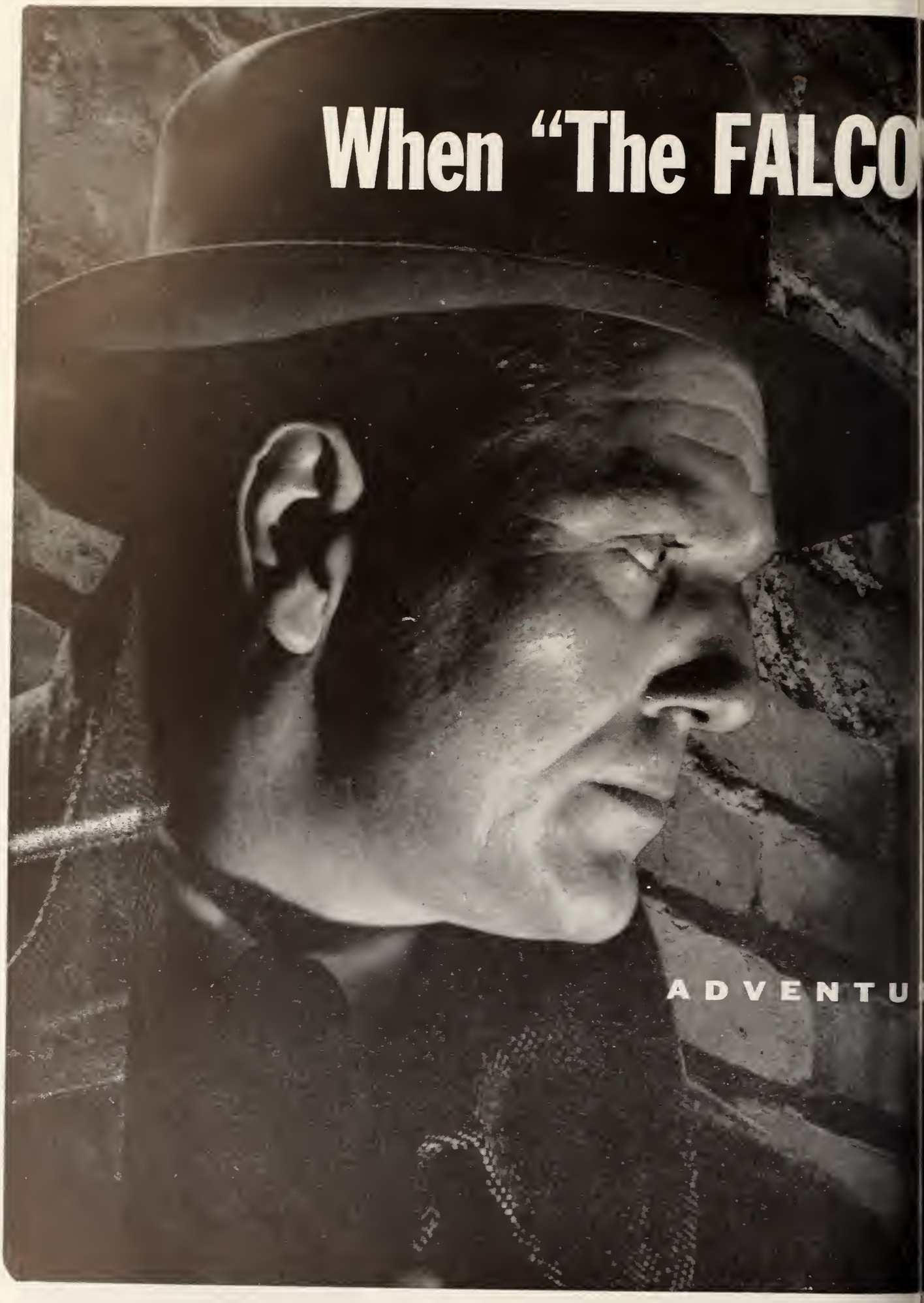
Of top 17 Nighttime shows 12 are on WJBK-TV
(Three-way tie for No. 15 in top 15)

ke the outside area figures in Ann Arbor and Flint showed TV the No. 1 viewer choice, the above in-Detroit figures go long. WJBK-TV's top CBS and local programming, 1,057-foot and 100,000 watt maximum power on Channel 2 offer a big in sales in the entire "Detroit Television Market" that includes ending Southern Michigan as well as Detroit. We'd like to put lling power to work for you!

A STORER STATION

Represented Nationally by
THE KATZ AGENCY

National Sales Director, TOM HARKER,
118 E. 57th, New York 22, MURRAY HILL 8-8630


When "The FALCO
ADVENTU

s town, ratings soar!

First-run sponsorship

may still be available in <u>your</u> market

NBC Film Division's "Adventures of the Falcon" makes a habit of raising station ratings substantially in its time period. Out of nineteen major ARB-measured markets where before-and-after information is available, "The Falcon" boosted ratings in *fourteen!* In Memphis, for instance, a 14.4 rating *before* "The Falcon" soared to 25.6 *with* "The Falcon." That's the kind of spectacular rating-increase scored by the series virtually everywhere it runs!

Advertisers of every description have strengthened their competitive position by sponsoring "The Falcon." Brewers, grocers, appliance dealers, furniture retailers, banks and loan companies, department stores – they've all discovered its built-in selling power.

"The Falcon" *sells* because it *pulls audience* . . . immediately! Exciting episodes of adventure all around the world, the exotic flavor of authentic locales, a great new star – Charles McGraw – whose movie fame is expanding rapidly . . . these are the strong audience-values you get with sponsorship of "The Falcon." You also get an exclusive package of advertising, promotion. exploitation and merchandising, unmatched in the industry!

First-run syndication sponsorship, at a down-to-earth cost per thousand, may still be available in your market. Write, wire or phone NOW!

NBC FILM DIVISION

serving <u>all</u> sponsors

serving <u>all</u> stations

30 Rockefeller Plaza, New York 20, N. Y. Merchandise Mart, Chicago, Ill. Sunset & Vine, Hollywood, Calif. In Canada: RCA Victor, 225 Mutual St., Toronto; 1551 Bishop St., Montreal.

OVER THE WORLD!







new!
KCRA-TV
changes the picture completely in California's rich Sacramento Valley!
channel 3
Complete NBC basic programming—with TV stors ond progroms never before seen in the oreo—has come to the fobulous Sacramento Valley!
Sacromento's new stotion—KCRA-TV, Chonnel 3—is the only low bond VHF stotion in the Valley. 100,000 wotts moximum power. The television picture hos chonged in Socromento—o chonge that offects you, your clients and the viewing hobits of thousonds of Socramento Volley fomilies.
Be sure to re-evoluote your television odvertising in the Sacramento-Stockton morket. Toke o second look ot your present spot schedules ond progroms. Then coll Petry.
KCRA-TV delivers one of the country's richest morkets, with spendoble income of more thon two billion dollors!
KCRA-TV
channel 3
Sacramento, Calif.
100,000 WATTS
MAXIMUM POWER
"THERE'S LOTS TO SEE ON CHANNEL 3"
NBC
BASIC AFFILIATE
represented by Edward Petry & Co.

SPONSOR BACKSTAGE



By Joe Csida

What the John Crosbys and Jack Goulds contribute

Having been one myself, I am an avid reader of the paid critics of radio and television. Two of the most consistently entertaining and informative pundits of the broadcast art, to me, are the *New York Times'* Jack Gould and the *New York Herald Tribune's* John Crosby. I have always got an extra zing out of Crosby.

Just a few days ago (as this is written), fresh from the African veldt, he returned to these shores to discover that *The $64,000 Question* had become not only tv's top-rated program but a national social phenomenon as well. On an *Author Meets the Critic* video show several years back I was the anti critic opposing Henry Morgan, who spoke in favor of a book John had just published wherein were contained a collection of his essays and criticisms. I called John a "Little Jack Horner" type of writer, and Bennet Cerf, from the moderator's chair, asked what I meant. I explained that I had a lucid picture of John rushing into his corner with Roget's *Thesaurus*, Bartlett's *Familiar Quotations* and other like works, sticking in his thumb, coming up with a gob of witty remarks, plopping them into his column, and remarking most self-satisfiedly, "My, what a bright boy am I."

Actually that somewhat shabby analogy was the best I could do, at the moment, for the purpose of being as nasty as possible and upholding my anti end of the controversy. I really do believe, possibly along with John, that he is bright, *Thesaurus* and Bartlett's notwithstanding. He is just so bright that by calculatedly putting pins in the big ones, he has become the most widely read columnist in the business.

On the question of *The $64,000 Question*, however, I do believe his timing was a little off. On the Tuesday following the week in which he ripped the show to shreds, Captain Dick McCutcheon of the U. S. Marines won the first $64,000.

I was watching the show with my wife, my daughter, who's 17 and just entering college, and my boy, who's nine. My family, I believe, is as normal in their reactions to tv entertainment as any, and I give Crosby nothing when it comes to my own unfortunately hard-boiled and cynical attitude toward video shows. But, to a person, we literally thrilled to the Captain's crack at, and capture of, the loot. I think that if John were watching, he too must have thrilled to it, exact-

(*Please turn to page* 74)



When you count every rated quarter hour —

When you count all the audience —

*here's how Boston radio stations line up in all 500 rated quarter hours:**

WHDH first 368 times

Stotion B (network) first 128
Stotion C (network) first 8
Stotion D (network) first 4
Stotion E (Independent) first 2
Station F (Independent) first 1
Stotion G (network) first 0

(Eleven duplications make total 511)

P.S. WHDH First or Second in 486 out of 500 rated quarter hours.*

**Pulse of Boston Total Audience — Monday through Sunday — 6:00 AM to 12:00 Midnight — July-August 1955 — 500 rated quarter hours*

WHDH First 73.6% of the week — First or second 97.2% of the week

Complete breakdowns by quarter hours available — Ask your John Blair man.

WHDH

850 on the dial
50,000 watts
BOSTON

Represented Nationally By John Blair & Company



Again in August KGUL-TV has the Number One program in the Galveston-Houston market. The August Telepulse shows the "$64,000 Question" with a rating of 37.2.

NOW MORE THAN EVER—THE BEST BUY IN TEXAS

KGUL-TV GULF TELEVISION COMPANY GALVESTON

Represented Nationally by CBS *CBS Television Spot Sales*

Spot radio fights back

Defensive attitudes toward spot carriers is played down as reps begin to sell against them with positive pitches



by Alfred J. Jaffe

Concern among reps and stations over the multiplying number of network spot carriers and the way web radio is being sold today is mirrored in previous SPONSOR stories on subject (note excerpts reproduced above). The controversy is still very much alive but while reps in particular remain opposed to spot carriers as encroachment on national spot business they are meeting the price competition in a head-on manner.

For the latest facts on rep selling tactics turn the page

Few facets of the radio business have created as much controversy as the network spot carriers.

In recent months the new web selling plans—all of which are spot carriers in one form or another—have been brewing a ferment that threatens to spill over into the consumer press. Radio, in other words, may end up with a bad case of publicly washing its dirty linen.

Not all of the ferment is unhealthy, however. The spate of spot carriers, which have been under heavy fire from reps and network affiliates alike as an invasion of their national spot business, has begun to touch off some aggressive sales pitches from the national spot side of the fence.

Some of these pitches meet the spot carriers head on. There's not only a bold anything-you-can-do-I-can-do-better air about them but also an effort which can be wrapped up in the phrase: "If you're going to sell networks like spot, we're going to sell spot like networks."

Cooler heads in the industry deplore the current excitement over the spot carriers and urge a watchful, waiting attitude, the idea being that this is an interim period and no one knows for sure whether the new spot carriers are really the long-term answer to network radio's problem. While the reps are 'agin' 'em to a man, a number of stations are shrugging off the resulting loss of national spot accounts, hoping that the new network program developments will put new life into radio.

There is also a feeling in some quarters that bickering within radio's family will damage radio's reputation in the eyes of those who use the medium.

Much of the controversy has centered about NBC's weekend *Monitor* and the planned extension of this revolutionary programing format (called *Weekday*) into daytime hours, spot radio's juciest domain. *Monitor*, while it may be the most obvious spot carrier, is not the only one. All the networks are now selling, under various guises, announcements to advertisers, and the competition for the shrinking radio network advertising dollar has reached new heights.

This competition has recently set off an inter-network squabble between CBS and NBC, the clamor of which has been added to the sound and fury emanating from the squared-off poses assumed by the networks in one corner and the reps-plus-affiliates in the other.

The intermural network battle was sparked by a hard-hitting speech to CBS Radio affiliates two weeks ago by John Karol, the web's sales vice president. Karol took some broad swipes at the current status of NBC Radio's sales and programing. He made it clear he didn't think much of NBC Radio as a competitor and characterized *Monitor* sales as actually "give-away business."

The speech stung NBC Radio's station relations Vice President Harry Bannister to an answer via a letter to all affiliates. Bannister said CBS "has led the way in all the negative steps—the general rate reduction in July 1951, the reduction in evening rates in August 1952, and the further reduction in October 1954."

Bannister also charged that CBS, after attacking the NBC participation plan in May 1954, scrapped its "propaganda line" and went "all-out on participation sales under its 'segmented' sales plan."

The NBC station relations executive defended NBC's sales record. He compared NBC's sponsored hour figures for the first week in September 1955, as against the same week last year, said NBC sales were up 30.1% while CBS sales were down 14.9%. He also compared PIB gross billing figures for the two networks for July 1955, compared with the same month last year, said NBC billings were up 15.3% while CBS billings were down 18.3%.

Karol told SPONSOR his answer in the battle of the figures was as follows: (1) CBS Radio's sponsored hours for September came to 34.2

★ ★ ★ ★ ★ ★ ★ ★

"HOLD, KNAVE!"

In a recent letter to affiliates, NBC Radio's station relations v.p., Harry Bannister, said ". . . apparently CBS called its affiliates together with the apparent purpose of attacking NBC . . . Must be it hurts. Or, to paraphrase Bill Shakespeare (a well-known scripter):

" *'They do protest too much, methinks.'* "

Answered CBS Radio sales chief John Karol: "During the past year it has been CBS Radio that has led in programing, research and promotion—much of it for the benefit of all radio. Aside:

" *'Blow, blow thou winter wind!*
Thou are not so unkind
As man's ingratitude.' "

★ ★ ★ ★ ★ ★ ★ ★

TAKE IT EASY, BOYS

This is a peculiar period in the strange career of radio on the national front.

This is an interim period. *Weekday*, the Monday through Friday offspring of *Monitor*, has not yet made its bow. The other network hopefuls, all wedded to the strategy of commercial flexibility and participations, are still to prove their mettle.

So this could be a quiet period, albeit active in sales planning and preparations. This could be a busy-bee period both for station representatives and networks.

But no. The void must be filled. So network attacks network. Reps attack networks. Networks attack reps. The free-for-all is on.

Is this healthy for radio?

No!

Does this help the advertiser understand the crisis through which radio is passing?

No!

What does the advertiser think about all this?

His only thought, "Things are pretty messy in radio. Must be a pretty unhealthy situation. Well, I have other things to think about. I'll think about television, newspapers, magazines, and billboards."

Can you blame him?

Take it easy, boys. Radio is a great medium. At spot rates, or otherwise, the finest buy many a national advertiser can make. We can disagree without disgusting the innocent bystander. Don't sell radio down the river.

E D I T O R I A L

while the NBC figure, excluding *Monitor*, was 24.4, (2) CBS Radio's gross billings (PIB) for July were 26% higher than NBC's, (3) CBS Radio's total-day Nielsen ratings for August, first report, are 50% higher than NBC's.

Karol's characterization of *Monitor's* sales as "giveaway business" evokes an "amen" from many stations and reps who say that national advertisers can in some cases buy a station on the network for as little as one-fourth the station's spot rate. While the new CBS segmentation plan has not been thoroughly analyzed by affiliates and reps, there is the uncomfortable feeling that on CBS, too, an advertiser can buy an announcement which breaks down to a much lower cost per station than a national spot buy. And on Mutual an advertiser can buy a Multi-Message Plan announcement on more than 500 stations for $1,000 or an average of less than $2 per station.

The trend toward selling single announcements in programs by selling five-minute shows has reached a new peak with ABC's stem-to-stern revamping of its nighttime programing. Starting 24 October, ABC's 7:30-10:00 p.m. time during the week will be broken down completely into five- and 10-minute strips. Price for five-minute show strips will be as little as $750 per show (or single announcement).

The impact of low-cost network announcement buys has hit the stations and reps where it hurts—right in the middle of their profitable national spot solar plexus. For some time now the reps have been sending out storm warnings to the effect that the entire structure of radio may be undermined as a result of the networks' encroaching into a field that was once the exclusive domain of stations. To show this is not just talk, names of products who have dropped spot radio or cut down on it to buy spot carriers have been rattled off. They include Viceroy, Swansdown, Bromo-Quinine, Pepto-Bismol, Miller's High Life, Goodrich, Charles Antell, Tintex.

While the initial reaction of reps and stations has been defensive, there are now signs that an aggressive fight to sell national spot against the spot carriers has begun in earnest. The reps are not only stressing the qualitative advantages of spot but coming up with figures which meet the spot carriers on their own ground—that of cost. In other words, reps say, with the right kind of buying an advertiser can buy spot at a price competitive with network carriers.



New spot carrier plans this fall embrace two revolutionary programing developments: NBC's "Weekday," ABC's revamping of nighttime schedule into five- and 10-minute units

Reps and stations are becoming mindful that complaints about low-cost spot carriers may play into the hands of the networks by reminding advertisers they can get it cheaper elsewhere.

Reflecting this new attitude, Lawrence Webb, managing director of Station Representatives Association, said that reps are beginning to come up with presentations "which prove beyond doubt that, despite the cut rate prices of some current network participation programs and programs sold on a spot basis by the networks, the advertiser can still buy radio advertising on a national spot basis which is tailor-made for him and which gives him superior coverage, quality programing, the kind of audience he is looking for and at prices equal to or lower than any network buy without resorting to rate-cutting."

Webb continued: "The reps are actively waging campaigns to sell their represented stations on better local programing, superior local personalities, better promotion on the part of the stations and increased merchandising. By so doing, stations are increasing their ratings, thereby making such local programs outstanding buys for advertisers as against network programing."

Among the reps active in selling against network carriers is the Katz Agency, which is preparing a series of individualized presentations for specific accounts. The prototype of these presentations, made for a large network radio advertiser who has can-

(*Please turn to page* 111)

Katz Agency's presentation on spot radio seeks to convince advertisers they can do better than on webs with same money. Shown with presentation are Katzmen Norman Pronty, M. S. Kellner, radio sales chief; Dan Dennenholz, research head. Chart from presentation at right makes point that spot duplication of homes reached is usable while web is not



Adi

Lady broadcasters of A

The man who is an expert on the subject of "How to sell to women successfully in radio and television" can practically write his own ticket in the ad business.

But admen all too seldom get a chance to meet one of the best sources of this brand of advertising knowledge —the lady members of the American Women in Radio and Television who conduct women's-appeal air shows.

To most account men, timebuyers and copywriters these distaff broadcasters are usually just a series of names on spot contracts, or else exist only as pictures in station ads or pro-

AIR-SELLING SUC

Ione Tracy. Syracuse-area make a daytime habit of tu to "Milady's Almanac" on

Dottie Paige. Food produ regular feature of Dottie's "What's Cookin'" WIBW-T



Singer Sewing campaign won prize for WJW

AWRT distaff broadcasters' charm and sales ability have won loyalty of audiences. Singer-sponsored drive for dolls for charity brought 2,000 to Jane Stevens, won her AFTRA prize

n't know their women *(IT SAYS HERE)*

practical advertising tips on selling to female audiences in SPONSOR survey

motional mailings from station reps.

Yet, collectively, these women air personalities represent more years of practical air experience in selling all types of goods and services than the ladies themselves are likely to admit.

In short, they are experts in selling to women. They should be. There are homemaking or other feminine-slanted daytime shows on 96% of the nation's tv outlets and 61% of the radio stations, according to SPONSOR's 1955 *Buyers' Guide*, and a sizable cross-section of these shows are presided over by AWRT members.

Until now, bridging the gap between (1) what these women know from experience and (2) what admen would like to know from them has been far from easy. An admen could (and some do) grab a suitcase and make a Grand Tour of U.S. stations, of course. For most, however, time and expense rule out such a procedure.

A better solution came earlier this year when Montez Tjaden of KWTV-KOMA, Oklahoma City, agreed to help. Miss Tjaden, at that time chairman of the AWRT Publicity Committee, agreed to make an advertiser-slanted survey of AWRT members.

(The Publicity Chairman's post is now held by Mary E. McDonnell of New York, AWRT President Jane Dalton announced in mid-September.)

The survey replies contain much information useful to admen—and they contain a number of eye-openers:

- Only about one radio-tv homemaker in 10 felt that national advertisers were *not* making any "notable errors" in agency-created copy used for live participations in homemaking programs.
- About four out of every five distaff performers felt that admen did not give them enough leeway or flexibility

(Article continues next page)

SE AWRT BROADCASTERS ARE BUILT ON SOLID KNOWLEDGE OF LOCAL AUDIENCES

ook. WOW-TV, Omaha's ily series appeals ty and farm viewers

ir. WHAS, Louisville omist made plea for n-to-earth ad copy."

Sally Work. Guests on her WBEN, Buffalo feminine-slanted show included a well-known Republican

Walt & Emma Lou. Popular air couple, the Nielsons, rate high with WNHC-TV, New Haven viewers

Edythe Fern Melrose. "House O' Charm" show on WXYZ, Detroit originates in lovely model home

Lidie Walters. Greenville, S.C. listeners can see and hear daytimer at WFBC remote airings

Florence Falk. KMA, Shenandoah, Iowa listeners know her as "The Farmer's Wife"—which she is.

Mary Landis. Chicken of the Sea tuna sales jumped when airsold on Jane's WBAL-TV, Baltimore show



















Helen Day. WBAY-TV personality demonstrates newest plastic dinnerware on air



Anne Daly. In-store broadcasts are regular part of Anne's radio series on WPDQ, Jacksonville



Vivian Batten. Radio-tv star of KWTV-KOMA, Okla. City show prefers live tv commercials



Connie Stackpole. Manchester, N. H. listeners dial WKBR for her friendly household advice



Kay Neumann. Pittsburgh tv viewers see Kay on daytime show, KDKA movie series



Julie 'n' Johnny. Co-stars of morning show on WTAG, Worcester "personalize" selling



Bee Baxter. McCall's Mike Award was won for public service on KSTP-TV program



Margret McDonald. Fort Worth-Dallas viewers share vacation photos with the WBAP-TV star

to "do the commercial in my own style."

• About one out of two of the ladies replying to the AWRT survey felt that commercial copy or film commercials contained words or phrases more likely to irritate women dialers than to send them running to their neighborhood stores to purchase the sponsor's product.

Radio gripes: Are creative radio admen out of touch with feminine reality? This was a prime gripe among the AWRT homemakers. A typical opinion:

"Women hate to be talked down to," said Dorothy Shank of Buffalo's WEBR. "They want the copy to have a ring of sincerity. In listening to commercials, from talking to my listeners, and from reading copy which comes to the station for other programs. I often feel that commercials have been written by someone who knows nothing about the subject.

"A copywriter just out of school, trying to tell a woman with three children how to wash clothes, for instance. Another thing—I often feel that copywriters sit in their agency offices dreaming up marvelous ideas which perhaps a housewife has known about all along.

"In other words, copywriters should meet the people they're writing for—they'd learn a lot!"

Here are some other specific gripes:

• *"Too much 'sell'":* Ione Tracy, director of women's shows on Syracuse's WHEN, complained to SPONSOR:

"Many times advertisers are too demanding as to how many specific points *must* be included in every commercial. One sponsor went so far as to say that unless some 10 or 12 points were included in *every* commercial *every* time the station would not be paid.

"In a one-minute commercial, this requires me to skip lightly from one point to the next as fast as possible, with the result that none of the points are really driven home.

"Real emphasis of a *few* points in each commercial is far more impressive and does not get boring with repetition, because different points can be emphasized each time."

• *"Time-worn phrases":* Many an

DO'S & DON'TS *FROM AWRT AIR PERSONALITIES IN SELLING TO WOMEN*

1. Do give local radio-tv distaff personalities freedom to do commercials in their own style, four out of five AWRT members replied in SPONSOR national survey

2. Don't use time-worn phrases in commercials designed for use in local-level radio or tv. Pet hates of AWRT: "Yes, ladies . . ." "You know, friends . . ." etc.

3. Do provide plenty of product samples, visual aids and other props for use in tv "kitchen" or "home" commercials, tv homemakers said. Copy, films aren't enough

4. Don't try to "localize" radio-tv commercials today by remote control. AWRT broadcasters said commercials should be given "local slant" by local personalities

5. Don't jam too many copy points into air commercials. Some clients try to get across as many as a dozen in each airing. "Spread them," AWRT members urged

adman's pet phrases used in agency copy cause the ladies who read the copy on radio homemaking shows to grit their teeth.

"I dislike the phrase 'Yes, ladies' and commercial scripts using 'you know' frequently," said pert and pretty Jane Stevens of Cleveland's WJW. A veteran of air appearances, women's club luncheons and charity drives, Jane added, "When I sell to women on the air, I like to think first: 'What is this product going to *do* for my listener and her family?'—then present the facts without superlative adjectives."

A New England radio homemaker, blonde Julie Chase of WTAG, Worcester's *Julie 'n' Johnny* daily women's show, added:

"Advertisers are amiss in trying to build their copy on 'sale after sale after sale.' I feel that bargain sales should be saved for special impetus; too many sales spoil the value of a really big one.

"And, too many advertisers overuse the words 'quality' and 'value.' I feel advertisers should pay the broadcaster the compliment of trusting her to judge her audience and what appeals to them."

• *"Don't know the audience":* As the AWRT members saw it, admen sometimes tripped over an audience hurdle on the road to radio-created product sales.

"I talk to an area that is largely rural," said Harriet Pressly of Raleigh's WPTF, who conducts a daily half-hour feminine-appeal show. "I like, and my listeners do too, simpler copy presented to sound like a part of the average woman's conversation. Something that sounds like her own ordinary type of chatter, not something that is just stuck into a show to make a sale."

Added other AWRT homemakers:

"I would suggest agencies send background material, quickies, and research material for complete files and notes to be ad-libbed. It is very difficult to adopt wordy agency commercials to the local picture. It's the wrong vernacular," said Jane Dalton of Spartanburg's WSPA.

"Advertisers do not give practical uses of their product. At the same time, they are often too commercial. I like to sell without the buyer being aware that she is being sold. If you can give her sufficient reasons why

(*Please turn to page* 78)



NEWEST SHOW DUE THIS WEEK: DARRYL ZANUCK'S "20TH-FOX HOUR" ON CBS TV

CRITICS RAP FILM-TV "OFFSPRING"

Built-in plugs for Hollywood studios in shows produced by majors draw fire from reviewers as "too much commercial"

Movie studios scouring the nation's newspapers and magazines for critical huzzahs for this season's made-in-Hollywood tv shows are, so far, in for a big disappointment.

The two premiering by presstime so far—*Warner Brothers Presents* and *MGM Parade*—have both been received with cool notices by tv critics, most of whom like neither the production values of the shows nor the extensive plugs for new Hollywood movies or old Hollywood studios:

• "We are promised fascinating glimpses of backstage Hollywood," said John Crosby in the *Herald-Tribune* and 90 other papers. "The only trouble with this is that, after the first glimpse, it isn't fascinating. Hollywood is tinsel."

• Jack Gould, veteran tv editor of the *New York Times*, sat through the premiere of *Warner Brother Presents*, snapped next day: "The West Coast hasn't lost its touch for making old movies. A tv viewer may tend to judge theatre product by the quality of tv product."

• Bernie Harrison of the *Washington Evening Star* did like the warmly appealing film clips in the premier MGM show of 12-year-old (then) Judy Garland. But Harrison cautioned: "It looks like we're going to have to sit through a preposterous amount of log-rolling and clap-trap on the new *MGM Parade* for sequences like this."

• Jack O'Brian, tv editor of the *New York Journal-American* drew a bead on the brothers Warner, and let fly thusly: "An Indian gift to tv. The final 15 minutes of the hour was a concentrated commercial for the film firm which, plus the customary six minutes of tv commercials, again breaks all rules of the official network tv 'code'."

• Tongue-in-cheeked *TV Guide:* "Enough to make one wonder whether the Hollywood moguls are the same ones who never used to mention the word 'television' if there were ladies in the room."

Latest development: NARTB's Code Review Board, in its September Bulletin, said it was directing its staff to compile more data on the "trend to insert promotional material" for Hollywood. ★ ★ ★

What TvB-Rorabaugh spot expenditures reports will contain

QUARTERLY REPORT

Published after January, 1956

1. Total dollar figures spent in spot television for gross time costs. These will be comparable to network figures released through media data services such as Publishers Information Bureau and the ANPA's Bureau of Advertising via Media Records for U. S. newspaper spending.

2. A breakdown of spot tv dollar spending by product classification. These will show how various important categories, such as detergents, shampoos, autos, tobacco products and the like utilize spot television during a three-month period, based on tv data by Rorabaugh.

3. A list of the top 100 spot tv advertisers, again comparable to those released by other media data services. Gross time expenditures of each advertiser will be shown, with the biggest ones first. List will contain most blue-chip video advertisers today.

ANNUAL REPORT

Published after January, 1957

1. High spot of annually prepared review will be alphabetical list of all spot advertisers and brands, with the gross time expenditure of each listed. List will include all top national tv spot clients, and virtually all regional accounts using two or more markets.

2. Complete product classifications breakdown of all advertisers and brands, with dollars expended by each. This will afford cross-check with client list to show what brand categories have been the biggest spenders during the year, further charting dimensions of spot tv today.

3. Interpretive comments by TvB and Rorabaugh. Tentatively planned are a series of short reports in annual edition which will point out the major trends in spot television during the year covered by the TvB-Rorabaugh research project, and give spot highlights.

One down, one to go

Problem of spot tv spending is solved. Next goal: spot radio

Throughout the nation, there are some 3,000 advertisers who sell their wares in two or more markets with the aid of spot television.

During 1955, they will spend the whopping total of $275,000,000 for spot tv time, talent and production expenses, according to the latest estimate of the Television Bureau of Advertising.

But who spends what in the spot tv field will no longer be the headache-creating, slide-rule-juggling problem that it is today. The iron curtain-like wraps that have surrounded spot tv expenditures of national and regional advertisers will start to rise next year.

Sometime soon after January, 1956, TvB will release the first thick quarterly report on spot tv spending. At the end of the year, a special annual report will also be distributed.

What these reports will contain is outlined in the box above.

But even more important is what they mean to the industry:

- For the first time, what TvB President Oliver Treyz calls "the fullest advertising dimensions of spot tv" will be open to evaluation by agencies and advertisers.
- The spot spending of clients, shown as gross time, will be comparable to and "combinable" with the gross advertising expenditures as shown by such other data sources as Publishers Information Bureau (network radio, tv, magazines and supplements) and Media Records of the ANPA (newspapers).
- Networks, station reps, individual stations and—of course—the TvB will be able to utilize the tv spot spending figures in making well-aimed pitches at various categories of advertisers, or even at individual clients.
- Advertisers, large and small, will be able to check on what kind of spending their chief competitors do in the spot tv medium, and will be able to adjust their campaign plans to meet competition.



THIS WE FIGHT FOR

From SPONSOR's 1955 editorial platform (25 July 1955 issue)

"We fight for regular publication of spot tv and radio expenditures of companies comparable to figures available for all other media"

Tv victory: By all indications, the TvB-Rorabaugh reports are a clear-cut victory for those who have fought a long, hard and uphill battle to chart the dollar spending in spot tv.



New team: N. C. "Duke" Rorabaugh (left), Dr. Leon Arons, research director of TvB (center) and TvB President Oliver Treyz discuss details of new project that will provide admen with tv spot spending figures starting in 1956. (See box at left for details)

Stated TvB's Oliver Treyz in a 16 September letter to SPONSOR's Editor and President, Norman R. Glenn:

"We are announcing today a TvB program for the release of spot television expenditures by advertisers and product.

"Your long crusade to make these dollar data available is thus rewarded."

(See "49th and Madison" column, page 14, this issue for full text.)

TvB's research program, part of that organization's continuing efforts to relate the values of spot tv with the more widely known values of network television, brought this further comment from Treyz:

"This removes from the 'secret' list an approximate $275,000,000 which national advertisers will this year invest in spot television.

"Also it eliminates a situation whereby various trade journals and competing media have measured television as defined strictly by its network facility dimensions, as regularly reported by PIB.

"Spot television, therefore, is one of the last major elements of advertising whose spot expenditures are lifted out of 'mystery and haze' and into 'light and focus'."

As SPONSOR reported in its issue of 5 September, the information that TvB will be releasing next year is actually the result of converting the regular tv spot *Rorabaugh Report* data on spot tv usage into dollar figures. The process, as the report pointed out, is large and complicated—and fairly expensive, since many individual computations must be made.

Radio problem: While many a tv adman is rejoicing over the idea of upcoming tv spot dollar data, the radio version of the same problem still stares radio admen squarely in the face.

As SPONSOR has already reported in previous articles on the subject, one of advertising's biggest guessing games involves spot radio spending. Agencies for years have surveyed stations in all parts of the country, trying to piece together the parts of the puzzle. Others have checked with reps, broadcasters and even the recording and production companies who prepare transcribed radio commercials in attempts to establish the size and shape of spot radio. Still more have monitored individual outlets in major cities.

The sole public source of spot radio data that can be used as a basis for spot expenditures in the radio field is the *Spot Radio Report*, published monthly by James M. Boerst's Executives Radio-Tv Service.

Working under the handicaps of client-imposed secrecy and stations' reluctance to fill out questionnaires, Boerst nevertheless manages to provide a useful spot radio data service, similar in many ways to N. C. Rorabaugh's tv spot reports.

Boerst's report for August, 1955 (covering July activity) for example reports on the spot radio spending for 300 products or brand lines via some 50 agencies. But Rorabaugh's tv reports, on which the TvB will base its future spot spending estimates, cover about 10 times as many products.

Why can't Boerst quickly enlarge his report, thus paving the way for a major organization—such as the Radio Advertising Bureau—to convert the figures into spending reports?

Said Boerst to SPONSOR:

(*Please turn to page* 109)



MFA STAFF WORKED OVERTIME FILLING 15,000 ALMANAC REQUESTS PRODUCED BY ITS 50 DAILY RADIO SHOWS IN FOUR STATES

Farm radio helps up insurance sales 275%

MFA Mutual Insurance Co. goes to grass roots with $250,000 radio budget, increases policies from 88,000 to 330,000 in five years' time

Admen who are "from Missouri" might listen to the story two typical Midwestern radio listeners, Mr. and Mrs. Oliver Howard of New London, Mo., have to tell. They'd been teaching their five-year-old to say grace at the table. The Howards are loyal listeners to the Missouri Farmers Association daily 15-minute noontime news show on KHMO, Hannibal. And here's the result:

Said son Bert at the dinner table one day, ". . . and bless too our use of this food, another service of the MFA Mutual Insurance Co."

MFA—the Missouri Farmers Association—has had this major problem as one of the country's largest farmer organization: How to sell farmers on more than a dozen products and services (from insurance to fertilizer) that its various divisions provide, without splitting a medium-size budget into too many molecules.

"About 10 years ago we discovered that we could get to the farmer most

cheaply and most often with radio," Judd Wyatt, MFA Mutual Insurance Co.'s director of advertising, told SPONSOR. "The power of those little ole radio stations up there is pretty great!"

The Mutual Insurance Co. has garnered measurable results like these from its use of radio:

Premiums during the past five years have grown from less than $5 million in 1950 to $13 million in 1954. The number of policies has increased some 275%, from 88,000 in 1950 to 330,000 last year.

"It's pretty difficult for us to relate our advertising to every part of our organization," Wyatt explains. "We've got more than 250 local Exchanges (retail outlets) and such major units as MFA Plant Foods Division, Seed Division, Tire Division, Produce Plants, Dairy Plants, Soybean Mill, Feed Mills and others. We can't always tell whether our advertising's right, but if something's wrong with it we hear soon enough from our 600 agents or 250 Exchange managers."

The formula that MFA hit upon 10 years ago and which has been enlarged upon as the budget has grown to nearly $1 million has received a maximum of praise and minimum of gripes from the various components of MFA:

1. *Extensive use of local radio*—Currently MFA sponsors one or more programs daily on 39 stations, for a total of nearly 50 daily broadcasts. These programs are generally 10- and 15-minute shows of a public service nature aimed at farmers, such as weathercasts, market news, educational farming information, some music like Western, hillbilly and popular directed at farm audiences. Approximately one-fourth of the budget is devoted to radio.

How MFA sells its products, services on the air:

MFA Mutual Insurance Co. developed its radio strategy 10 years ago, has continuously upped its budget in proportion to results. MFA buys one or more daily service programs on local stations, slots them in peak farmer listening time, ties in commercial with daily farm events and keeps announcers pitching hard.

2. *Increasing use of tv*—During the past half year, MFA has sponsored five-minute weathercasts and minute announcements on seven Missouri stations, intends to up the lineup to a dozen stations before year's end. Periodically, the association buys time for its own 15- and 30-minute educational farm films, on such subjects as best uses for fertilizer. The tv expenditures boost total air spending to one-third or more of the over-all advertising budget.

3. *Print advertising in newspapers and special farm magazines*—In most cases there's coordination between the air and print advertising, with mention of special MFA-sponsored programing made in the newspaper ads. Further, MFA publishes the *Missouri Farmer*, the MFA official publication which goes into more than 155,000 farm homes. This publication is put out in MFA's own printing plant. Print media takes up another third of the budget.

4. *Special sales meetings, promotions and direct mail push*—Since many exchange managers and agents count cost of sales meetings as part of their advertising costs, it is difficult to estimate MFA's ad budget exactly. Approximately one-third of over-all expenditures are allocated to direct mail, special promotions, meetings, novelties.

Wyatt sums up the reasons behind MFA's use of the air media this way: (1) to sell our products and services; (2) to acquaint farmers and con-

(*Please turn to page* 96)

Typical of MFA's "grass roots" radio approach is KFRU "Man at the Exchange" with announcer Brooks (L), exchange mgr. Zanels.

MFA exhibits, like one from State Fair, below, tie in with radio advertising. This 17-foot map lists stations carrying MFA programing





What 26 weeks of tv did for B&M

Tv advertising alone, at a $12,500 cost for the entire 26-week announcement campaign, increased B&M brown bread distribution and brought all B&M test products a total 98% sales increase over the comparable 26 weeks of 1954. It did this job without support of any other media and without price inducements or special deals with the trade. Tv advertising was effective in the face of two major problems: (1) a high-priced product, (2) a product with minimal sales in the market previously. Interesting angle: the two-months carry-over of advertising impact upon sales

How long can B & M coast uphill after its tv campaign?

In second month after tv, sales were 128% over same period last year

In the second month after Burnham & Morrill's 26-week test tv campaign came to an end, sales in the Green Bay area ran 128% over the same month last year. This gain, attributed by the broker on the spot in the area to the carry-over effect of B&M's six-months tv campaign, is higher than the 98% gain during the campaign itself. (See charts on page at right.)

Does this mean that any advertiser who achieves strong impact with a campaign can drop it and then coast uphill? The sad experience of many who've tried indicates that an eventual decline is inevitable. But the unique marketing background of B&M in the Green Bay area may give the product unusually long-lasting results from its tv campaign.

The B&M oven-baked beans and brown bread products had been distributed in the Green Bay area for many years before the company turned to a tv test campaign. Despite near-100% distribution of the beans, sales had always been low because (1) the B&M beans are the most expensive in the market and (2) their use was restricted to a small group of consumers willing to pay more for the New England baked-in-molasses flavor.

The company thought of its consumers in the market in gourmet terms. It shipped a glass container shaped like an actual bean pot into the market rather than a large can for its 27-oz. size on the theory that glass betokens quality merchandise and the shape adds novelty interest. But in markets where B&M is sold as more of a mass-purchase item, glass isn't considered necessary, and cans are used there.

When the tv campaign successfully widened the circle of B&M consumers in the Green Bay area, the product itself apparently took hold with a substantial portion of families who are continuing to buy it now. How long this hard core will maintain its purchases without advertising, neither the broker. Otto L. Kuehn Co. of Milwaukee. nor Burnham & Morrill Co. executives in Portland. Me.. can predict. (SPONSOR will attempt to provide the statistical answer in another report several months hence.)

The B&M test of television represented the company's first substantial use of the medium. Its schedule con-

sted of six announcements weekly on WBAY-TV, Green Bay, at a cost of 12,500 for the 26-week campaign. &M was putting tv through an acid st in one of its most unproductive arkets. Its conclusion after the test as that results were unbelievably ood. It plans no immediate use of levision, however, preferring to move owly before setting television plans. he firm's approximately $250,000 ndget must be spread carefully over a ational distribution pattern, and &M's feeling, and the feeling of its ency, John C. Dowd of Boston and ew York, at the moment is that low-st means of using the medium will ave to be worked out carefully. The ompany can't afford to shoot too uch of its budget in only a few mar-ts despite the results it is sure can achieved from tv. SPONSOR will con-nue to report on the company's think-ng as its plans evolve.

The B&M tv test, reported openly in e pages of SPONSOR, is believed to e the first media test ever to be cov-red in a trade paper while it was aking place. Many readers have sug-ested that SPONSOR recap the high oints of the test in digest form. So ere, week-by-week, is a summary of e B&M tv test as it happened.

Preparations (7 February 1955 PONSOR): Over two years of meetings receded B&M's six-month tv test. It egan in spring 1952 when SPONSOR Editor-Publisher Norman R. Glenn entioned to Haydn Evans, general anager of WBAY-TV, Green Bay, Vis., that SPONSOR's ambition had al-ays been to cover a campaign as it appened. Within a few months, Evans alled SPONSOR, suggesting the name of n advertiser willing to cooperate and n an ideal position to do so. Time lapsed while station and client nego-iated about release of sales figures, nd finally, toward the end of 1954, V. G. Northgraves, advertising man-ger of Burnham & Morrill, agreed on n open test.

B&M provided SPONSOR with sales igures for Green Bay and the area ithin a 100-mile radius on an exclu-ive basis. The firm considered the arket a relatively low-volume one, ad used virtually no previous adver-ising in the area, and chalked up an-ual wholesale volume of merely $54,-00 in 1954 for its beans and B&M rown bread.

(*Please turn to page* 106)

B&M SALES 2ND MONTH AFTER END OF TV TEST

(20 Augnst-17 September 1954 vs. 1955)

Sales by dozens of B&M beans and brown bread at wholesale level	18 oz. 1954	18 oz. vs. 1955	27 oz. 1954	27 oz. vs. 1955	brown bread 1954	brown bread vs. 1955
AREA A (50-mile radius of Green Bay)						
1. MANITOWOC, WIS.	10	50	15	25	0	0
2. OSHKOSH, WIS.	0	40	0	0	0	0
3. APPLETON, WIS.	70	230	0	125	0	10
4. GILLETT, WIS.	0	40	0	50	0	20
5. GREEN BAY, WIS.	240	100	45	175	20	50
6. MENOMINEE, MICH.	100	0	0	0	20	0
TOTALS A	420	460	60	375	40	80
AREA B (50-100 mile radius of Green Bay)						
7. FOND DU LAC, WIS.	50	0	0	0	0	0
8. STEVENS POINT, WIS.	20	50	40	90	0	0
9. WAUSAU, WIS.	0	0	0	0	0	0
10. NORWAY, MICH.	0	300	0	350	0	0
11. SHEBOYGAN, WIS.	100	80	40	40	0	20
12. WIS. RAPIDS, WIS.	30	0	10	0	0	0
TOTALS B	200	430	90	480	0	20
TOTALS A and B	620	890	150	855	40	100

B&M SALES THROUGH END OF 26-WEEK TV TEST

(1 Jan.-22 July 1954 vs. 1955)

Sales by dozens of B&M beans and brown bread at wholesale level†	18 oz. 1954	18 oz. vs. 1955	27 oz. 1954	27 oz. vs. 1955	brown bread 1954	brown bread vs. 1955
AREA A (50-mile radius of Green Bay)						
1. MANITOWAC, WIS.	290	520	230	430	0	114
2. OSHKOSH, WIS.	380	610	155	294	10	120
3. APPLETON, WIS.	800	2,126	805	1,112	250	1,000
4. GILLETT, WIS.	240	470	270	340	20	160
5. GREEN BAY, WIS.	1,940	3,830	1,640	2,700	60	1,170
6. MENOMINEE, MICH.	270	600	0	95	60	130
TOTALS A	3,920	8,156	3,100	5,171	400	2,694
AREA B (50-100 mile radius of Green Bay)						
7. FOND DU LAC, WIS.	160	320	115	205	0	30
8. STEVENS POINT, WIS.	490	796	335	585	10	180
9. WAUSAU, WIS.	480	640	110	177	20	70
10. NORWAY, MICH.	410	650	700	775	40	150
11. SHEBOYGAN, WIS.	405	810	338	590	80	170
12. WIS. RAPIDS, WIS.	170	220	65	128	0	30
TOTALS B	2,115	3,436	1,663	2,460	150	630
TOTALS A and B	6,035	11,592	4,763	7,631	150	3,324

Grand total 1 Jan.-22 July 1954: 11,348 dozen cans

Grand total 1 Jan.-22 July 1955: 22,547 dozen cans

†Television campaign began 24 January 1955

Radio commercials, too, can entertain

Standart & O'Hearn agency says soft sell radio builds sales better than "loud pitch"

Inspired by Noble-Dury Associates' discussion of entertaining tv commercials in the 25 July issue of SPONSOR, *Standart and O'Hern Advertising analyzes the effects of amusing commercials on radio, gives several enlightening examples of its soft-sell radio copy, its merchandisability and sales results it produces*

* * *

We at Standart and O'Hern Advertising Agency read with considerable interest the article "Can commercials entertain *and* sell," the success story of Noble-Dury Associates of Nashville (SPONSOR, 25 July 1955, page 30).

Where Noble-Dury has leaned more strongly toward tv as a medium, we have used radio as our "work horse." And the very nature of our radio approach has made it easy to carry the campaigns over into tv, newspapers and point-of-sale material.

While we have had a number of successful campaigns in which radio commercials entertained the listener and gave him a subtle (or not so subtle) sales message, there are two campaigns in particular that solved highly difficult problems:

One of our clients is Berbiglia, a liquor store chain in Kansas City, Mo. Like liquor dealers everywhere, Berbiglia could not mention his line of products, as such, on radio or tv. (What's more, a local ordinance does not allow mentioning liquor prices in any printed media.) So, our problem then was to sell Berbiglia, *generally*, in such a way that people would develop a friendly feeling toward their nearby Berbiglia store.

Our solution was to create a radio campaign that would sell Berbiglia as the home of hospitality . . . and our thinking was that hospitality and the Old South go hand in hand. We decided that Berbiglia would handle only "the pride of the Confederacy"—only the best of everything. Berbiglia was officially declared Southern territory, "strictly for rebels." But who would do our job of telling the story?

We decided to create two friendly personalities — characters who would stress the high quality and low prices at Berbiglia. They had to be likable, perhaps even humorous. Because we believe that when all things are equal

Dramatic skit commercials on radio are not only easy to merchandise, says Standart and O'Hern, but they're easy to translate to tv, like the two illustrated below. Both soft-sell commercials used highly identifiable characters; the Southern belle (l.) who says " a Berbiglia likker stoah is always neah," and Gertrude and Claude (r.) who "went out for Muehlebach Beer—'it sure does break the ice'."



—price, quality and ease of purchase —people buy from the person or store they like best.

So we built our emotive campaign around two lovable Southern characters, Lily Belle and Stonewall, who would tell all about the Southern hospitality to be found at Berbiglia.

Lily Belle is a young girl from the Old South, full of the Southern love for courtesy and tradition. Stonewall is a Southern colonel. He has an exaggerated drawl and uses quaint expressions such as, "Shades of Jefferson Davis" and Bust mah Southern suspender buttons!" He has a deep affection for the South and a haughty scorn for Yankees.

Here is one of the radio commercials, featuring Lily Belle and Stonewall, that will give you an idea of our general approach:

MUSIC: Fast, Southern music.
STONEWALL: Shades of Jefferson Davis. What a catastrophe! Whatevah am ah goin' to do?
LILY BELLE: Stonewall, deah, stop tearin' youah curly locks from youah noble Southern brow, and tell me what's troublin' you all.
STONEWALL: It's the Boll Weevils, gal. They came a chompin' and gnawin' theah way crost the South and ate up every bit of the cotton crop. It'll be mah ruin.
LILY BELLE: But Stonewall. You all didn't plant no cotton. You got a tobacco plantation.
STONEWALL: I know it, gal. Ain't it terrible. Heah I sit with all that tobacco to harvest, while them lucky cotton plantahs got free time to go to Berbiglia.
LILY BELLE: But you'll be the wealthiest man in the South when you hahvest youah tobacco.
STONEWALL: Gal. I don't need all that money with them low prices at Berbiglia.
LILY BELLE: Stonewall, deah. A Berbiglia stoah is always neah. You all can hahvest youah tobacco an' still go to Berbiglia.
STONEWALL: Well, crumble mah tobacco leaves and call me smokey, gal. I believe youah right. Come on. Let's sashay ovah to Berbiglia foah the best.

Result of campaign: The Berbiglia liquor stores increased sales one mil-

(*Please turn to page* 103)



INDIAN CHAPEAUED SELBY GOES OVER "MR. FIXIT" MAIL WITH AD EXEC ROBERTS

"MR. FIXIT" FIXES UTILITY'S P.R.

Five-minute "Mr. Fixit" tv strip solved vexing problem of high cost tv time for Philadelphia Gas Works, builds public relations

A supper-time show reaches over a million homes a week for the Philadelphia Gas Works, and uses a distinctive low-cost format to do so. The high cost of tv combined with heavy network usage of prime, evening time had almost barred the utility from tv though it had used the medium as early as 1948.

Earl Selby and Mr. Fixit is telecast from 6:25 to 6:30 Monday through Friday over WCAU-TV. Selby, a columnist for the *Philadelphia Evening Bulletin*, had introduced the Mr. Fixit characterization in his "In Our Town" column to help readers with a variety of problems. The types of things he's solved in both his newspaper column and tv show have included: advising a man with bats in his shutters; finding a thrift shop selling formals for $3; locating a shoe store that stocks odd-sized ladies' shoes in fashionable models.

Selby opens the show wearing a headpiece that tips his audience to the subject he is going to discuss. To date these have included a lumberman's cap, a fashionable lady's hat and (see above) even an Indian headdress. Letters from viewers are discussed on the air and Selby answers every piece of mail either on television or with a note referring the writer to another possible source of help. The interest this show has received is demonstrated in two ways.

First, it had an average weekly cumulative ARB rating of 52.9 in August, each week reaching 1,107,187 homes with a total of nearly three million viewer impressions. With time, talent and production costs amounting to $2,000 a week, the cost-per-1,000 is only $.67.

Second, as a sales vehicle, the show is even a greater boon to the Gas Works. Varied gas appliance manufacturers sponsor segments of the show on a co-op basis, often with splendid sales results. All of these sales benefit the Philadelphia Gas Works through additional consumption and service brought about by the new gas appliance installation.

Heavy mail (up to 500 pieces each week), good ratings and proven high product identification have convinced the utility and the W. S. Roberts Advertising agency the show can sell gas and goodwill. ★ ★ ★

How to sell on tv when you can't show the package

Japanese crabmeat made product so intriguing, women would seek it out

"You want to advertise a food product that's high-priced compared to competition. This product is actually made by several competing firms, and therefore packaged under different brand names. You've got to show results within three months, and on a skimpy first-round budget."

If this problem appeared on a post-graduate advertising exam, a number of young hopefuls might cheerfully turn to carpentry or plumbing. But the Japan Canned Crabmeat Sales Co. solved just such a problem.

This manufacturers' association took a $60,000 budget and with use of daytime tv achieved as much as 40% sales increases in its tv markets.

Essentially, this is the situation the agency, Gotham-Vladimir, faced back in June 1955 when the crabmeat association joined the shop:

1. Here was a trade organization composed of four members who are highly competitive with each other for food broker business and food store retail outlets. But each company realized that its own ends would be furthered by greater U.S. demand for the imported crabmeat as such.

2. There's no trademark for Japanese King Crabmeat. The only unifying factor on any of these competitively packaged brands of crabmeat was the tiny five-point type announcing "Packaged in Japan" or "Product of Japan." It's difficult to make consumers aware of such small-print inscriptions, especially since women shopping for foods are strictly brand-conscious.

3. Another difficulty stemmed from the fact that Japan itself had for years played down the "Made in Japan" label because of its political unpopularity. In fact, years before World War II, the Japanese had gone so far as to name a small Japanese island "USA," in order to label products for export "Made in USA."

4. King crabmeat, undeniably, is expensive for a mass item. It retails at about $1.00 a can, when many other competitive seafoods can be had at virtually two-thirds the price (if you'll take tuna or shrimp instead of crabmeat, that is).

5. Crabmeat has to be sold as the quality product and high-priced food



Homemaker shows like WPTZ, Philadelphia's "Pots, Pans and Personalities" with Mary Wilson (above) provided highly merchandisable vehicles for Japanese King Crabmeat in the five markets Gotham-Vladimir ran crabmeat recipe contest, got up to 40% sales boost

it is. However, Japan has long been associated with cheap-production and imitation-manufactured goods.

Andy Vladimir, agency radio-tv plans director, faced two more obstacles in trying to hatch air media strategy: (1) need to work quickly to get on the air during the big summer season; (2) lack of distribution, sales and consumer research information.

To some degree the agency was forced to work in the dark. Briefly, agency executives reviewed the objectives of the first 13-week campaign: increased distribution, creating demand for a high-priced product, making various areas Japanese King crabmeat-conscious.

Trade magazine advertising was a must for stimulating interest in the trade. However, with the portion of the budget left over for direct consumer selling, the agency decided to go into tv and some print advertising. Tv got $23,000 of the total budget.

On first attempt, Gotham-Vladimir got stuck in a blind alley because of a competitive problem. The agency wanted to buy into Garroway's *Today*, but a tunafish sponsor put an end to that thought. The thought of spot tv arose, and appealed because of limited funds. Besides, the agency did not have sales and distribution information for the entire country. Gotham-Vladimir, in conjunction with members of the Japanese Canned King Crabmeat Sales Co. decided upon these Big Five markets: New York, Boston, Philadelphia, Baltimore and Chicago.

Solution: Vladimir noodled the problem, discussed it with agency brass including president and account supervisor Irwin Vladimir, Neil Rourke, a/e, and Seymour Kagen, timebuyer. Resulting decision: highly merchandisable participations in women's cooking shows in the selected markets.

The meager budget was allocated in each city according to the sales of crabmeat in the area up to that time: In New York it was decided to go on the air four days a week, in Boston twice a week, and in Baltimore, Philadelphia and Chicago one time a week.

"We felt the product needed demonstration," says Andy Vladimir. "So, we looked in SPONSOR's *Buyers' Guide to Station Programing* and searched out the tv stations in the five markets we'd chosen that had a large homemaking schedule and which were equipped with operating kitchen sets."

As a result of the study, the agency chose WRCA-TV, New York; WBZ-TV, Boston; WPTZ, Philadelphia; WBAL-TV, Baltimore; WBKB, Chicago.

"We then called in the reps of these five stations individually," says agency a/e, Neil Rourke. "We explained our problem, sought recommendations."

Evidence: One problem was that the client is actually in Japan and tangible evidence of the campaign had to be presented in a form that could be sent to Japan. In other words, the stations were asked to provide extra merchandising cooperation despite the small television budget.

In chosing five shows in which to buy participations, the agency also considered factors beyond merchandisability. A high rating was important, of course, but so were program content and audience. Crabmeat, after all, is a rather specialized item, and would be more likely to appeal to women in the higher-income bracket who are interested in gourmet cooking.

On the basis of these considerations, Gotham-Vladimir chose WRCA-TV's *Herb Sheldon Show*, WBZ-TV's *Swan Boat Show*, WPTZ's *Pots Pans and Personalities*, WBAL-TV's *Homemaker Institute*, WBKB's *Creative Cookery*. Next the agency called in the various stations' promotion managers to discuss merchandising plans. First requirement: To cut a disk of the commercials (delivered live by the personalities in close proximity to a crabmeat display).

All print advertising used in each market was scheduled to coincide with the tv campaign and mentioned the cooking show the crabmeat was on.

Still not content that every penny's worth had been squeezed out of the meager tv budget, the agency also decided on a write-in campaign to be announced on tv. The mail pull was to be used to gauge how women were using crabmeat, what their favorite crabmeat recipes were and to stimulate interest in the product and the program. Four out of five stations agreed to run a contest offering a premium (a set of six individual glass crabmeat baking shells) to women who sent in the best recipes.

The stations all came up with their own merchandising packages as well.

(*Please turn to page* 92)

PROBLEM: *Selling product packaged under various brand names*

1. Japanese King Crabmeat doesn't have any trademark, uniform package, recognizable symbol. The only way to identify the product is through a small-print announcement on cans saying "Made in Japan."

2. King Crabmeat is a relatively expensive food product for the mass market. It retails at about $1.00 a can, though competitive seafoods like shrimp, tuna can be bought for two-thirds of King crabmeat's price.

3. The Japan Canned Crabmeat Sales Co. provided a tiny initial budget, virtually no distribution, consumer or sales information, partly because the home office is in Tokyo, and the members are rivals.



SOLUTION: *Use demonstrations on women's daytime television shows*

1. The agency picked homemaker shows with substantial women's audiences preferably in high-income brackets, and had the tv personalities of each show demonstrate preparation of crabmeat dishes on air.

2. Copy counteracted high price of item with snob-appeal suggestions, stressing that crabmeat makes choice dinners "when you're expecting company." On tv, crabmeat dishes were often shown in fancy settings.

3. Gotham-Vladimir used write-in contests that tied in with the product, such as contest for best crabmeat recipes; these were rewarded with weekly prizes of sets of baking dishes for serving crabmeat meals.

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

What would you advise tv and radio sponsors whose products you sell in your store

ASKED OF RETAIL DRUGGISTS

ADVICE FROM THE SELLERS

East Coast retail druggists tell sponsors of their experiences selling drug and cosmetic products, list pitfalls from their own local views

DON'T OUTSELL OUR SUPPLY

● My only objection to tv is that it sometimes outsells the supply. There was a product on the market here a while ago that was advertised on tv. We stocked it and sales were good. Then suddenly, with the demand still high, and the campaign going good, the product was no longer available to us. We were out on a limb and, naturally, we don't want that to happen to us again.

If I didn't have a particular item in the store and I heard it was going to be advertised on tv, I'd stock it. I would want to make sure that the advertiser was going to continue backing the show on tv and really push it. If he'd do so, we'd sell it as hard as we possibly could.

Some products sell very well up here because of their radio and tv advertising. Colgate-Palmolive is one product line that I can think of offhand. The products have been moving steadily and I think it's due to the tv show they sponsor. Some products like Revlon are difficult to keep up with at all, they sell so fast.

Geritol is a big seller too. If everything sold as well as Geritol, we'd be very happy. We also push sales with point-of-sale merchandising. At the moment we have a display at the cash register plugging Toni home permanents. Next week it'll be another product, but one that we think will show a good sales record. That probably means one that is advertised on tv.

Anthony Zanfagna
Playstead Pharmacy
Lawrence, Mass.

WHY HAVE SO MANY BRANDS?

● There are so many products advertised on radio and tv today that we'd need a tremendous stock on hand to carry all of the products available. I know that many manufacturers in the soap industry have competitive brands on the market. This may be fine with them as they gain a larger share of the market, but we have to carry each one, and that takes up shelf space that could be used to carry another product. The soap companies are not the only ones who do this, though; the cosmetic makers have a similar system for upping sales of their products.

If the manufacturers don't halt this trend, we may be up against it. We can not hope to handle all the products out, and they add to our burden by such practices. They ought to concentrate on selling one item in each line and sell it solidly.

Some products do sell well, however, as a result of their advertising on tv. Revlon is one of the most outstanding in this regard. Women come in here all the time sold on one particular product or another.

We couldn't change their minds even if we wanted to. This works out well for us, as we prefer to sell the dependable brand name items because we know the manufacturers will stand behind us and the product. A situation of this sort is important to us as we are a local store with a more personal relationship with our customers than any of the cut-rate stores have.

Joseph Seidman
Bersil Apothocary
New York City

RETAIL DRUG STORES BELOW (COURTESY *AMERICAN DRUGGIST*) ARE AMONG THOSE GIVING VIEWS OF TV'S AND RADIO'S EFFECTIVENESS







SET DISTRIBUTION QUICKLY

● One big problem that we have encountered was brought about by tv. We had many more requests for Pink Ice lipstick than we could fill. There was no way to keep up with the demand that arose after the product was shown on television. The sponsor should have made sure of his distribution before he put all of the money into a promotion getting people to try to buy a product that we local stores could not sell.

We have a supermarket layout in our store, so we don't use much of the point-of-sale display material that is given to us. I'd rather see the money spent on this come to us dealers in a higher margin of profit per unit sold.

Charles Antell was a good example, though, of a brand that went well for us. People believed the messages they heard and saw, and they came in and bought the product steadily for a long while. I think the demonstrations convinced a lot of people because they actually saw the product in use.

Catherine Bretler
Bretler's Pharmacy
Washington, D. C.

QUALITY LINES SELL BEST

● We are a *real* drug store. You won't find beach balls, waffle irons or cigars sold in our store. There are four pharmacists here, and we do a large prescription business in this higher income neighborhood. Our customers come from as far as seven miles away because they like the service we give and the products we sell.

Being from a higher income group, the people are willing to pay a little more for the quality goods, which are often the better brands. We don't like to try to sell the poorly known, high mark-up items. Naturally most of the items we sell are advertised on tv, and we give them some display space in the store, and on counters by the cash register.

Stoppette deodorant has always been a big seller here, and I think that the *What's My Line* show has a lot to do with its popularity. We also sell many Toni home permanents, and they sell plenty because of their tv show. Most customers like to get the brands they've seen demonstrated on tv, because they believe what they have seen.

(*Please turn to page* 94)



Hi!

I'm Ron Curtis. On-the-air selling is my job here at WFBL radio in Syracuse.

I have the Central New York listeners... with news and a morning disc show. You have the product. Let's get together for results!

Soaps, cereals, shoes -- you name it.

For the complete WFBL story on saturation packages, participation shows, news, sports and remotes, call our national reps ——— Free + Peters.

Best wishes,
Ron Curtis



WFBL
SYRACUSE, N.Y.
Central New York's FIRST Radio Station

SPONSOR-TELEPULSE ratings of top

Chart covers half-hour syndicated film

Rank now	Past* rank	Top 10 shows in 10 or more markets Period 1-7 August 1955 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating	7-STATION MARKETS N.Y.	 L.A.	5-STATION MARKETS Boston	 Mnpls.	 S. Fran	4-STATION MARKETS Atlanta	 Chicago	 Detroit	 Seattle-Tacoma	 Wash.	 Balt
1	1	***I Led Three Lives,*** Ziv (M)	**19.3**	**5.2** wacb-tv 10:00pm	**14.1** kttv 8:30pm	**21.2** wnac-tv 7:00pm	**18.9** kstp-tv 8:30pm	**17.4** kron-tv 10:30pm	**11.9** wsb-tv 10:30pm	**13.5** wgn-tv 9:30pm	**20.0** wjbk-tv 9:30pm	**15.0** ktnf-tv 9:00pm	**15.9** wrc-tv 10:30pm	**13.** wbal- 10:30p
2	3	***Passport to Danger,*** ABC Film, Hal Roach (A)	**18.8**		**5.4** kcop 8:00pm		**8.5** keyd-tv 7:30pm	**11.4** kron-tv 10:30pm				**12.6** king-tv 8:30pm		
3	4	***Mr. District Attorney,*** Ziv (M)	**17.1**	**4.1** whac-tv 9:30pm	**11.7** knxt 10:00pm	**28.9** wnac-tv 10:30pm	**22.0** kstp-tv 9:30pm	**18.9** kron-tv 10:30pm	**14.5** waga-tv 10:00pm	**9.5** wbkb 9:30pm	**14.3** wwj-tv 9:30pm	**18.6** king-tv 9:00pm	**6.4** wmal-tv 10:30pm	**10.** wmal- 10:30p
4	2	***Badge 714,*** NBC Film (D)	**16.9**		**13.2** kttv 7:30pm	**15.2** wnac-tv 6:30pm	**15.0** kstp-tv 9:30pm	**20.0** kpix 9:00pm		**12.4** wgn-tv 8:00pm	**22.5** wwj-tv 10:00pm	**19.0** king tv 9:30pm	**13.4** wrc-tv 7:00pm	**11.** whal-t 10:30p
5	5	***Man Behind the Badge,*** MCA-TV Film (M)	**15.8**	**6.1** wchs-tv 6:30pm	**4.7** kttv 9:00pm	**21.9** wnac-tv 10:30pm					**14.3** wjbk-tv 9:30pm		**9.5** wmal-tv 10:00pm	
6	6	***City Detective,*** MCA, Revue Prod. (M)	**15.5**	**6.9** wpix 9:30pm		**8.5** wbz-tv 11:15pm	**15.4** kstp-tv 8:30pm	**18.7** kron-tv 10:00pm	**14.2** wsb-tv 9:30pm		**6.3** cklw-tv 10:30pm	**16.4** king tv 8:30pm	**6.9** wmal-tv 9:00pm	
7	7	***Waterfront,*** MCA Roland Reed (A)	**14.3**	**4.1** wahd 7:30pm	**15.7** kttv 7:30pm	**14.4** wnac-tv 7:00pm	**7.9** keyd-tv 7:00pm	**20.9** kron-tv 8:30pm	**13.2** waga-tv 9:30pm		**13.4** wxyz-tv 10:00pm	**14.4** komo-tv 7:30pm	**12.9** wtop-tv 10:30pm	**12.** wmar- 10:30p
8	9	***Racket Squad,*** ABC Film, Showcase (D)	**13.7**	**3.3** wahv-tv 10:30pm	**5.7** kttv 11:15pm		**14.0** 10:30pm kstp-tv		**16.5** wsb-tv 10:00pm	**12.9** wgn-tv 8:30pm		**12.6** king-tv 9:00pm		
8	8	***Stories of the Century,*** Hollywood Tv (D)	**13.7**	**3.9** wchs-tv 5:00pm	**12.6** kttv 9:00pm	**9.9** wnac-tv 6:00pm	**7.5** wtcn-tv 4:00pm	**2.3** kovr 7:00pm		**7.5** wbkb 9:00pm			**8.2** wtop-tv 7:00pm	
10	9	***Eddie Cantor,*** Ziv (C)	**13.3**	**3.2** wahc-tv 10:00pm	**8.7** kttv 7:30pm	**11.5** wbz-tv 10:30pm	**6.7** wctn-tv 8:30pm	**12.5** kron-tv 7:00pm		**15.2** wnbq 9:30pm	**9.9** wjbk-tv 9:30pm	**13.9** king-tv 8:30pm	**7.4** wmal-tv 10:00pm	**13.** wbal t 10:30p

Rank now	Past* rank	Top 10 shows in 4 to 9 markets	Average rating											
1	1	***Life of Riley,*** NBC Film, Tom McKnight (C)	**17.7**		**14.0** kttv 8:00pm		**20.5** kstp-tv 9:00pm	**15.4** kpix 7:00pm				**21.0** king tv 7:30pm		
2	2	***Doug. Fairbanks Presents,*** ABC Films (D)	**16.2**	**9.4** wrca-tv 10:30pm	**12.4** krca 10:30pm		**9.0** kstp-tv 9:00pm					**11.7** ktnt-tv 9:30pm		
2	5	***Guy Lombardo,*** MCA-TV Film, Guy Lombardo Films Inc. (Mu)	**16.2**	**5.7** wrca-tv 7:00pm							**5.0** cklw-tv 9:30pm			
4	6	***Foreign Intrigue,*** Sheldon Reynolds (A)	**14.5**		**11.2** krca 10:00pm	**15.9** wbz-tv 10:30pm	**14.9** wcco-tv 8:00pm	**1.8** kvor 10:00pm		**4.5** wbkb 10:30pm				
5	3	***Amos 'n' Andy,*** CBS Film (C)	**14.4**	**4.2** wcbs-tv 1:30pm	**9.4** kxnt 7:00pm			**3.4** kovr 7:30pm			**13.2** wwj-tv 10:00pm			
6	4	***Favorite Story,*** Ziv (D)	**13.5**		**3.5** khj-tv 8:00pm	**10.9** wnac-tv 5:30pm		**11.4** kron-tv 7:00pm	**25.0** waga-tv 9:30pm					
7	7	***Mayor of the Town,*** MCA-TV Film, Gross Krasne (D)	**13.2**	**3.2** wrca-tv 11:15pm			**5.0** keyd-tv 7:30pm		**7.0** wsb-tv 2:30pm	**13.5** wnba 10:00pm	**11.5** wwj-tv 10:00pm			
8	10	***The Whistler.*** CBS Film, Joel Malone (M)	**13.0**	**5.9** wpix 9:00pm	**15.2** kttv 10:00pm	**10.5** wbz-tv 11:00pm		**16.0** kron-tv 10:30pm			**12.2** wjbk-tv 10:30pm	**18.2** king tv 10:00pm		
9	8	***Star and the Story,*** Official Films, Inc. (D)	**12.5**		**10.9** kttv 10:00pm				**11.0** wsh-tv 10:30pm			**13.7** king-tv 9:30pm		**9.0** wmar-t 11:00p
10	9	***Lone Wolf,*** UTP, Gross-Krasne (D)	**11.1**		**4.6** kttx 8:30pm	**14.9** wnac-tv 10:30pm	**19.2** wcco-tv 8:30pm						**6.2** wttg 9:30pm	

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Doc) documentary; (K) kids; (M) mystery; (Mu) musical; (W) Western. Films listed are syndicated, half-hour length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this market 1-7 August. While network shows are fairly stable from one month to another in t which they are shown, this is true to much lesser extent with syndicated shows be borne in mind when analyzing rating trends from one month to another in this to last month's chart. If blank, show was not rated at all in last chart or was

n shows

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ATION MARKETS

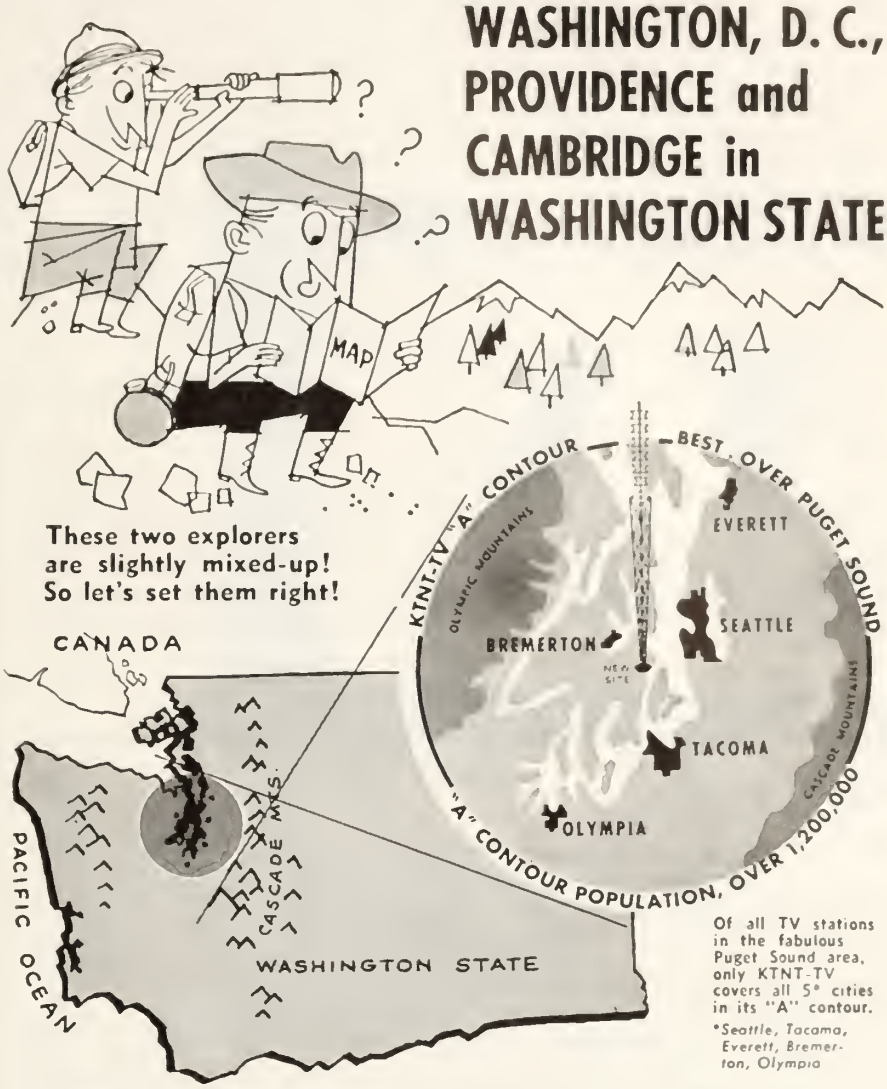
Columbus	Milw.	Phila.	St. L.	Birm.	Charlotte	Dayton	New. Or.
2.5	21.9	7.5	15.0	19.5	54.0	23.3	42.5
tv pm	wtmj-tv 9:30pm	wcau-tv 7:00pm	ksd-tv 10:00pm	wabt 8:30pm	whtv 8:30pm	whio-tv 8:00pm	wdsu-tv 8:30pm
	25.7		15.2	26.0	37.5	16.8	40.0
	wtmj-tv 8:30pm		kwk-tv 10:00pm	wbrc-tv 8:30pm	whtv 7:00pm	whio-tv 10:30pm	wdsu-tv 9:30pm
.5	18.5	10.2	16.2		48.8	20.8	24.5
e m	wtmj-tv 9:30pm	wptz 10:30pm	ksd-tv 10:00pm		whtv 8:30pm	wlw-d 9:30pm	wdsu-tv 10:30pm
		11.2	18.7	22.3		22.0	
		wcau-tv 7:00pm	ksd-tv 9:30pm	wbrc-tv 9:30pm		whio-tv 10:30pm	
.5	19.2	16.2	11.9	21.3		28.0	
tv pm	wtmj-tv 7:00pm	wcau-tv 10:30pm	ksd-tv 10:00pm	wbrc-tv 8:30pm		whio-tv 9:30pm	
7	20.4		20.4				36.3
e m	wxix 9:00pm		ksd-tv 9:30pm				wdsu-tv 10:00pm
.9	18.4	8.9	12.7	23.3		26.3	
tv pm	wtmj-tv 10:00pm	wcau-tv 6:30pm	kwk-tv 10:00pm	wbrc-tv 9:00pm		whio-tv 9:30pm	
	17.4		17.4			20.8	
	wtmj-tv 9:30pm		kwk-tv 9:30pm			whio-tv 10:15pm	
.4	16.9			20.5	51.5		
tv pm	wxix 9:00pm			wabt 8:30pm	whtv 8:30pm		
.4		6.0	17.7			18.3	44.8
e pm		wcau-tv 7:00pm	ksd-tv 9:30pm			wlw-d 8:30pm	wdsu-tv 8:30pm

	16.2		16.5
	wxix 9:00pm		ksd-tv 9:30pm
			42.5
			wdsu-tv 9:30pm
		20.0	43.5
		wabt 9:00pm	wdsu-tv 9:30pm
	12.5		10.4
	wlsn 9:30pm		kwk-tv 10:30pm
		44.8	
		whtv 9:00pm	
.9	10.0	24.5	42.5
tv pm	wlsn-tv 7:00pm	wbrc-tv 9:00pm	wdsu-tv 8:30pm
.9			
e tv pm			
			10.7
			ksd-tv 10:30pm
			40.3
			wdsu-tv 9:30pm
		17.8	
		wbrc-tv 9:30pm	
.5	11.8		
tv pm	wtmj-tv 11:00pm		

Classification as to number of stations in market is Pulse's own. It determines number by measuring which stations are actually received in homes in the metropolitan area of a given market even though the station itself may be outside metropolitan area of the market.

A GEOGRAPHY LESSON . . . One of a Series

THEY CAN'T FIND WASHINGTON, D. C., PROVIDENCE and CAMBRIDGE in WASHINGTON STATE



Of all TV stations in the fabulous Puget Sound area, only KTNT-TV covers all 5* cities in its "A" contour.

*Seattle, Tacoma, Everett, Bremerton, Olympia

We, out here in the vibrant northwest corner of the nation, have great respect for Washington, D. C., Providenee, and Cambridge. That's why we are using these cities to tell our story. Our story is this: the combined population of these three eities is about 1,200,000. And there are more than that number of people living within the "A" Contour of KTNT-TV, the CBS television station for Puget Sound. In addition, there are 800,000 more living outside the "A" Contour, well within KTNT-TV's INFLUENCE AREA. And average incomes in the Puget Sound area exceed the national average.

In Washington State, Advertise Where the PEOPLE are . . . Buy KTNT-TV

KTNT TV
CHANNEL ELEVEN

316,000 WATTS

Antenna Height
1000 FT. ABOVE SEA LEVEL

CBS Television for Puget Sound

Represented Nationally by Weed Television

KTNT-TV, TACOMA 5, WASHINGTON

"The Word Gets Around... Buy Puget Sound"

TV results

GARAGE DOORS

SPONSOR: Wizard Manufacturing Co. AGENCY: Direct

CAPSULE CASE HISTORY: *As a result of a single announcement at* 12:45 *a.m. on* Jackson's Theatre, *the Wizard Manufacturing Co. sold* 12 *radio-controlled garage doors. The remote-operated doors can be opened and closed while the driver remains in his car. The announcement cost* $150 *and brought in* $3,600 *in orders This meant* $24 *in sales for every dollar spent for advertising, a much higher ratio than the sponsor had experienced when it had tried sponsoring a 90-minute movie on another station.*

KTTV, Los Angeles PROGRAM: *Jackson's Theatre,* announcements

FURNITURE

SPONSOR: WG&R Furniture Co., AGENCY: Direct

CAPSULE CASE HISTORY: *Not only did tv draw local customers to the Pulaski, Wis., WG&R Furniture Co., but it drew viewers living* 50 *to* 100 *miles from the station. Participations in a polka band program, the* Dick Rodgers Show, *Tuesdays from* 9:30 *to* 10:00 *p.m. boosted sales for the store and increased store traffic noticeably. These increases in business were apparent to the management of the furniture store after only eight weeks of their* 52*-week contract. Cost:* $135 *per week.*

WMBV-TV, Green Bay, Wis. PROGRAM: *Dick Rodgers Show*

CAKES

SPONSOR: Jos. Vaillancourt AGENCY: Direct

CAPSULE CASE HISTORY: *Though the French-language program* Tele-Casse-Tete *revolves around a puzzle, there was no puzzle about the sponsor's results. A total of* 3,500 *cakes was sold at* 69c *each for a total time expenditure of* $99. *On* Tele-Casse-Tete, *the m.c. shows a picture of a well-known personality in the form of a jig-saw puzzle. Viewers identify the personality and send in proof of purchase of the tv special to win a prize. After five* 15*-minute shows, proof of* $2,415 *in sales was submitted by contestants.*

CFCM-TV, Quebec PROGRAM: *Tele-Casse-Tete*

HOMES

SPONSOR: Borg-Warner AGENCY: D. A. Green od

CAPSULE CASE HISTORY: *Twelve houses in the h.- price field were sold as the result of a single one-mi te participation in WBBM-TV's* In Town Tonight. *he builder made* $350,000 *in sales at no cost on the B g- Warner's show. L. J. Gradishaw, Berwin, Ill. rep ts "Three people who have their own lots came in ad wanted to build as soon as possible. Nine others ill build as soon as we can get them desirable locatio." In Town Tonight is a nighttime variety, on which l al contractors are allowed to show their latest homes.*

WBBM-TV, Chicago PROGRAM: *In Town Ton* participation

SUMMER CABINS

SPONSOR: Eufaula Sportsmans Club AGENCY: D

CAPSULE CASE HISTORY: *In order to spread the n s of available cabins and cabin sites in Eufaula, Ok.. the Eufaula Sportsmans Club bought a one-minute a- nouncement at* 10:20 *p.m. Within six days of this sin'e announcement, it sold* 100 *cabins, with a gross of* $60,0. *It still has* 200 *phone calls and* 60 *post cards to che'. but sales were so rapid that the club hadn't time to l- low them through at the outset. The announcement c t* $120, *brought in* $500 *for each ad dollar spent.*

WKY-TV, Oklahoma City PROGRAM: Announcem s

BEDROOM SUITES

SPONSOR: General Department Stores AGENCY: Di t

CAPSULE CASE HISTORY: *The company, operating* 3 *stores in remote sections of West Virginia, had uns- cessfully tried newspaper and radio advertising. It n four one-minute live participations daily on WSAZ-V. which covers* 95% *of the company's stores. After* 0 *days, it had sold* 147 *bedroom suites totaling* $32,766 n *sales. The participations cost* $296. *Cost: only* 0.9 *of sales, a remarkably low figure, pointed out the sp- sor's merchandise manager.*

WSAZ-TV, Huntington, W. Va. PROGRAM: *Coffee Tie,* participatns

MEATS

SPONSOR: I.G.A. AGENCY: Dir t

CAPSULE CASE HISTORY: *Many stores sell sections f chickens in an unspectacular way, but the I.G.A. mde up a three-legged, triple-breasted chicken and shou l it over its Thursday night* Corliss Archer *show. - though not designed as a permanent line, the item - came so popular, some of the stores in the chain are s'l featuring the special. The chain also ran two "Ton Pork" sales within a six-week period, boosted sales f pork* 200 *and* 350% *respectively. I.G.A.'s yearly c t for* Corliss Archer: $8,000.

WSAU-TV, Wausau, Wis. PROGRAM: *Corliss Arc r*



Sign Your Name Atop Texas' Tallest Structure

A goofy idea? Sure, but the roster of WFAA-TV's exclusive Texas Topper Club is already a whopper, and thousands more will sign up during the Texas State Fair (largest in the world, naturally).

The Result: A Lasting Bond Between The Station And Its Viewers — Your Client's Customers. When They Think Of TV — They'll Think First Of Channel 8.

Now your signature (on microfilm) can be placed with our new 12-bay antenna 1685 ft. above average terrain. So sign and return the coupon and we'll take care of the rest. And just for laughs, you'll get a Texas Topper Club membership card!

Channel 8
WFAA-TV
DALLAS
NBC - ABC - DUMONT

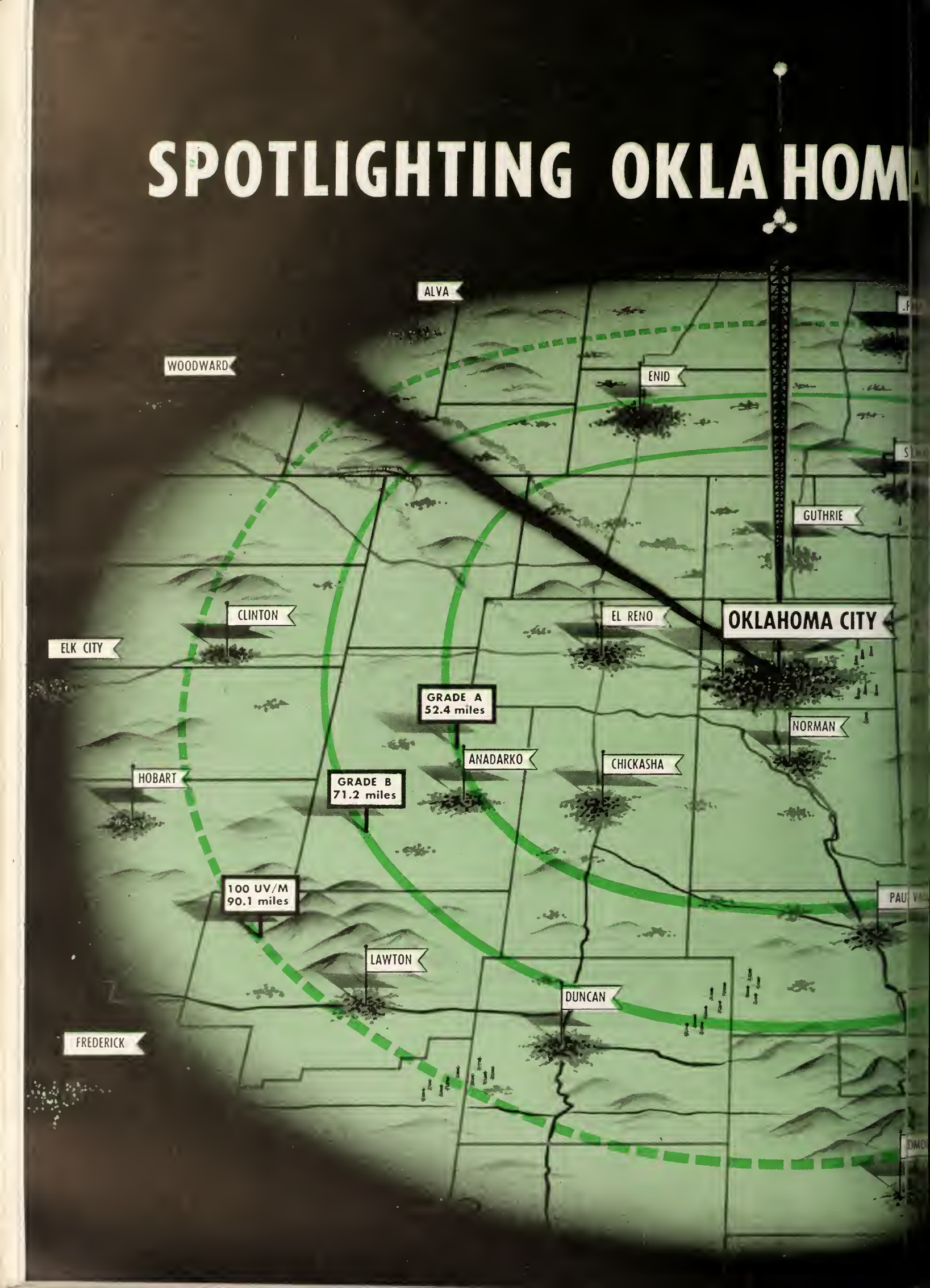
RALPH NIMMONS, Station Manager
EDWARD PETRY & CO., National Representative
Television Service of the Dallas Morning News

TEAR OUT COUPON

YES INDEED, add my name. Send my membership card to: (Print name and address)_____

Write signature on bottom line. 5-10-10

SPOTLIGHTING OKLAHOM



BIGGEST TV COVERAGE!



...with world's tallest man-made structure

1572 feet high-more than a million viewers wide

KWTV

OKLAHOMA CITY

CBS

Edgar T. Bell, Executive Vice President
Fred L. Vance, Sales Manager
Represented by Avery-Knodel, Inc.

PRIMARY
COVERAGE
+
LOCAL
COVERAGE

GIVES YOU

4 MILLION PEOPLE

1 1/4 MILLION FAMILIES

3 1/2 BILLION DOLLARS
Annual Retail Sales

If you're looking for a terrific buy for your client (most buyers are)... then buy Sunflower Network. Sunflower gives greater coverage at a lower unit cost, and...one buy... one billing means less work for you...saves you time and the client's money.

1 Buy-1 Billing

The SUNFLOWER NETWORK

KANS	WREN	KSAL
5000 NBC	5000 ABC	5000 MBS
1480	1250	1150

KVGB	KOAM	KGGF
5000 NBC	10,000 NBC	10,000 ABC
1590	860	690

New developments on SPONSOR stories

P.S.

See: Should you redesign your package for color tv?

Issue: 21 February 1955, page 42

Subject: Getting maximum visual impact from package on color tv and store shelf

Color tv played no small part in the designing of the new red, white and gold Philip Morris package (see below) to step up "impact, visibility and legibility . . . in black and white and color television." The theme of the advertising in both print and tv is "Pardon Us While We Change Our Dress," with pretty young things shown suiting their actions to the words. On tv three different models change their dresses behind a screen bearing the old brown package design. As the screen is turned to reveal the new package design, the girls step out in their own new attire.

Radio, though lacking the visual ability to sell the new design, is still much in evidence in Philip Morris' promotion plans. A revised radio schedule is in effect now using the CBS Radio Network to "reach the nationwide nighttime audience . . . through the diverse appeals of Bing Crosby, Tennessee Ernie and Edgar Bergen & Charlie McCarthy." Like the campaign in other media, it began 1 October.

The full consumer campaign now is under way after first breaking in the trade press during September. Dealers in some localities had stocks of the new pack as early as 20 September but the campaign was paced to begin 10 days later to avoid the embarrassment of creating a demand that retailers could not fill. (This very lack of adequate distribution of a product while it is being heavily advertised is one of the biggest problems reported by retailers in the current Sponsor Asks section; see page 48 for details.)

As far as the influence of color tv went on the package, O. Parker McComas, president of Philip Morris, Inc., notes, "Color tv is looming as more and more of an important factor in our lives, and is sure to gather momentum in the next few years. The new Philip Morris package, with a strong image and bright color combination, will certainly transmit better over television than our former packaging." The sharpness of the design is apparent even in the black and white photograph below. Under normal tv conditions, it is likely that contrast would be on about this level.

Philip Morris' experience with the redesigned Marlboro package introduced in January (see below) favorably impressed the company. McComas calls Marlboro's gain "an unprecedented sales increase over what it had a year ago." Marlboro is now number three among the filter-tips, and hopes to finish the year in the top 10 among all the cigarette brands. ★ ★ ★

With color tv in mind, Philip Morris followed Marlboro in successful pack change





peter potter



alex cooper



jim ameche



dick haynes



gene norman

thanks!

from the



klac big five

to stars with a heart!



bob hope



danny kaye



peggy lee



spike jones



nellie lutcher

tennessee ernie ford



louis armstrong



buddy ebsen





gary crosby



danny thomas



fess parker



johnny mercer

hollywood bowl charity show
a record breaking capacity crowd
paid $50,000 to see **klac's**
gigantic annual charity event

WCAU RADIO
50,000 watts, Philadelphia

Please send me more information about the WCAU saturation plan that delivers 1,128,960 adult listener impressions for less than a dollar per thousand.

NAME_____

ADDRESS_____

WBBM RADIO
50,000 watts, Chicago

Please send me more information about the WBBM saturation plan that delivers 3,994,990 adult listener impressions for less than a dollar per thousand.

NAME_____

ADDRESS_____

WCCO RADIO
50,000 watts, Minneapolis-St. Paul

Please send me more information about the WCCO saturation plan that delivers 1,668,030 adult listener impressions for less than a dollar per thousand.

NAME_____

ADDRESS_____

WCBS RADIO
50,000 watts, New York

Please send me more information about the WCBS saturation plan that delivers 4,611,180 adult listener impressions for less than a dollar per thousand.

NAME_____

ADDRESS_____

KOIN RADIO
5,000 watts, Portland

Please send me more information about the KOIN saturation plan that delivers 644,700 adult listener impressions for less than a dollar per thousand.

NAME_____

ADDRESS_____

KNX RADIO
50,000 watts, Los Angeles

Please send me more information about the KNX saturation plan that delivers 2,379,510 adult listener impressions for less than a dollar per thousand.

NAME_____

ADDRESS_____

WRVA RADIO
50,000 watts, Richmond

Please send me more information about the WRVA saturation plan that delivers 904,500 adult listener impressions for less than a dollar per thousand.

NAME_____

ADDRESS_____

WBT RADIO
50,000 watts, Charlotte

Please send me more information about the WBT saturation plan that delivers 2,959,740 adult listener impressions for less than a dollar per thousand.

NAME_____

ADDRESS_____

WMBR RADIO
5,000 watts, Jacksonville

Please send me more information about the WMBR saturation plan that delivers 116,550 adult listener impressions for less than a dollar per thousand.

NAME_____

ADDRESS_____

KMOX RADIO
50,000 watts, St. Louis

Please send me more information about the KMOX saturation plan that delivers 1,743,800 adult listener impressions for less than a dollar per thousand.

NAME_____

ADDRESS_____

KSL RADIO
50,000 watts, Salt Lake City

Please send me more information about the KSL saturation plan that delivers 397,320 adult listener impressions for less than a dollar per thousand.

NAME_____

ADDRESS_____

WEEI RADIO
5,000 watts, Boston

Please send me more information about the WEEI saturation plan that delivers 1,102,500 adult listener impressions for less than a dollar per thousand.

NAME_____

ADDRESS_____

KCBS RADIO
50,000 watts, San Francisco

Please send me more information about the KCBS saturation plan that delivers 1,248,500 adult listener impressions for less than a dollar per thousand.

NAME_____

ADDRESS_____

WTOP RADIO
50,000 watts, Washington

Please send me more information about the WTOP saturation plan that delivers 590,280 adult listener impressions for less than a dollar per thousand.

NAME_____

ADDRESS_____

Wanna clip coupons?

Try burning a little midnight oil over this preferred list... a list that's sure to pay off. Top stations, all of them, they're getting top results for advertisers in fourteen of the nation's richest markets.

And they're getting results at an amazingly low cost. *Every one* of the stations represented by CBS Radio Spot Sales can offer a saturation plan that delivers adult listener impressions for *less than a dollar per thousand.*

No matter how large or how small your budget, you can't afford to overlook this kind of investment. For details and rates on available saturation plans, just clip the coupons of your choice...or call

CBS RADIO SPOT SALES

Offices in New York, Chicago, Los Angeles, Detroit, San Francisco and Atlanta



CBS Radio Spot Sales also represents the Columbia Pacific and Bonneville Radio Networks.

Source: Latest Pulse available.

round-up

Ad agency promotes itself via good music fm station

What is thought to be the first test of an fm station as an advertising medium for an advertising agency is being conducted on KDFC, San Francisco. The agency-client is Bernard B. Schnitzer, Inc., and a soft sell commercial is used evenings amid semi-classical music.

Bernard B. Schnitzer, president of the agency that bears his name, explains the reasons for selecting the fm station: (1) it's known to reach an unusually high percentage of business and professional people in the Bay area; (2) programing is almost entirely semi-classical, which keeps the executives the messages are aimed at listening for long periods of time; (3) as there are few voices used during the largely instrumental programing, the announcer's voice is welcomed during the commercials; (4) letters indicate above-average listener intelligence and station loyalty.

For these reasons, Schnitzer indicated, a very soft-sell approach is used with the emphasis on educating listeners as to the function of an ad agency. Advertising as a whole is explained with stress on advertising as a profession, a highly respected one. Businessmen are shown that the services of a recognized agency are as important as those of a lawyer or accountant, something many businessmen overlook.

Three minute-and-a-half announcements a night are being used, and after the test gets underway, the agency is planning a followup to check the actual results. ★ ★ ★

WOOD-TV offers 3-D tour of station's facilities

Grand Rapids' WOOD and WOOD-TV recently launched a novel promotion designed to familiarize admen with the stations' facilities without their having to visit the studios. Some 500 three-dimensional Sawyer View-Masters were sent out to national agencies and clients. When held to the light, these viewers give a clear picture of the studio, control room and other points of interest at the station.

Other reels are being prepared and will be sent out periodically to acquaint the industry with "WOOD-land." Another function of the color reels will be as sales tools for the station's national representative, the Katz Agency. ★ ★ ★

Revised Spot Sales Guide for tv released by NBC

The NBC Spot Sales Guide for Video and Audio Standards has been revised and is now available to the industry upon request. The revision of the manual was made necessary by the wide acceptance of the new method of handling 10-second shared I.D.'s (a full-screen seven-and-a-quarter-second message for the advertiser and a full-screen two-and-three-quarter-second station identification).

First copy of the revised manual was presented to Len Tarcher, Benrus Watch account executive at Biow-Beirn-Toigo, by Thomas B. McFadden, vice president of NBC Spot Sales, and Margaret Gerz, manager of Commercial Requirements for the station representative organization. ★ ★ ★



First copy of revised tv manual given agency

WNEW uses Nielsen ratings for promotion to audience

Going on the premise that people like to ride a winner, WNEW, has begun to air a series of messages designed to prove to listeners that their favorite shows are the favorites of the majority of listeners in New York. In what the station believes is the first instance of using Nielsen rating figures to promote the general audience, the independent announces its top rating with announcements like the following:

"You're tuned to a winner when you're tuned to Klavan and Finch. According to A. C. Nielsen, one of the world's largest research organizations, there is more listening to Klavan and Finch over WNEW 6:00 to 9:30 Monday through Friday than to any other morning show in the New York area. Thanks to you, we rate with the raters."

All of the messages feature the easy-listening approach. Commented Program Manager John M. Grogan, the listeners will hear "no dull figures, no lengthy reports, just the basic facts that they're riding a winner." ★ ★ ★

Briefly . . .

Many radio stations carry a lot of local news, but exactly how much is graphically illustrated by the pile of scripts shown below at WILS, Lansing.



News Director John Maters shows (l. to r.) Chuck Harmon, Bill Gill and Clarke Manning (all members of the news staff) nearly 4,500 pages of local news copy. All this represents one year of coverage.

* * *

There are big tv screens, and there are big tv screens, but there is a BIG TV SCREEN in Lincoln, Neb., that probably will not be topped for a while. The P. L. Sinton Motor Co. currently sports a 210" tv screen.

Actually the screen is the show window of the car dealer. This is a logi-

cal promotion though because the owner of the auto showroom is Pep Sinton, star of the Wednesday night *Sinton's Showroom Theatre*. His



painted window attracts the attention of many passers-by. In the photo, Tommy Young, KOLN-TV sales and promotion manager, is showing Sinton what good reception the "screen" gets.

* * *

Foreign news with a local touch, in this case a Texas drawl, is being offered to listeners of KNUZ, Houston. When Mayor Roy Hofheinz prepared



to go to Rome to attend the International Union of Mayors' Conference late in September, he invited Houston newsmen to attend. Two accepted. Dr. J. C. Schwarzwalder of Houston's educational tv station, KTHT, is serving as a radio, tv and newspaper reporter on the trip while KNUZ's news director, Bill Crawford, is covering the events by tape.

The recordings are being flown back daily from all of the cities the group visits and sponsored by a five-store hardware chain. The owner of David's Hardware Co., Dave Deneburg, is shown (left) with KNUZ General Manager Dave Morris seeing Crawford off at the plane. Morris plans to syndicate the tapes obtained by Crawford.

Mayor Hofheinz is a practical broadcaster whose interests include part ownership of KTRK-TV and KTHT, both of Houston, as well as stations in other cities.

* * *

(Please turn to page 102)

KLZ is FIRST AGAIN!

NEW NIGHTTIME RADIO that SELLS

"DENVER at NIGHT"

5 pm to midnight

SEVEN HOURS of the most exciting listening ever to hit nighttime radio . . . anywhere!

A living chronicle of Denver after dark.
Charlie Roberts, Warren Chandler,
Starr Yelland, Tom Carlisle with 3½ hours
of direct contact with all that goes on
in Denver—by remote broadcast . . . by telephone. And . . . 3½ hours
of kindred programming: NEWS . . . local, regional, national,
international, business . . . with Ed Murrow, Lowell Thomas,
Carl Akers, Warren Chandler, Sheldon Peterson. SPORTS . . . with
Starr Yelland, Tom Harmon. MUSIC . . . top tunes, old tunes.
"Denver at Night" is hard-selling, result-getting.
Sell your product on "Denver at Night"

CBS FOR THE ROCKY MOUNTAIN AREA
KLZ RADIO 560 k.c.
DENVER
REPRESENTED BY THE KATZ AGENCY

W·GTO WRAPS U

Here's what you get all done up in the W·GTO package . . .
Forty percent of the population of the entire state! Folks with a fair share of the profits: 40% of the effective buying income of all Florida. They spend it too, buying 40% of the food and 49% of the drugs and 41% of all general merchandise is sold from the *Gulf To Ocean—Gainesville To Okeechobee!*



Here too is where agriculture, second only to tourist trade produces a whopping 63% of the gross farm income. The table below shows how all this looks in dollars and cents.

Market Information

Population	1,384,000
Radio Homes	456,630
Effective Buying Income	$1,869,606,000
Retail Sales	1,347,875,000
Food Sales	328,473,000
General Merchandise	133,811,000
Furniture-Household	75,230,000
Automotive Sales	255,985,000
Drug Sales	50,868,000
Gross Cash Farm Income	449,262,000

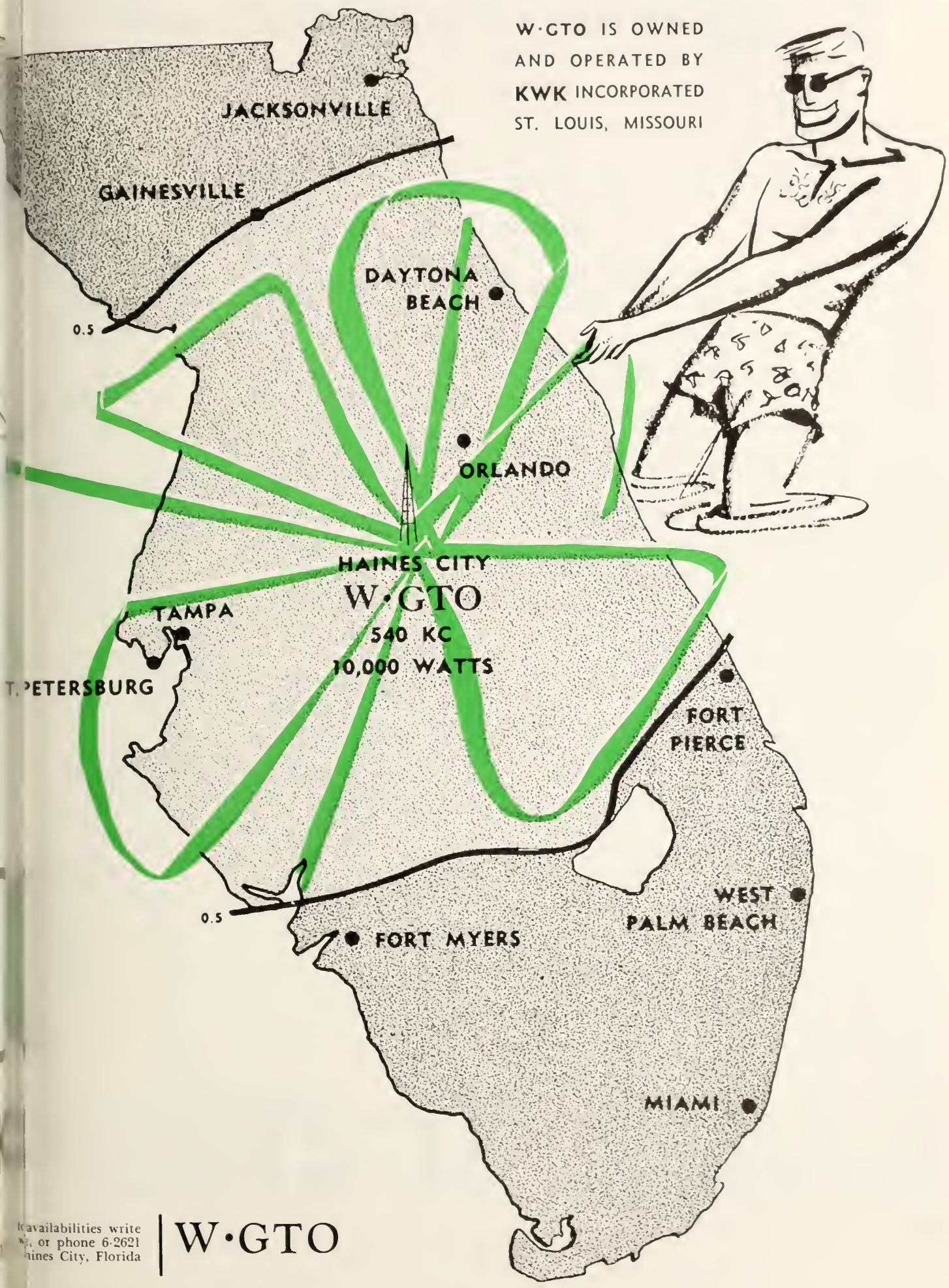
SOURCES: *Radio Homes, SRDS' 1955 "Consumer Markets"; All other categories, Sales Management's 1955 "Survey of Buying Power."*

W·GTO

10,000 WATTS 540 K

from Gulf To Ocean · Gainesville To Okeechobee

27 FLORIDA MARKETS



availabilities write
, or phone 6-2621
aines City, Florida

W·GTO



film shows recently made available for syndication

New or first-tv-run programs released, or shown in pilot form, since 1 Jan., 1955

Show name	Syndicator	Producer	Length	No. in series
ADVENTURE				
Adventures of Long John Silver	CBS TV Film	Joe Kaufman	30 min.	26
Adventures of Robin Hood*	Official	Sapphire Films	30 min	In production
Adventures of Scarlet Pimpernel	Official	Towers of London	30 min	In production
Captain Gallant	TPA	Frantel	30 min	39
Count of Monte Cristo	TPA	Ed Small	30 min.	In production
Crunch & Des	NBC Film Div.	Bermuda Prod.	30 min.	In production
I Spy	Guild	Guild	30 min.	In production
Jungle Jim	Screen Gems	Screen Gems	30 min	1 (pilot)
Mandrake the Magician	ABC Film Synd.	Bermuda Prod.	30 min.	1 (pilot)
New Adventures of China Smith	NTA	Bernard Tabakin	30 min.	26
Passport to Danger	ABC Film Synd.	Hal Roach, Jr.	30 min.	39
Rin Tin Tin*	Screen Gems	Screen Gems	30 min	39
Sea Hawk	MCA-TV	Rawlins	30 min.	1 (pilot)
Sheena, Queen of the Jungle	ABC Film Synd.	Sharpe-Nassour	30 min.	26
Soldiers of Fortune**	MCA-TV	Revue	30 min	In production
Tales of the Foreign Legion	CBS TV Film	Tony Bartley	30 min.	1 (pilot)
Tropic Hazard	Sterling	Sterling	15 min.	In production

*Available in markets not currently bought by network advertiser.

**Sponsored by 7-Up in 120 markets, but many are open on alternate-week basis.

COMEDY				
The Goldbergs	Guild	Guild	30 min.	In production
Great Gildersleeve	NBC Film Div.	NBC TV	30 min	1 (pilot)
Little Rascals	Interstate	Roach	10 min.	22—1 reel
("Our Gang")			20 min.	70—2 reel
Looney Tunes	Guild	Warner's	15 min. to one hour	Library
DOCUMENTARY				
Key to the City	Hollywood Tv Prod.	Hollywood Tv Prod.	15 min.	7
Living Past	Film Classics	Film Classics	15 min.	7
Mr. President	Stuart Reynolds	Stuart Reynolds	30 min.	3
Science in Action	TPA	Calif. Academy of Sciences	30 min.	52
Uncommon Valor	General Teleradio	General Teleradio	30 min.	26
DRAMA, GENERAL				
Dr. Hudson's Secret Journal	MCA TV	Morgan & Solow	30 min.	In production
Celebrity Playhouse*	Screen Gems	Screen Gems	30 min.	None
Confidential File	Guild	Guild	30 min.	In production
Brother Mark	Guild	Guild	30 min.	In production
His Honor, Homer Bell	NBC Film Div.	Galahad	30 min.	In production
O. Henry Theatre	MCA-TV	Gross-Krasne	30 min.	26
Science Fiction Theatre	Ziv	Ziv	30 min.	In production
Tugboat Annie	TPA	Edward H. Small	30 min.	In production
Wrong Number!	John Christian	John Christian	30 min.	1 (pilot)

*Very similar to Screen Gems' "Ford Theatre." Pilot unnecessary.

Show name	Syndicator	Producer	Length	No. in series
DRAMA, MYSTERY				
Highway Patrol	Ziv	Ziv	30 min.	In production
New Orleans Police Dept.	UM&M	Minot	30 min.	26
Paris Precinct	UM&M	Etoile	30 min.	39
Police Call	NTA	Procter	30 min.	26
Sherlock Holmes	UM&M	Sheldon Reynolds	30 min.	39
MUSIC				
Bandstand Revue	KTLA	KTLA	30 min	6
Bobby Breen Show	Bell	Bell	15 min.	1 (pilot)
Ina Ray Hutton	Guild	Guild	30 min.	In production
New Liberace Show	NLS	Guild	30 min.	In production
Song Stories of the West	Gibraltar	Althea Pardee	15 min.	13
Stars of the Grand Ole Opry	Flamingo	Flamingo	30 min.	39
Story Behind Your Music	.....	Randall-Song Ad	30 min	1 (pilot)
This Is Your Music	Official	Jack Denove	30 min.	26
RELIGION				
Hand to Heaven	NTA	NTA	30 min.	13
SPORTS				
Jimmy Demaret Show	Award	Award	15 min.	In production
Mad Whirl	NTA	Leo Seltzer	30 min.	52
Sam Snead Show	RCA Programs	Scope Prod.	5 min.	39
Touchdown*	MCA TV	Tel-Ra	30 min.	Approx. 13

*Available with start of fall football season. New film each week. No reruns.

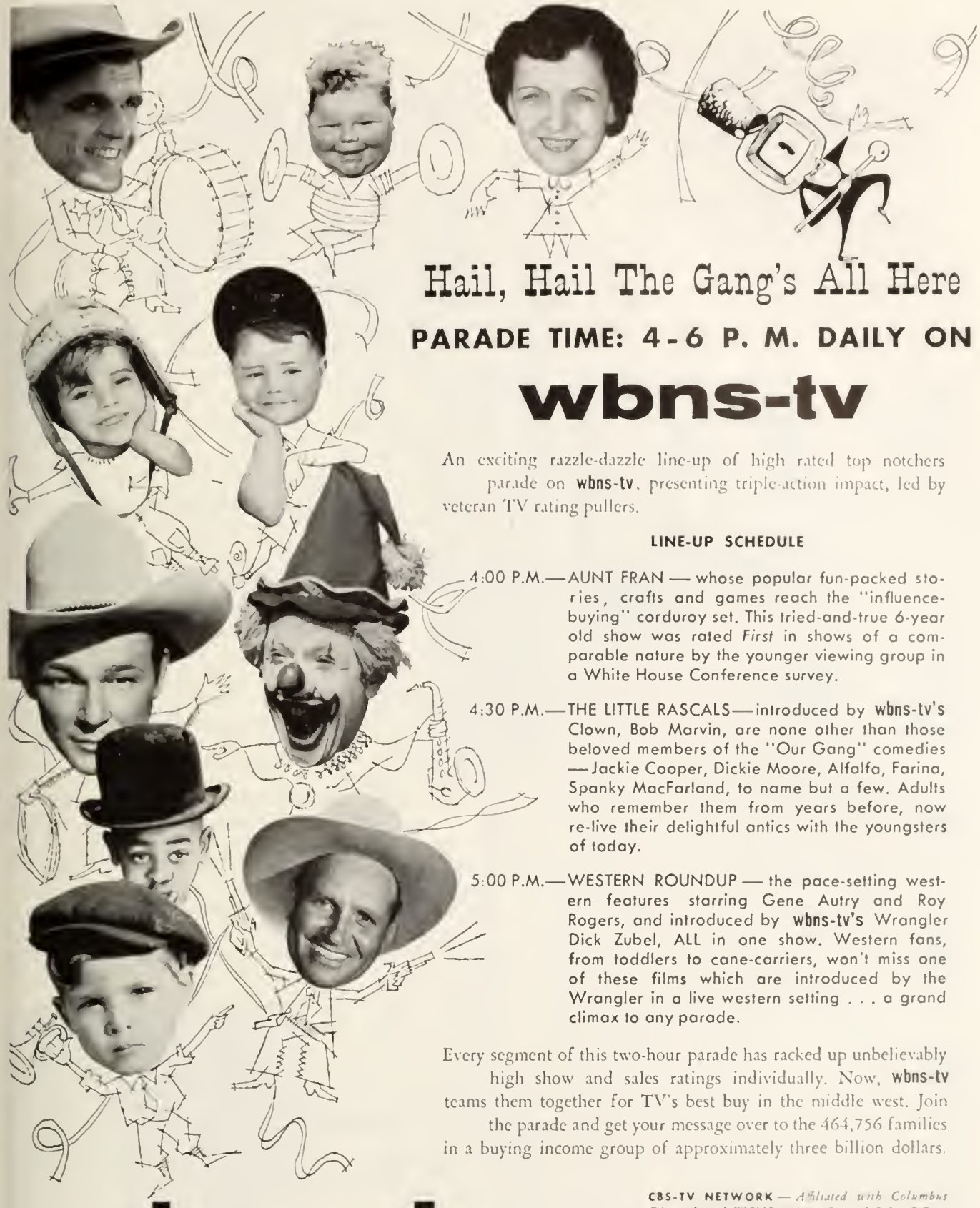
VARIETY				
Eddie Cantor Comedy Theatre*	Ziv	Ziv	30 min.	In production
Hollywood Preview	Flamingo	Balsan Productions	30 min.	In production
Showtime	Studio Films	Studio Films	30 min.	39

*Show is sponsored by Ballantine in 26 markets, is aired in total of 201 markets.

WESTERNS				
Buffalo Bill, Jr.	CBS TV Film	Flying "A"	30 min.	In production
Frontier Doctor	Studio City Tv	Studio City Tv	30 min.	39
Fury*	TPA	TPA	30 min.	In production
Gene Autry—Roy Rogers	MCA-TV	Republic	1 hour	123
Red Ryder	CBS TV Film	Flying "A"	30 min.	1 (pilot)
Steve Donovan, Western Marshal	NBC Film Div.	Vibar	30 min.	39

*Available in markets not currently bought by network advertiser.

WOMEN'S				
Amy Vanderbilt	NTA	United Feature Synd.	5 min.	1 (pilot)
It's Fun To Reduce	Guild	Guild	15 min.	156
Life Can Be Beautiful	ABC TV Films	Trans-American	15 min.	5 (pilots)



Hail, Hail The Gang's All Here

PARADE TIME: 4-6 P. M. DAILY ON

wbns-tv

An exciting razzle-dazzle line-up of high rated top notchers parade on **wbns-tv**, presenting triple-action impact, led by veteran TV rating pullers.

LINE-UP SCHEDULE

4:00 P.M.—AUNT FRAN — whose popular fun-packed stories, crafts and games reach the "influence-buying" corduroy set. This tried-and-true 6-year old show was rated *First* in shows of a comparable nature by the younger viewing group in a White House Conference survey.

4:30 P.M.—THE LITTLE RASCALS—introduced by **wbns-tv's** Clown, Bob Marvin, are none other than those beloved members of the "Our Gang" comedies —Jackie Cooper, Dickie Moore, Alfalfa, Farina, Spanky MacFarland, to name but a few. Adults who remember them from years before, now re-live their delightful antics with the youngsters of today.

5:00 P.M.—WESTERN ROUNDUP — the pace-setting western features starring Gene Autry and Roy Rogers, and introduced by **wbns-tv's** Wrangler Dick Zubel, ALL in one show. Western fans, from toddlers to cane-carriers, won't miss one of these films which are introduced by the Wrangler in a live western setting . . . a grand climax to any parade.

Every segment of this two-hour parade has racked up unbelievably high show and sales ratings individually. Now, **wbns-tv** teams them together for TV's best buy in the middle west. Join the parade and get your message over to the 464,756 families in a buying income group of approximately three billion dollars.

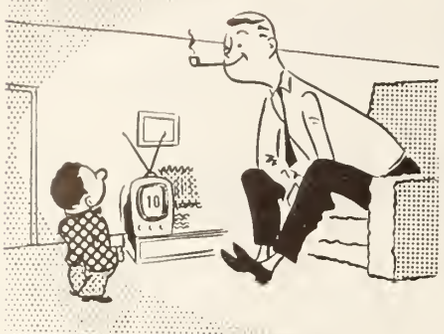
CBS-TV NETWORK — *Affiliated with Columbus Dispatch and WBNS-AM • General Sales Office: 33 North High St.*

REPRESENTED BY BLAIR TV

wbns-tv

CHANNEL 10
COLUMBUS, OHIO

LARGEST AUDIENCE
in *wealthy* Central California



360,000 TV sets . . . more than 1,000,000 televiewers watch KBET's basic CBS night time programs *2½ to 1! For the biggest audience at the lowest cost per thousand, your best bet is KBET.

BASIC CBS

K B E

T·V CHANNEL 10
Sacramento, Calif.

H-R Television Inc.

*ARB APRIL 1955

Film notes

King size: The first "spectacular" in the syndication field may be provided soon by Ziv. In the works at Ziv's Hollywood studios is a project involving the possible production of a 90-minute one-shot film show—in color. If the project works out, it will be the first Ziv film show to run longer than the half-hour length usually turned out by the firm.

Wraps are on the project, but some of the details have been revealed. The story would be a full-length drama, rather than a strung-together collection of shorter segments. The theme will not be a topical one, since Ziv executives feel that the show can thus be used on an annual basis (perhaps related to a major holiday) as networks repeat shows like "Christmas Carol."

Will the show be offered to one of the major networks as a one-shot special? Ziv executives didn't say. Will this mark Ziv's entry into the feature motion picture business? Again, Ziv officials wouldn't comment, but it was pointed out that Ziv has the production facilities. personnel and know-how to do so.

Other syndicators are eyeing Ziv's next move. Guild Films, for example, is also said to be considering one of the king-sized shows as a one-shot.

Seminar: Since the details of film processing are a mystery to many an advertising executive, one of the West Coast's biggest laboratories—Consolidated Film Industries, a division of Republic Pictures—has been running a series of "agency clinics" on the subject.

Admen from a number of top agencies have taken the three-hour "course" which includes a lecture on basic film procedures, laboratory inspection tour, projection demonstration and discussion forum.

Guiding the tour has been Sid Solow, CFI v.p. and general manager. who has lectured in Cinema Arts at the University of Southern California for the past eight years. Solow conducts the sessions with emphasis on film technology and techniques that most directly concern the advertising agency.

Agencies who have had representatives at the CFI sessions include: N. W. Ayer, Benton & Bowles, Biow-Beirn-Toigo, BBDO, Leo Burnett, Foote, Cone & Belding, J. Walter Thompson, Young & Rubicam.

Upon completion of the present program in November, CFI plans to start a "slightly advanced" course for those who have attended the initial sessions.

Broadside: One of the heaviest area saturation schedules in syndicated tv has been launched by Ohio's Bavarian Brewing Company. The schedule, which starts this month, will involve a total of 14 weekly half-hours in Cincinnati, Columbus, Dayton and Zanesville.

In reaching tv audiences, Bavarian is using a "vacuum cleaner" approach —several types of programs designed to attract several different brands of audience. The shows, all from NBC Film Division, include: *Victory at Sea; Steve Donovan, Western Marshal; His Honor, Homer Bell; The Adventures of the Falcon; The Great Gildersleeve.* In terms of appeal, they range from highly-male-appeal shows (*Victory at Sea*) to family-appeal vehicles (*Gildersleeve*).

Adventure: The trend to adventure shows in the film field continues as strong as ever.

Official Films' Scarlet Pimpernel, on the syndicated market for less than a month, picked up three important advertisers at the local level in the first week. The series, produced by British tv mogul Harry Alan Towers, is also



running in England (with various sponsors) on the new British commercial tv channel in a Wednesday-night time slot. An American-style tv press party (see photo) introduced British tv editors to star Marius Gor-

(*Please turn to page* 113)

in Connecticut

WKNB TV

is now Basic NBC

FULL NBC PROGRAMMING

WKNB-TV becomes the first Connecticut station to carry the *entire* star-studded lineup of NBC shows.

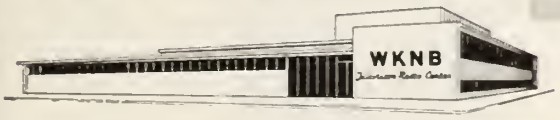
LOCAL RECOGNITION

WKNB-TV is recognized as the "leadership station" in community participation and local programming . . . Civic movements, charity drives, public appeals. They turn first to WKNB-TV . . . 12,000 pledges and $160,000 raised in 16-hour Telethon Spectacular for Flood Relief (August, 1955) . . . More than 40 women's clubs on the air every month . . . 90,000 visitors to our new studios in the first year . . . The most live shows . . . local news, local programs, local civic service . . . Highest local advertiser acceptance daytime and nighttime.

CONCENTRATED COVERAGE

WKNB-TV reaches more than 320,000 families . . . situated in heart of New Britain-Hartford market, 31st biggest and 3rd richest in the U.S.

WKNB-TV *channel* 30



Studios and Offices:

WEST HARTFORD 10, CONNECTICUT

Represented Nationally by The Bolling Company



different from anything ever developed for ra

Whatever ladies want, ladies get on WEEKDAY. It's NBC's dramatic revitalization of Monday-through-Friday daytime radio programming. And it will be a new sales medium of the greatest importance to advertisers.

WEEKDAY's fascinating flow of entertainment, service and news features will be *timed specifically to the daily living patterns of the modern homemaker, and tailored to her tastes and interests.*

Hour by hour, day by day, WEEKDAY's regular hosts and hostesses will introduce prominent service and information editors, news commentators and performers. Entertainment will range over the whole gamut of music, comedy and drama. A stock company of versatile actors will perform every type of play, and WEEKDAY will have its own group of top popular singers. Nationally known experts will cover, *from the woman's point of view,* subjects like Child Care, Money Management,

PREMIERE, NOVEMBER 7th

"weekday"

Health and Medicine, Fashions and Beauty, Personal Relations, Show Business, Geriatrics, and Public Affairs. "Easy to listen to, easy to work to" will be the keynote of WEEKDAY programming.

Women will get to know the time-of-day of WEEKDAY features, and each feature will have a daily change of approach and treatment.

Just as MONITOR gave week-end radio a new significance for advertisers, so WEEKDAY will now add significant new values to Monday-through-Friday daytime radio. Availabilities consist of one-minute and 30-second announcements and 6-second billboards; and special savings are possible NOW through WEEKDAY's Introductory Dividend Plan.

Only 15 participations on WEEKDAY will deliver *71% more homes* than the same number of commercials can deliver with conventional daytime programming.

Make us prove it! Call your NBC Radio Representative for full details.

companion and counselor to America's women



exciting things are happening on

NBC radio network *a service of* RCA

the
big
talk



is
about
kbis
bakersfield
california
970

The ONLY popular music and news independent station in Bakersfield and Kern County, dominating California's Southern San Joaquin Valley 24 hours a day!

NEW YORK
CHICAGO
ST. LOUIS ADAM YOUNG, JR.
SAN FRANCISCO *representative*
LOS ANGELES

AGENCY AD LIBS



(Continued from page 10)

offer are, of course, even more impression-making when the respondent is aged five. Animation is more fun to watch. Demonstration of all kinds is more absorbing. Music is catchier and more infectious. At five nothing is boring or commonplace or so trite that it will be rejected. Such is the wonder of childhood.

Many advertisers and many agencies have latched on to the medium for the above reasonings and have concentrated their efforts and copy on this market. Even where the importance of the kid-market is not immediate some have, with good reason, spent their dollars on the youngsters to achieve what can be called preconditioning.

By doing this, I think, some fine advertising has resulted. But there also are the boo-boos. These come mainly not from overshooting the mark or even talking down to the youngsters, nor from errors of timebuying and/or programing. They stem mainly from the common practice of lumping children together.

Nothing could be more ridiculous, as anyone who has ever watched a child grow from five to eight to 11 to 14 years of age can testify.

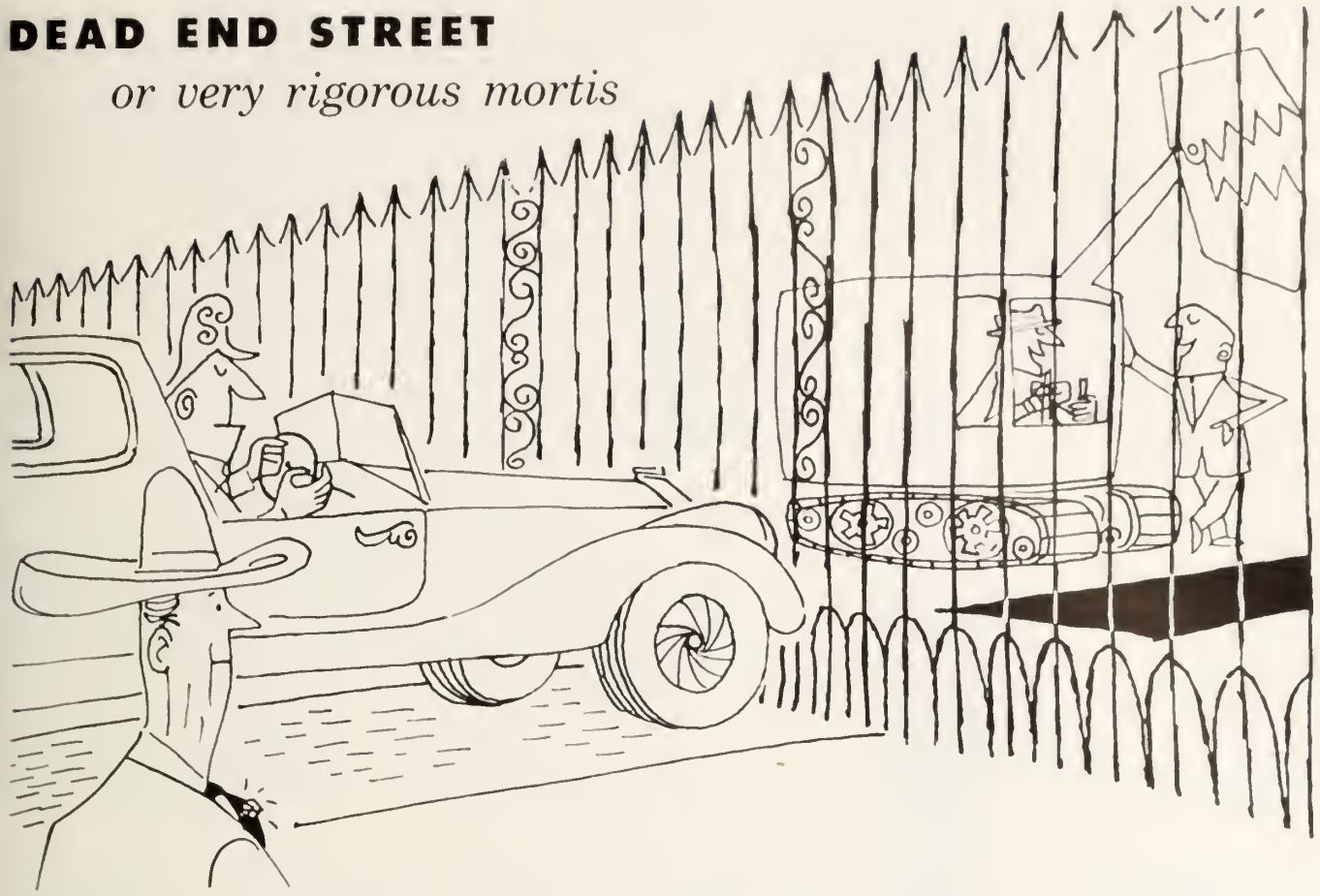
You'll find the very agencies that talk the biggest about their kid-savvy using one approach for kids of all ages. You'll hear big-time admen blithely discussing their wisdom in the moppet league as if a single principle were sufficient to reach all kids.

It always makes me wonder if these gents have ever sat in front of a tv set with two or (preferably) more children varying in ages and have witnessed firsthand the copy appeals that sink in and those that are rejected. I wish them the chance, exasperating though it may be, to discover firsthand what tremendous changes take place in these youngsters about every two years and what a fight for the dial this change causes in families with more than one child.

The Kid Market is far from a static, simply charted little island and, incidentally, is perhaps the biggest reason why two tv sets to a household should soon be as common as the multi-radio household is now. ★ ★ ★

DEAD END STREET

or very rigorous mortis



A tourist driving along a Texas Panhandle road passed a cemetery with an exacavation and stopped to chat with the steam shovel operator who had just completed it. "That big hole over there with the ramp—what's it for? Some mass burial after a local catastrophe?"

"Nope," the operator replied, "it's for one guy. Funeral is due any minute."

Intrigued, the traveler waited. The hearse, a glistening Rolls Royce limousine, followed by a long line of cars, appeared shortly. Inside the Rolls was a commanding figure in snow white ten-gallon hat, silk shirt, gabardine suit and hand-tooled high-heeled boots. Close inspection revealed a long, unlighted cigar in the man's mouth. The chauffeur drove the Rolls down the ramp, walked out of the grave and signalled for the steam shovel operator to start filling.

"Man," commented the tourist, "those Texans sure know how to live!"

* * *

Amen. Amarillo is also first in the nation in retail sales per household.



NBC AFFILIATE

AM: 10,000 watts, 710 kc. TV: Channel 4. Represented nationally by the Katz Agency

Time Buyer

PETER M. BARDACH

Foote, Cone & Belding

says . . .



"A station's popularity position in its market is important to the success of a sales campaign. WNHC-TV has been my steady choice year after year because of its position in the telecasting business in Southern New England. WNHC-TV is an outstanding station from the standpoint of sales, programming and management."

Compare these facts!

15 County Service Area	
Population	3,564,150
Households	1,043,795
TV Homes	948,702

Channel 8

SERVING HARTFORD & NEW HAVEN AREAS

represented by the katz agency, inc.

WNHC Television



agency profile

Terence Clyne

V.p., chairman of the plans board
McCann-Erickson, New York

Terry Clyne, McCann-Erickson's new chairman of the plans board, is a former Wall Streeter who's taken to Ad Row and television like the proverbial duck to water. It's been a long (18 years) and rewarding association, including many years on the Bulova account which he brought with him to McCann-Erickson in January. In this time Clyne has seen a number of changes in the relationship between agency, client and network.

"Agencies," says he, "are best equipped to edit shows rather than originate them. Of course, in selecting a program for a client, you generally do a great deal toward shaping the contents of the show. But the main thing is to have a program which will deliver the right audience in the right mood."

McCann-Erickson, one of the fastest rising of the giant agencies, is currently billing at the rate of $120 million in domestic business, some $65 million of it in air media (80% tv).

With shifting trends, Clyne admits he's been forced to reverse his opinions completely at times. "Take the 10-second I.D.," says he. "I invented it for Bulova in 1949, but I'm convinced now that I created a Frankenstein. Of course it's good business for the stations, but for advertising effectiveness—and just in the interest of good broadcasting—it would be best if stations abolished the 10's and 20's and sold just one 30-second announcement in the break." A strange comment from the man who's still riding herd on Bulova, which this year is spending over $7 million in the "hit-'em hard-and-short" station-break technique.

But then, Clyne's approach is not necessarily conventional. Take his office, for example: no desk. It looks rather like a large, traditional living room.

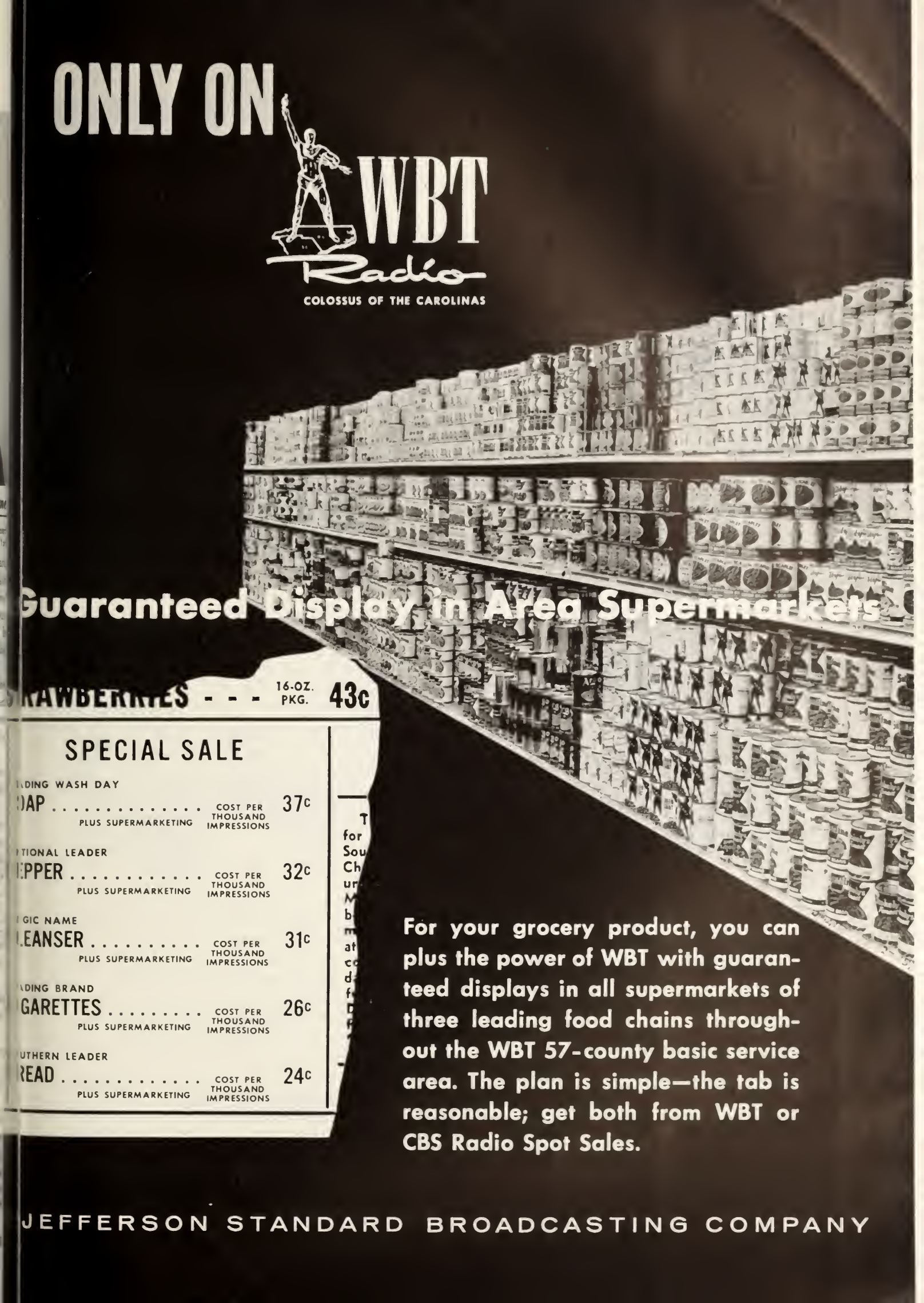
"Desks inhibit people," says he, stooping low over his coffee table to make notes.

A tall man, Clyne is unusually soft-spoken, approaches controversies with diplomacy to take the sting out of indictments.

"Free plugs for the movies will probably eventually evaporate from television," he says, "and rightly so. But the film companies could make major contributions to the medium. They have simply not yet put up their A effort. Even when they do it's unlikely that 'tv will go Hollywood.' Hollywood showmanship isn't likely to supersede such live drama as *Studio One* and *Philco Playhouse*." ★ ★ ★

ONLY ON WBT Radio

COLOSSUS OF THE CAROLINAS



For your grocery product, you can plus the power of WBT with guaranteed displays in all supermarkets of three leading food chains throughout the WBT 57-county basic service area. The plan is simple—the tab is reasonable; get both from WBT or CBS Radio Spot Sales.

JEFFERSON STANDARD BROADCASTING COMPANY



Sterling Brewer
Star of
"Star Studio"
11 to Noon, Monday-Friday

Stars Sell on Alabama's greatest TV station

WABT Birmingham

When the morning chores are done, housewives are ready to relax. They tune in "Star Studio". They like the cheerful smile and friendly manner of Sterling Brewer, host for the show. They enjoy the consistently high quality films and well-known movie stars. Sterling and "Star Studio" keep them looking and listening into the noon hour every weekday.

You can SELL
Your Products
to Alabama folks

If you TELL
them on programs
they enjoy seeing

Represented by
BLAIR-TV

SPONSOR BACKSTAGE



(*Continued from page* 28)

ly like the some 50 odd million other folks who were tuned in. I think John stuck a pin in the wrong one when he attempted to puncture the Cowan quizzer.

Much more representative of Crosby's true talents as a tv critic and observer, in my opinion, was his recent *Collier's* piece on Arthur Godfrey. His picture of Godfrey was well researched, judiciously and interestingly presented. Writing about a gent whose activities have hardly been covered with any degree of objectivity, Crosby came through with a piece that was a model of objectivity. Among other keen observations, he pointed out that Godfrey is, and has for long been, a truly great performer and an even greater salesman. Crosby succumbed to none of the temptations of cheap sensationalism, to which so many other writers on the subject occasionally fell prey.

Far less flashy than brother Crosby, far more constructive and conservative, of course, is the *Times*' Jack Gould. Consistently Gould comes up with deeply pondered and carefully presented analyses of some of video's most perplexing problems. Where the persons in the industry directly responsible for certain situations frequently seem to have too little time to think them through, Gould seems to closet himself, think cooly and precisely on a problem, and come up with a possible solution well worth consideration.

I, too, had watched the NBC presentation of Thornton Wilder's *The Skin of Our Teeth* come apart before my eyes on the video screen. I, too, had vaguely, catch-as-catch-canly considered the reasons for its shoddy and superficial qualities. In the Sunday *Times* of September 18 Jack did a piece on it, and hit it right on the nose. Largely responsible, he pointed out, was an ill-conceived overuse of the close-up.

On the subject of critics generally, it has been my experience that too few programers, advertisers or agencies take full advantage of their efforts. Generally the tendency is to go around quoting at great length a critic who has done a rave over a particular show, damning as a total nincompoop a commentator who has rapped a particular effort and otherwise largely ignoring their writings.

A minority of radio-television men take careful cognizance of what thoughtful, fair-minded critics say about their offerings. And this minority frequently finds in the critics' words the clue to a better, more effective show, or sounder public relations, or occasionally even bigger sales results. ★★★

TELEGRAM, SMELLEGRAM

KOOL-TV IS 1ST.* IN PHOENIX





TOP 17 ONCE A WEEK SHOWS



KOOL 14
STATION A . . . 1
STATION B . . . 1
STATION C . . . 1



No matter how you count the audience, A.R.B. or Pulse, KOOL-TV leads in more quarter-hour periods than any Phoenix television station. KOOL-TV is first . . . morning, afternoon and evening.

A.R.B. and Telepulse surveyed Phoenix 20 days and 33 days after KOOL-TV became the CBS-TV affiliate.

* NO FANCY FOOTWORK OR HOCUS POCUS CAN CHANGE THESE FACTS

Percentage of Quarter-Hour Firsts. Latest ARB-Telepulse Sunday through Saturday	TELEPULSE July 5-11, 1955			ARB July 18-24, 1955		
	7:30 am to noon	Noon to 6:00 pm	6:00 to Midnight	7:30 am to noon	Noon to 6:00 pm	6:00 pm to Midnight
KOOL-TV	97.0	49.2	62.9	96.0	40.9	33.7
STATION A	–	44.6	28.1	–	38.0	32.7
STATION B	3.0	4.7	7.4	4.0	16.4	22.8
STATION C	–	1.7	1.6	–	4.7	10.8

CBS

KOOL
TELEVISION
PHOENIX, ARIZ.

NATIONAL REPRESENTATIVES — George P. Hollingbery

NEW AND UPCOMING TV STATIONS

I. New stations on air*

DITY & STATE	CALL LETTERS	CHANNEL ND.	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, RI
SACREMENTO, CAL.	KCRA-TV	3	2 Sept.	100	495	NBC	KBET-TV KCCC-TV	362	KRCA, Inc. Ewing Kelly pres. and gen. mgr. C. Vernon Hansen, v.p.
SHREVEPORT, LA.	KTBS-TV	3	3 Sept.	100	1,140	NBC	KSLA	74	KTBS, Inc. George D. Wray Sr., chrmn. of bd E. Newton Wray, pres. George D. Wray Jr., v.p.
FLORENCE, S. D.	KDLO-TV	3	17 Sept.	25	840	.....	None	NFA	The Hills Bestng. Co. N. L. Bentson, pres. Edmond R. Ruben, v.p.

II. New applications

CITY & STATE	CHANNEL ND.	DATE FILED	ERP (kw)** Visual	Antenna (ft)***	ESTIMATED CDS1	ESTIMATED IST YEAR DP. EXPENSE	TV STATIDNS IN MARKET	APPLICANT, AM AFFILIAT
REDDING, CAL.	7	5 Sept.	27.2	271	$156,500	$240,000	None	Sacremento Bestrs., Inc. Lincoln Dellar, o&o
BOSTON, MASS	38	12 Sept.	140	459	$404,100	$500,000	WBZ-TV WGBH-TV WNAC-TV	Herbert Mayer d/b as Ajax Enterpr Herbert Mayer, o&o
LAUREL, MISS.	7	12 Sept.	50.2	472	$192,000	$90,000	None	Laurel Television Co., Inc. Wm. S. Smylie, pres. Jack Rose, v.p.
BILLINGS, MONT.	8	5 Sept.	96.8	271	$316,224	$320,860	KOOK-TV	Midland Empire Bestg. Co. P. N. Fortin, pres. W. J. Hancock, v.p., secy.-treas.
CLOVIS, N. M.	12	12 Sept.	100.4	500	$150,545	$80,000	None	S. S. & S. W. Pipkin d/b as Telepolitan Bestg. Co.
LEAD, S. D.	5	5 Sept.	11.915	1,582	$95,719	$20,000	None	Black Hills Bestg. Co. Helen S. Duhamel, pres. J. Norman Heffron, v.p.
JUNEAU, ALASKA	8	5 Sept.	.261	960	$50,750	$45,000	None	Alaska Bestg. System, Inc. William J. Wagner, pres. Irene F. Wagner, v.p.

BOX SCORE

U. S. stations on air	427
Markets covered	254§
U. S. tv sets (1 July '55)	36,477,000§

*Both new c.p.'s and stations going on the air listed here are those which occurred between 5 September and 17 September or on which information could be obtained in that period. †Stations are considered to be on the air when commercial operation starts. **Effective radiated power. Aural power usually is one-half the visual power. ***Antenna height above average terra (not power usually is one-half the visual power. ***Antenna height above average terrai (not above ground). †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. §Data from NBC Research and Planning. NFA: No figures available at printtime on sets in market.



ARE YOU HALF-COVERED IN NEBRASKA'S OTHER BIG MARKET?

VIDEODEX JULY, 1955 REPORT
LINCOLN-LAND STUDY
Summary Table — Average Ratings — % TV Homes

		KOLN-TV	"B"	"C"	"D"
SUNDAY:	1:00— 5:00 P.M.	12.2	3.0	7.9	2.7
	5:00—11:00 P.M.	19.0	7.9	9.3	3.9
MONDAY THRU FRIDAY:					
	1:00— 5:00 P.M.	11.6	4.6	6.1	2.2
	5:00—11:00 P.M.	20.3	8.5	9.3	3.3
SATURDAY:	1:00— 5:00 P.M.	16.4	4.2	5.5	2.4
	5:00—11:00 P.M.	19.1	9.7	8.6	3.6
TOTAL:	1:00— 5:00 P.M.	12.3	4.6	6.2	2.4
	5:00—11:00 P.M.	19.9	8.5	9.2	3.4

KOLN-TV, one of America's great area stations, covers Lincoln-Land — 42 counties with 200,000 families — 125,000 unduplicated by any other station. Videodex proves that KOLN-TV gets 98.4% more afternoon LINCOLN-LAND viewers than the next station — 116.3% more nighttime viewers!

95.8% of LINCOLN-LAND IS OUTSIDE THE GRADE "B" AREA OF OMAHA. This market is farther removed from Omaha than South Bend from Fort Wayne, Hartford from Providence, or Syracuse from Rochester.

Let Avery-Knodel give you all the facts on KOLN-TV — the official CBS-ABC outlet for South Central Nebraska and Northern Kansas.

CHANNEL 10 • 316,000 WATTS • 1000-FT. TOWER

KOLN-TV

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET

Avery-Knodel, Inc., Exclusive National Representative

AM – TV – FM

The Felzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS

WOMEN TO ADMEN

(Continued from page 37)

she should buy it, the product will sell itself," said Gertrude Trobe of WBVP, Beaver Falls, Pa.

Television gripes: When sight is added to sound, a new set of stresses and strains are often created between agencymen and video homemaking personalities.

"There is too much static presentation on tv. I need more 'action' material. Most advertisers are willing to provide material at request if there is no additional cost. This usually means no additional material," said KSTP-TV's Bee Baxter. Added the Minneapolis tv performer, who presides over an across-the-board "morning coffee" show, "Sponsors and agencies imbue us with the desire to do the best possible sales jobs by leaving it to our judgment, providing more often than not a list of 'be sure to use'—and another of 'additional angles.' This leaves little to our judgment."

• *"Too much, or not enough tv."* Although tv has been a major advertising force long enough for most agencies to perfect their commercial techniques, local tv personalities told SPONSOR that some admen still don't use the medium properly for their clients in selling to women.

"Often, material does not differentiate between radio and tv. Please, more facts and less 'copy'," said Sue Warfield of Baltimore's WBAL-TV.

"Film is often used entirely in commercials, when agencies have already paid for production cost of a live spot. True, the commercial will always be letter-perfect, but the client has lost the personalized recommendation of the show's personality, stated Jean Connelly, m.c. of the daily *Home Edition* on Pittsburgh's KDKA-TV.

Although the distaff broadcasters generally asked for more commercial aids, some pointed out the danger of going "tv-crazy" in furnishing material to stations.

Said Jean Phair, home economist of Louisville's WHAS-TV:

"One agency sent in copy with 12 or 13 'balop' cards plus copy—all for a one-minute participation!"

• *"Lack of preparation":* More work on the part of the agency and better television pre-broadcast liaison would save money later, a number of AWRT members felt.

"The majority of our sponsors submit copy in the form of notes to be ad-libbed," said Emma Lou Nielson of WNHC-TV, New Haven, who conducts the *Yankee Peddlers* show with her husband, Walt. "But if the copy is to be used verbatim, make *several* copies of it for the station so that the director, technical director and others can easily follow it. If possible, have a salesman discuss the whole story of the product with the woman doing the show, and let them work out together what the best approach should be."

Added the dark-haired distaffer: "Women know what other women want and why—better than any man in the advertising business!"

Helen Day, who does a half-hour show on Green Bay's WBAY-TV daily, reminded admen to "see that notes for copy and production plans are available earlier." In addition, Helen suggested, "Give me more visual material, and confer with production people to make sure the visual material is usable."

From the Southwest, Margret Mc-

NEW YORK
CHICAGO
DETROIT
DALLAS
ATLANTA
CHARLOTTE
ST. LOUIS
MIAMI
MEMPHIS
LOS ANGELES
SAN FRANCISCO

representing **RADIO**
representing **TELEVISION**

BRANHAM

national advertising representatives

11 OFFICES
FROM COAST
TO COAST. . . . .

Pulse Reveals NOW—

KRNT-TV

has won audience LEADERSHIP in DES MOINES

Pulse found:

KRNT-TV . . . *With 14 of the "Top 15" weekly shows*

KRNT-TV . . . *With 9 of the "Top 10" multi-weekly shows*

KRNT-TV *1st—Morning Audience*

1st—Afternoon Audience

1st—Evening Audience

Several locally-produced shows listed in "Top 15' and "Top 10"

THIS PHENOMENAL RECORD AFTER ONLY TWO WEEKS OF OPERATION

(Pulse Survey—Des Moines Metropolitan Area—Week of August 15-21, 1955)

Your Katz man is loaded with NEW facts and NEW success stories about the Iowa market and CHANNEL 8 in Des Moines.

Donald, who conducts *Texas Living* on Fort Worth's WBAP-TV, stated:

"Send a complete script of whatever length of time is going to be used with copy written so the exact points the advertiser wishes emphasized are clearly stated. When a local tv personality doesn't receive specific instructions which clearly set forth the psychology behind the sale, this important factor is sometimes mishandled, through no fault of the station. And, if the personality also has some background material about the product and is permitted to present the sales campaign in a message suited to her particular style, a more effective selling job can be done."

Distribution of the product to be sold on a feminine-slanted daytime tv show should also be checked in advance, others cautioned.

Said Rayleen Merman, home economist of KERO-TV, Bakersfield, Cal.:

"Tv advertising (on my show, for example!) creates demand for a sponsor's products. But sponsors do not always work with their sales forces to see that these products are available for purchase by viewers. This has happened over and over in my area.

"Since advertising effectiveness is checked through sales, no matter how effective your presentation, if the gal you talk to can't buy the product there's *no* sales gain."

• *"Lack of believability":* As in their use of radio homemaking shows, advertisers and agencymen can get out of touch with local tv audiences if they're not careful.

Bernice Currier, one of broadcasting's pioneer air personalities—she's had a show on the air for 27 years—at KMA, Shenandoah, Iowa, stated of tv film commercials:

"I think television makes a mistake sometimes putting in a 'glamorous-type girl' to sell washing powder or something of that sort, instead of 'Mrs. Average Housewife' who is the one actually using the product every day, and knows what she is talking about. People can easily spot a phoney. Midwest listeners are a friendly, loyal type of people, who want information they can use in their daily lives — not recipes using high-priced avocados, shrimp and lobster!"

The thinking of many AWRT members on the subject of the correct approach of advertisers to a homemaking show was largely summed up by another well-known lady broadcaster, Dottie Paige of WIBW-TV, Topeka, Kan. She said:

"We feel that many times the sponsor does not see the necessity of giving us enough background material on the product to be advertised. On many products, we receive copy and nothing else. In the intimate type of programs which are being done more and more for women, straight commercial 'hard sell' copy just does not fit.

"Each of us with programs in various sections of the country has different problems in presenting shows to our audience suited to the taste of the people who live in our area. Because we have those problems, and work constantly to solve them, we know our audience.

"We know what they like and dislike, and we know generally how to reach them with commercial messages. Perhaps the most notable error a sponsor makes is his failure to realize that Midwestern audiences, for example, do not react to the same type of commer-

(*Please turn to page* 90)

SUNDAYS-MONDAYS and ALL DAYS

WOLF has a lion's share of audience

SUNDAYS (daytime)		32.6% 1st PLACE
MONDAY thru SATURDAY	WOLF Share of Audience	
Mornings 8 A.M. - 12 Noon	16.9%	2nd PLACE
Afternoons 12 Noon - 6 P.M.	33.3%	1st PLACE
Evenings 6 P.M. - 10:30 P.M.	29.7%	1st PLACE

FREE... Get the whole story (Spring 1955) covering home-auto-store listening, 4 and 8 year trends, TV operating hours. Included are the basic market facts on population, labor force, industrial work hours, automobiles, telephones, and monthly sales comparisons. Ask for your copy of The Syracuse Inside Story.

RATING for RATING
RATE for RATE
in
CENTRAL NEW YORK
it's
WOLF
SYRACUSE, N. Y.

National Sales Representative
THE WALKER COMPANY

Advertisement

But you can buy Loyalty!

By John Pepper and Bert Ferguson



Think how many times you've heard some executive exclaim, "I can't buy loyalty!"

He often means loyalty of personnel. He can also mean loyalty of customers. The principle is identical. Loyalty is supposed to be an elusive intangible which nobody has a right to count on, much less be confident of obtaining with money. But is this true?

We believe you can buy yourself a piece of loyalty that is established, demonstrated and reliable. It is the most *concentrated*, *intense* loyalty that ever ran up a sales record. And you can buy it at a reasonable price.

New Social Force: We use the word "concentrated" deliberately. The loyalty you can buy permeates a market that's all in one place, not scattered around. This is a market of Negro consumers—1,230,724 of them right in our area—who had never been directly reached until radio station WDIA became the first in Memphis to program exclusively for them with Negro voices and music. We call it the "Golden Market."

When you reach these people—*as you can*, with WDIA—you're getting your sales story across to a Negro market greater than that of New York, Detroit or Philadelphia. For right here are *ten percent* of all the Negroes in the whole United States. And that's only the first advantage your choice of WDIA gets you.

Strong Group Feeling: We used the word "intense" from experience. The fact that WDIA programs entirely with Negro voices and music has had an electrifying result on audience ratings in Memphis. Since 1951, WDIA has held unchallanged the top position on both Pulse and Hooper surveys for "total number of" daytime listening. And that's in a field of eight stations, some of which have been on the air over twenty-five years.

WDIA talks in tones and accents its Negro listeners find familiar and welcome. Its continuity is written with an ear for these accents. WDIA's music is unmistakably Negro music. So, while other groups are changing and shifting around, WDIA's listeners stay tuned in—for good. This is *their* station. As far as they're concerned, it's the *only* station.

Amazing Results: It is this combination of tailored programming, group pride and complete acceptance which we imply when we say "loyalty." Yet there's still more to the WDIA picture, and that's coverage. Loyalty boosted WDIA in just one step from a 250-watt station to a 50,000-watt station—the *only* 50,000-watt station in town. Now, you apply that amount of power, with a specialized approach, to the market that concentrates one-tenth of the Negroes in the U.S.A. And—regardless of what you hope, the response may still surprise you.

For there is yet another factor in your favor. And that's the buying habits peculiar to this group of people. They make money—a quarter billion dollars in 1955. But they *spend* more than the average. They'll actually spend *eighty percent* of it, on consumer goods. Look at Memphis, for instance: forty percent of the people in the Memphis trading area are Negro. This fact in itself is worth remembering. But—that forty percent, which WDIA can command for you—is buying way more than its share. They buy 56.8 percent of the salt in Memphis, 53.4 percent of the women's hosiery, 44.5 percent of the girls' dresses, 64.8 percent of the flour. They buy quantity, and quality.

We frankly don't know of a market anywhere with the same potential as this "Golden Market" of WDIA. It has already produced enviable results for such advertisers as

Swansdown Cake Mixes, Pal Blades, Colgate Dental Cream, Super Suds, Kool Cigarettes, Carnation Milk, Fitch Shampoo, Sinclair Gasoline.

We'd really like best to show you what WDIA has accomplished in the particular line of product that interests you. If you'll drop us a note about it, we'll be glad to send you right back some documentation on WDIA's performance in your own line. We believe the facts about WDIA's unu-sual market and appeal have a very important bearing on the problems which *you* encounter in the South.

WDIA is represented nationally by the John E. Pearson Company.

JOHN PEPPER, President

BERT FERGUSON, General Manager

HAROLD WALKER, Commercial Manager

Measure of Success . . .

In every field there are recognized measurements of success. Some true; some false.

In broadcasting the true measure of success is this: Listener preference.

In the great Tulsa market area most of the listeners prefer KVOO most of the time.

This sure and unchanged preference for Oklahoma's Greatest Station has remained constant for more than 30 years.

During all of this time most advertisers have also made KVOO first choice.

When you have advertising dollars delegated to do an important job for you in Oklahoma's No. 1 Market Area, assign them to KVOO where more people will hear your message more of the time and at lowest per listener cost.

Advertising dollars have more value when placed on KVOO, the station listeners believe in!

RADIO STATION KVOO

NBC AFFILIATE

EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES

50,000 WATTS — OKLAHOMA'S GREATEST STATION — TULSA, OKLA.

RADIO COMPARAGRAPH OF NETWORK PROGRAMS

Nighttime 3 October 1955

Nighttime 3 October 1955

SPONSOR

SUNDAY

	MBS	NBC
6 pm	Walter Winchell 6:45 15	
6:15	BBDO Tomorrows Front Page Headlines 6:55-8:30 Norman, Craig Kummel	Meet the Press Wash mgr of Monitor
6:30		Monitor Var 5 am Sat thru 12 mdn Sun; sro below
6:45	All Star Sports Time	
7	Football 7-9:15	Monitor Continuous pros gramlet consisting of talk by one of entertainment and informationpress, sports, weather, music interviews, comedy, etc
7:15		
7:30		
7:45		
8		
8:15		
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11:15		
11:30		
11:45		
12		

MONDAY

	ABC	CBS	MBS	NBC
6 pm	No network service m-f 6-6:30	A Jackson news Metropolitan L m-f (see mont Y&R	No network service	Three star extra Sun Oil Co m-f (see mon) R&R
6:15	Bill Stern Budweiser Beer; D'Arcy; Affiliate: Christianson 350N m-f L	No network service m-f		
6:30	No network service	Lowell Thomas Dalco Prods (batteries) 204N m-f C-E		
6:45	No network service			
7	John Vandercook CIO; last 7-7:15 168N m-f L	Hamm Scorebd Hamm Brewing 26Var m-f 7-7:05 Campbell-Mithun	Fulton Lewis Jr mon;wsh m-f 7:15	Alex Dreier Int'l Harvester 83C m-f R&R
7:15	Dulcy News co-op C	Tennessee Ernie H m-f	Dinner Date N m-f	No network service m-f
7:30	Strange (drama) N m-f	Ding Crosby Sings Fds Y&R	Gabriel Heatter Var m-f 7:30-7:45	News of World Milne Labs 184Var m-f Y&R
7:45	Saga (drama) N 7:30-45 m-f	Edw R Murrow Amer Oil; amore Katz 85N m-f	Gabriel Heatter Amer Home Prod Var m,w,f	One man's family Trol Co 198H m,th Burnell shi
8	News 7:55-8 tu-f		In the Mood m-f	
8:15	L Grimm new m-f 7:55-8			
8:30	Red Benson's Hideaway tu-f 8-9	My Son Jeep m-f 8:15 Yours Truly Johnny Dollar m-f 8:15-8:30	True Detective Mysteries Quaker Oats; Wheaty Bake Crackers Kraft Foods Norwich Pharm Pearson Pharm Diarrel direct Rivers Pep w	Henry J. Taylor Gen Motors 203N Kudner
8:45		Disk Derby m-f Brown & Wms 8:30-9:15 tu-f		Berkshire Festival Lenox, Mass
9	Evening News m,w,th,f 8:55-9	Treasury Agent Willard Buffers Grove Labs Florida Citrus Mel & Eve Sagman 402N Multi-messg plan	People Are Funny Pepsi-Cola FC&B 209Hr Burnett	
9:15		R J Reynolds Extv esmets	Dragnet Lucky Strike Lilienthal & Myers chesterfield 260H C&W	
9:30	Voice of Firestone Firestone Tire & Rubber Co. 318N S&J	John Stanley Adventurer L		
9:45				
10	Music Test (talent) N m-f	Jack Carson Show 9:30-9:55 N	Disk Derby m-f 8:30-9 (cont'd) N	Esso Reporter Esso Std Oil m-f 9-9:05 Marschalk & Pratt Jax World of Sports 9:05-9:15 N
10:15	Evening News m,w,th,f 9:55-10	Amos 'n' Andy Music Hall N	Plattorbrains N	Jackson Brewing Fitzgerald Adv N
10:30	Success Story USA N	Ames 'n' Andy m-f 8:30-55 Brown & Wms Ted Bates 300N N	Lucky Strike Hour Geo Washington Carver N	Brian Aherne's Spotlight Story m-f N
10:45	Dean Clarence Manion C	Freedom Sings (contract) N	ABC Late News! N	The Army Hour Wash N
11	Keep Healthy N	R Trout Chevrolet C-E m-f 9:55-10	Plattorbrains N	R Trout Chevrolet C-E m-f 9:55-10
11:15				
11:30				
11:45				
12				

TUESDAY

	ABC	CBS	MBS	NBC
6 pm	No network service m-f 6-6:30	A Jackson news Metropolitan Life m-f (see mont Y&R	No network service m-f	Three star extra Sun Oil Co m-f (see mon) R&R
6:15	Bill Stern Budweiser Beer; D'Arcy; Affiliate: Christianson m-f (see mon)	No network service m-f		
6:30	Lowell Thomas Dalco Prod m-f (see mon) Campbell-Ewald			
6:45	No network service			
7	John Vandercook CIO m-f 7-7:15 H J Kaufman	Hamm Scorebd Hamm Brewing 26Var m-f 7-7:05 Campbell-Mithun	Fulton Lewis Jr mon;wsh m-f 7:15	Alex Dreier Int'l Harvester m-f (see mon) Y&R
7:15	Dulcy News co-op C	Tennessee Ernie H m-f	Dinner Date N m-f	No network service m-f
7:30	Strange (drama) N m-f	Bing Crosby Sings Fds 7:30-7:45 m-f	Gabriel Heatter Amer Home Prod Var m,w,f	News of World Milne Labs m-f (see mon) Wade
7:45	Saga (drama) N m-f	Edw R Murrow Amer Oil; amore Katz 187N m-f	In the Mood m-f	One man's family Milne Labs tu, w, f
8	News 7:55-8 tu-f			
8:15				
8:30	Red Benson's Hideaway tu-f 8-9	My Son Jeep m-f 8:15 Yours Truly Johnny Dollar m-f 8:15-8:30	Too Secret Files Florida Citrus Curtiss Candy C L Miller Pearson Pharm Quaker Oats Wheaty Baker Fred T Tilden 407N Multi-messg plan	Official Det.** R J Reynolds esmets Willard Storage Grove Labs Florida Citrus B&B Maidman & Fawsmith Pearson Pharm Direct Multi-messg plan 504N City Editor co-op
8:45				
9	Evening News m,w,th,f 8:55-9	FBI, in Peace & War Lowell Thomas co-op	Sentenced co-op	Brady Kaye co-op N
9:15				
9:30	Sammy Kaye's Serenade Room N	Jack Carson Show 9:30-9:55 N	Essa Reporter m-f 9-9:05 Marschalk & Pratt Jax World of Sports m-f 9:05-9:15 Jackson Brewing Fitzgerald Adv Brian Aherne's Spotlight Story m-f Family Theatre N	Esso Reporter m-f 9-9:05 Marschalk & Pratt Jax World of Sports m-f 9:05-9:15 Jackson Brewing Fitzgerald Brian Aherne's Spotlight Story m-f N
9:45		Amos 'n' Andy Music Hall N		
10	Evening News m,w,th,f 9:55-10	R Trout Chevrolet C-E m-f 9:55-10		
10:15				
10:30				
10:45				
11				
11:15				
11:30				
11:45				
12				

WEDNESDAY

	ABC	CBS	MBS	NBC
6 pm	No network service m-f 6-6:30	A Jackson News Metropolitan Life m-f (see mon) Y&R	No network service	Three star extra Sun Oil Co m-f (see mon) R&R
6:15	Bill Stern Budweiser Beer; D'Arcy; Affiliate: Christianson m-f (see mon)	No network service m-f		
6:30	Lowell Thomas Dalco Prod. m-f (see mon) Campbell-Ewald			
6:45	No network service			
7	John Vandercook CIO m-f 7-7:15 N J Kaufman	Hamm Scorebd Hamm Brewing 26Var m-f 7-7:05 Campbell-Mithun	Fulton Lewis Jr mon;wsh m-f 7:15	Alex Dreier Int'l Harvester m-f (see mon) Y&R
7:15	Dulcy News co-op C	Tennessee Ernie 184H m-f	Dinner Date N m-f	No network service m-f
7:30	Strange (drama) N m-f	Bing Crosby 7:30-7:45 Simo Fds SSCB	Gabriel Heatter Amer Home Prod Var m,w,f	News of World Milne Labs m-f (see mon) Wade
7:45	Saga (drama) N m-f	Edw R Murrow Amer Oil; amore 187N m-f	In the Mood m-f	One man's family Milne Labs tu, w, f
8	News 7:55-8 tu-f			
8:15				
8:30	My Son Jeep m-f 8:15 Yours Truly Johnny Dollar m-f 8:15-8:30	Hemm Scorebd Hamm Brewing 26Var m-f 7-7:05 Campbell-Mithun Tennessee Ernie 184H m-f Bing Crosby 7:30-7:45 Simo Fds SSCB Edw R Murrow Amer Oil; amore 187N m-f	Too Secret Files Florida Citrus Curtiss Candy C L Miller Pearson Pharm Quaker Oats Wheaty Baker Fred T Tilden 407N Multi-messg plan	My Son Jeep m-f 8:15-8:30 Yours Truly Johnny Dollar m-f 8:15-8:30 FBI, in Peace & War Lowell Thomas co-op Sentenced co-op
8:45				
9	Disk Derby m-f 8:30-9 Brown & Wms 8:30-9:15 tu-f	Treasury Agent Willard Buffers Grove Labs Florida Citrus Mel & Eve Sagman 402N Multi-messg plan	Conversallion N	Red Benson's Hideaway tu-f 8-9
9:15		R J Reynolds Extv esmets	College Quiz Bowl 8:30-9:55 Ken Banghart Brown & Wms 8:55-9 Ted Bates	
9:30	Sammy Kaye's Serenade Room N	Jack Carson Show 9:30-9:55 N	Essa Reporter m-f 9-9:05 Marschalk & Pratt Jax World of Sports m-f 9:05-9:15 Jackson Brewing Fitzgerald Adv Brian Aherne's Spotlight Story m-f Family Theatre N	Best of Groucho DeSoto Dealer Chrysler 199H 12-12:30m
9:45		Amos 'n' Andy Music Hall N		BBDO Truth or Consequences Travel Bureau 9:55-10
10	Evening News m,w,th,f 9:55-10	R Trout Chevrolet C-E m-f 9:55-10		
10:15				
10:30				
10:45				
11				
11:15				
11:30				
11:45				
12				

THURSDAY

	ABC	CBS	MBS	NBC
6 pm	No network service m-f 6-6:30	A Jackson news Metropolitan Life m-f (see mon) Y&R	No network service m-f	Three star extra Sun Oil Co m-f (see mon) R&R
6:15	Bill Stern Budweiser Beer; D'Arcy; Affiliate: Christianson m-f (see mon)	No network service m-f		
6:30	Lowell Thomas Dalco Prod m-f (see mon) Campbell-Ewald			
6:45	No network service			
7	John Vandercook CIO m-f 7-7:15 N J Kaufman	Hamm Scorebd Hamm Brewing 26Var m-f 7-7:05 Campbell-Mithun	Fulton Lewis Jr mon;wsh m-f 7:15	Alex Dreier Int'l Harvester m-f (see mon) Y&R
7:15	Dulcy News co-op C	Tennessee Ernie 185H m-f	Dinner Date N m-f	No network service m-f
7:30	Strange (drama) N m-f	Bing Crosby 7:30-7:45 m-f	Gabriel Heatter Var 7:30-45	News of World Milne Labs m-f (see mon) Wade
7:45	Saga (drama) N m-f	Edw R Murrow Amer Oil; amore 187N m-f	In the Mood m-f	One man's family Milne Labs tu, w, f
8	News tu-f 7:55-8			
8:15				
8:30	Red Benson's Hideaway tu-f 8-9	My Son Jeep m-f 8:15 Yours Truly Johnny Dollar m-f 8:15-8:30	Official Det.** R J Reynolds esmets Willard Storage Grove Labs Florida Citrus B&B Maidman & Fawsmith Pearson Pharm Direct Multi-messg plan 504N	Dr. Six Gun
8:45				
9	Evening News m,w,th,f 8:55-9	Yours Truly Johnny Dollar m-f 8:15-8:30	Brady Kaye co-op N	American Adventura
9:15				
9:30	Sammy Kaye's Serenade Room N	Arthur Godfrey Digest Bristol-Myers DCSS	Esso Reporter m-f 9-9:05 Marschalk & Pratt Jax World of Sports m-f 9:05-9:15 Jackson Brewing Fitzgerald Brian Aherne's Spotlight Story m-f Stats of the Nation co-op	Ken Banghart Brown & Wmson 9-9:06 Ted Bates X Minus One Ted Heath & His Music
9:45				
10	Evening News m,w,th,f 9:55-10	Disk Derby (cont'd) Jack Carson Show 9:30-9:55 Amos 'n' Andy Music Hall m-f 9:30-55 Marine: BBDO 204N Robert Trout Chevrolet C-E m-f 9:55-10		
10:15				
10:30	Evening News m,w,th,f 10:25-30	Hamm Scorebd Hamm Brewing 1-10:05 Campbell-Mithun	Virgil Pinkley N m-f The Book Hunter N Jazz Club	Fibber McGee & Molly H m-f Heart of the News Wash L Jane Pickens co-op N Indoors Unlimited
10:45		Dance Orch Var		
11	Front & Center 10:30-11			
11:15				
11:30				
11:45				
12				

FRIDAY

	ABC	CBS	MBS	NBC
6 pm	No network service m-f 6-6:30	A Jackson news Metropolitan Life m-f (see mon) Y&R	No network service m-f	Three star extra Sun Oil Co m-f (see mon) R&R
6:15	Bill Stern Budweiser Beer; D'Arcy; Affiliate: Christianson m-f (see mon)	No network service m-f		
6:30	Lowell Thomas Dalco Prods m-f (see mon) Campbell-Ewald			
6:45	No network service			
7	John Vandercook CIO m-f 7-7:15 N J Kaufman	Hamm Scorebd Hamm Brewing 26Var m-f 7-7:05 Campbell-Mithun	Fulton Lewis Jr mon;wsh m-f 7:15	Alex Dreier Int'l Harvester m-f (see mon) Y&R
7:15	Quincy News co-op C	Tennessee Ernie Harrison Prod Sydney Garfield Campana W-F-H 1 7:15-30 pm	Dinner Date N m-f	No network service m-f
7:30	Strange (dreams) N m-f	Bing Crosby 7:30-7:45 Simo Fds SSCB	Gabriel Heatter Amer Home Prod Var m,w,f	News of World Milne Labs m-f (see mon) Wade
7:45	Saga (drama) N m-f	Edw R Murrow Amer Oil; amore 187N m-f	In the Mood m-f	One man's family Milne Labs tu, w, f
8	News tu-f 7:55-8			
8:15				
8:30	Red Benson's Hideaway tu-f 8-9	My Son Jeep m-f 8:15-8:30 Yours Truly Johnny Dollar m-f 8:15-8:30	Counterspy R J Reynolds esmets Willard Storage Willard, Norwich Florida Citrus Grove Labs Pearson Pharm B&B Direct Quaker Oats 504N Multi-messg plan City Editor co-op	National Radio Fan Club 8-9:55
8:45				
9	Evening News m,w,th,f 8:55-9	21st Precinct N		
9:15				
9:30	Sammy Kaye's Serenade Room N	Jack Carson Show 9:30-9:55 Amos 'n' Andy Music Hall m-f 9:30-55 Marine: BBDO 204N Robert Trout Chevrolet C-E m-f 9:55-10	Esso Reporter m-f 9-9:05 Marschalk & Pratt Jax World of Sports m-f 9:05-9:15 Jackson Brewing Fitzgerald Brian Aherne's Spotlight Story m-f Musical Caravan N	Ken Banghart Brown & Wmson 9-9:06 Ted Bates X Minus One Ted Heath & His Music
9:45				
10	Evening News m,w,th,f 9:55-10			
10:15				
10:30	Evening News m,w,th,f 10:25-30	Hamm Scorebd Hamm Brewing 1-10:05 Campbell-Mithun	Virgil Pinkley N m-f Forbes Reports N College Football 9:15-11 London Studio Melodies	Fibber McGee & Molly H m-f Heart of the News Wash L Jane Pickens co-op N
10:45	Front & Center 10:30-11	Dance Orch Var		
11				
11:15				
11:30				
11:45				
12				

SATURDAY

	ABC	CBS	MBS	NBC
6 pm	Pan American Union Wash L	News 6-6:05	John T. Flynn co-op N	
6:15	Sports Kaltenborn with Howard Cassel N	Mako Way For Deer L	World Traveler	Report from Washington Wash L co-op
6:30	Sports Afield with Bob Edge, N	Top Hat Concert	Jax World of Sports 6:35-7 Fitzgerald	
6:45				
7	News 7-7:05 At Easa 7:05-7:15 Overseas Assign 7:15-7:30	News 7-7:05	Pop the Question N	Monitor Var 8 am Sat thru 12 mdn Sun sro Sun
7:15				
7:30	CID Viewpt W	Juke Box Derby 7:05-8 T	Richard Hayes Show 7:30-8 T	
7:45	It's Your Business W			
8	ABD Late News 8-8:05	News 8-8:05	True or False N	
8:15	Dancing party 8:05-10 L	Sat Night Country Style 8:05-9	Quaker City Capers	
8:30				Monitor Var
8:45				
9	Dancing party (cont'd)	News 9-9:05 New Orleans Jazz 9:05-9:30	I Ask You 9-9:30 C	Monitor Var
9:15				
9:30		TBA 9:30-10	Lombardoland USA L	Monitor Var
9:45				
10	Orchestra Var	News 10-10:05 TBA 10:05-10:30	Johnny Olson Show 10-10:30	Grand Ole Opry 11 J Reynolds native silent tob rasteller clos 935Nashville, Tenn seg of Monitor 102 sites co-op Esty
10:15		Dance Orch 10:30-11	TBA 10:30-11	
10:30				
10:45				
11	Statler Orchestra	News	Dance Time N Country Jamboree 11-11:30	Monitor Var
11:15				
11:30		Dance Band Var	Alrmen of Note N T Dance music Var	
11:45	Strictly from Dixie			
12				

Notes and explanations to help you use this chart

All times Eastern Daylight.

Sponsors listed alphabetically with agency and time on air

A-Fefl., Furman, Felner; ABC, M-F 10-10:15 pm
Allis-Chalmers, D. S. Gitlin; NBC, Sat 12-12:30 pm
Allstate, Christiansen; ABC, M-F 6:30-45 pm (all dat)
Amer. Bakeries, Tucker Wayne NBC, M-F 5:30-55 pm
Amer. Home Prods., John P. Murray; CBS, M-F 12:30-1 pm; MBS, M, W, F 7:30-45 pm; CBS, Sun 8-8:30 pm
Amer. Oil Co., Jos Katz; CBS, M-F 7:15-8 pm; Sun 4-5 pm
Amer. Safety Razor, McCann-Erickson; ABC, alt Sats 9-9:15 pm
Amer. Tobacco, BBDO; CBS, W-F 8:25-30 pm; Sat 10-10:30 pm
Anheuser-Busch, D'Arcy; ABC, M-F 8:30-45 pm
Assemblies of God, W. F. Bennett; ABC, Sun 10:30-11 pm
Ball Bros., Applegate; ABC, Sat 10:30-11 am
Bankers Life & Casualty, Grant, Schwenck & Baker; ABC, Sun 10-10:15 pm
Bauer & Black, Burnett; CBS, M, F 10:30-45 am
Bayuk, D'Arcy; ABC, Sun 9-9:15 pm
Bell Telephone, Ayer; NBC, M 9-9:30 pm
Bellone, Olins & Bronner; ABC, Sun 6:15-30 pm
Billy Graham, W. F. Bennett; ABC, Sun 5:30-6 pm; MBS, Sun 10-10:30 pm
Hazel Bishop, Specter; CBS, M-F 12-12:05 pm; M-F 5:30-45 pm; 5-min segs M, W, F 2-2:15 am; M, W, F 2:45-3 am; Bristol-Myers, DCSS; CBS, F 8-8:30 pm; M, W, F 10-10:15 am; Th 8:45-9 pm
Brown & Wmson, Bates; NBC, W, Th 8:30-35 pm; Th 10:30-35 pm
Burton-Dixie, Wesley; ABC, Sun 9-9:15 pm
Campana Sales Co., Wallace Ferry-Hanly 178H, M-F 10:15-30 am (alt days); Th, F 7:15-30 pm
Carnation, Erwin, Wasey; ABC, M-F 10:25-45 am
CBS Columbia, Lennen & Mitchell; alt M 8-8:30 pm
Chevrolet Motors, Campbell-Ewald; CBS, Sat 10-10:05 am; 10:55-11 am; 12-12:05 pm; 1:25-30 pm; 5-5:30 pm; MBS, 9:05-10 am; 12-12:05 pm; 2-2:05 pm; 3:55-4 pm; 5-5:05 pm; 5:55-6 pm; M-F 9:30-10 am
Christian Sc. Monitor, Walton-Butterfield; ABC, Tu 9:25-30 pm
Church of Christ, Martin & Co.; ABC, Sun 1-1:30 pm
CID, Henry J. Kaufman; ABC, M-F 7-7:15 pm; MBS, M-F 7:30-45 pm
Cities Service, Ellington; NBC, M 9:30-10 pm
Coca-Cola, D'Arcy; MBS, T, Th 7:45-8 pm
Colgate-Palm.-Peet, Esty; NBC, M-F 11:15-45 am; 5:15-30 pm
Continental Bks., Bates; CBS, M-F 11:60-45 am
Corn Prod., Miller; CBS, M-F 12:10-15 pm; W, F 10:30-45 am
Curtiss Candy, Miller; MBS, W 8-8:30 pm
Dawn Bible Students, Wm. Gleeson; MBS, Sun 11-11:15 am
Dairy Prods, C-E; CBS, M-F 6:45-7 pm
DeSoto Motor, BBDO; NBC, W 8-8:30 pm
Dicksie Prods, Grey; NBC, M-F 10:05-15 pm
Dodge, Grant; NBC, Sat 8:30-9 pm
Dow Chemical, McManus, John & Adams; CBS, Th 10:30-10:45 am; Th, F 5 pm; F 11:15-30 am
Dromedary, Heler; CBS, W 9:30-10:00 pm; ABC Th 7:30-8 pm
Esso Standard Oil, Marschalk & Pratt; MBS, M-F 9-9:05 pm
Famous Artists, FC&B; CBS, Sat 10:45-55 am
First Church of Christ Scientist, Hoag & Provandie; MBS, Sun 12:15-30 pm
Firestone, Sweeney & James; ABC, M 8:30 pm
Florida Citrus Commission, JWT; MBS, T F 8:30 pm (Multi-Messages)
General Foods, Y&R; CBS, M 12:05-12:30 pm; M, W 9:15-30 pm; M, W, F 12:15-30 pm; 12:30-45 pm; F 2:15-30 pm; M, W 12:30-11 pm; Th 2:15-30 pm
General Mills, D-F-S; M-F 6:30-55 pm
General Motors, Kudner; NBC, M 8-8:15 pm
Friedaire, FC&B; CBS, Tu, Th, alt F 10:30-45 am; T, Th 11:15 am
Gen. Tire & Rubber, D'Arcy; MBS, M-F 5:30-55 pm
Gillette, Maxon; NBC 10:30-11:35 pm
Glamorene, Hicks & Greist; CBS, alt F 10 15-30 am
Gospel Effects R H Alber; ABC, Sun 4-5 pm
Grove Labs, B&B; MBS, M, Tu, Th, F 5-5:30 pm; M, Th, F 11:05-11:30 am
Hamm Brewing, Campbell-Mithun; CBS, M-F 7-7:05 pm; 10-10:05 pm; Sat 8:55-7 pm
Harrison Prod., Garfield; CBS, F 7:15-20 pm 5 min segs; MBS
Hawaiian Pineapple, N W. Ayer; CBS, F 3:15-30 pm
Hoaling Waters, Inc., White Adv.; ABC, Sun 2-2:30 pm
Lewis Howe, R&R; CBS, alt T, W 4th F 10-10:15 am
Int'l Harvester, Y&R; NBC, M-F 7-7:15 pm
Jackson Brewing, Fitzgerald Adv.; MBS, M-Sat M-F 8:05-8:15
Kellogg Co., Leo Burnett; CBS, Th, Th 3-3:15 pm; CBS, Tu, Th 10:05-11 am
Kraft Foods Co., J. Walter Thompson; MBS M-F 10:30-35 am; 11:25-30 pm; M-F 12:05 pm; 5:55-6 pm
Lettuce, Inc., John Cohar; MBS, T, Th 11:30-45 am
Lever Bros., McCann-Erickson; CBS, M, W, alt F 11-11:15 am; CBS, M, W, F 3-3:15 pm; M-F 11:30-11:50 am
Lenplines-Whitehouse, Bonnell; Sun 2:05-3 am
Lipgett & Myers (Chesterfield), Cunningham & Walsh; NBC, Th 8:30-9 pm; CBS, Sat 12:30-1 pm
Thos. J Lipton, Y&R; CBS, Mon 4-4:5 pm
Longines-Wittnauer, Bennett; Sun 2:05-3 am
P. Lorillard, L&N; MBS, M-F 12:45-12 n; CBS, Sat 10-10:30 am; Sun 8-30-9 pm
Lutheran Laymen's League, Gotham; MBS, Sun 1:30-2 pm
McKesson & Robbins, Ellington; CBS, F 8:15-25 pm
Metropolitan Life, Y&R; CBS, M-F 6-6:15 pm
Miles Laboratories, Geoffrey Wnda; NBC, Th, W F 7:45-8 pm; M-F 7:30-45 pm; M-F 11 45-12 n; M-F 3:45-55 pm
Miller Prog., Winius-Brandon; CBS, Sat 11-11:15 am
Milner Prods., G Best; CBS, Sat 11:55-12 n
Minnesota Mining, Burnett; CBS M 6 F 10:30-10:45 am
Murine, BBDO; CBS, alt Th 9:30-55 pm, 6-min segs; Tu, W 10-10:15 am
Musterole, Erwin Wasey; ABC, Sat & Sun, 24 5-min newscasts each weekend, mrg thru eve
Mutual of Omaha, Bozell & Jacobs; MBS, Sun 4:30-45 pm
Nat'l Biscuit, KAK; MBS Sun 5-5:30 pm
Norwich Pharm, Hall; MBS, M-F 4-4:30 pm; M-F 11:30-11:50 am
Pabst, Warwick & Legler; ABC, W 10:15-11 pm
Paper-Mate, FCAB; NBC, alt T 8-8:30 pm
Park & Tilford, Stern & Klein, ABC M-W-F 10:15-11 am
Pearson Pharm, Direct; MBS, M F 8-8:30 pm
Pet Milk Co., Gardner; CBS, M-F 10:10-15 am (all days)
Pharmaco, DCSS; ABC M, W, F 11-11:15 am
Philco Corp., Hutchins; MBS, Sat 11:30-55 am
Philip Morris & Co., Blow, Beirn & Tobin; CBS, Sun 7:30-8 pm
Pillsbury Mills, Leo Burnett; CBS, M-Th 3:15-30 pm; M-F 11:15-30 am
Procter & Gamble, B&B; Compton, D-F-S, Y&R; CBS, M-F 12-12:15 pm; 1:15-30 pm; 2:15-30 pm; NBC, M-F 3-3:15 pm; 3:15-30 pm
Quaker Oats, Wheaty, Baker & Tilden; MBS pm; MWF 9-9:15; M-F 12:15-12:30 pm; Th 7:55 pm
Q-Tips, Gumbinner; NBC, M, T 10:10-05 am
Radio Bible Class, Stanley G Bonsteel; MBS, Sun 10:30-55 am
Revlon, NC&K; CBS, Th 10:05-10:30 pm
R. J. Reynolds Tob., Esty; MBS, M-F 5-5:30 pm (Multi-Messages plan); NBC, Sat 9:30-10 pm; Sun 4:55-5 pm
Rhodes Pharm, Pringle-Gothelf; NBC, M, W, F 4:30-45 pm
Scholl Mfg., Donahue & Coe; MBS, M-F 8-8:30 am
Seeman Bros., Weintraub; ABC, Tu, Th 10:10-25 am
Sleep-Eze Co., M. B. Scott; MBS, F 11:30-45 am; F 8-8:30 pm; CBS, Tu, Th 1:30-45 pm
A. E. Staley Mfg., Huthsteel & Ryan; CBS, M-F 10:15-30 am (alt days)
Star-Kist Fds., Rhoades & Davis; NBC, W 10-10:05 am
State Pharmacal, Olian & Bronner; MBS, alt days, 5 min preceding Game of Day
Sterling Drug, D-F-S; ABC, M-F 10-10:25 am; NBC, M, W, F 4:15-45 pm
Sun Oil Co., B&B; NBC, M-F 6:45-7 pm
Table Prods., Heater, Dilatrich & Brown; ABC, Sat 10-10:30 am
Texas Co., Kudner; ABC, 22 Re-mln. newscasts each weekend thru Nov.; ABC, Sun 8-8:05 pm
Toni Co., Weiss & Geller; Leo Burnett; CBS, M, W, F 2:30-45 pm; Th, F 11:15 am; NBC, M, Th 7:45-8 pm; Fr 8-8:30 pm
Voice of Prophecy, Western; ABC, Sun 9:30-10 am; MBS, Sun 10:30-11 am
Whitehall Pharm. (see also Amer. Home Prods.), CBS, M-F 12:45-1 pm
Willard Storage Battery, Maldrem & Fersmith, MBS, T, Th 9-9:15 pm
Woolworth, Lynn Baker; CBS, Sun 1-2 pm
Wings of Healing, Century; MBS, Sun 10:30-45 pm
Wm. Wrigley Jr. Co., B&B; CBS, Sun 6-6:30 pm; M-F 11:45-12 n

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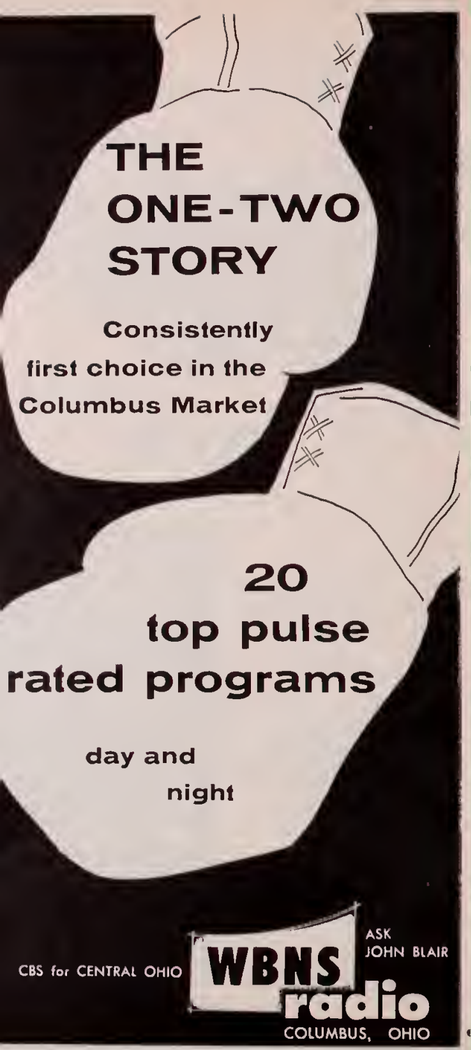
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RADIO COMPARAGRAPH OF NETWORK PROGRAMS

Daytime 3 October 1955

Daytime 3 October 1955

SUNDAY

	ABC	CBS	MBS	NBC
10	Message of Israel	News 10-10:05	Radio Bible class Radio Bible Class	National Radio Pulpit
10:15		Church of the air	Remember	
10:30		Invitation to Learning 10:35-10:30	10:15-10:30 Scg. of Monitor	
10:45	Nearn. college choir	Leading Question 10:30 11	Voice of prophecy Voice of Prophecy 31111 that includes AHC sun 8:30-10 am) Western	Monitor 6 am Sat thru 12 midn Sun below
11	It's Time 11 11:05	News 11:00-11:05	Frank & Ernest Dave Hicks Students	
11:15		E. Power Biggs 11:05-11:30	Glenson How Chr Science Heals First Church of Christ, Scientist	Companion Harmonic partic DJ&SS
11:30	The Christian in action	Salt Lake City Tabernacle 11:30-12	Hoag & Provandie	Paging The New
11:45		Salt Lake City	Northwestern U Reviewing Stand	Albert L. Warner Ch
12		Robert Trout Chevrolet Dlrs 12-12:00 C-E	US Marine Band Wash	Thy Neighbor's Voice Ch
12:15	It's Time 12:00-12:35	Washington Week 12-12:15		Now World (discussion group) In conj with Univ of Chicago
12:30		World Affairs 12:15-12:30	Bill Cunningham co-op	The eternal light Voice of Monitor
12:45		Foreign Affairs	Meet Merry Mailman	
1		Lee Elegant 12:30-1		
1:15	Norsld of truth Church of Christ 1320 ws 8:30 tent ser Martin	Woolworth Hour F. W. Woolworth 1320N 200N 1-2 Lynn Baker	Basil Heatter N	Valentine N
1:30			How Chr Science Heals First Church of Christ Scientist Hoag & Provandie	Luncheon with Frank Farrell 12:15-12:25 Sunshine Boys Gen Pds: Minute Hice 12:25-12:30
1:45	Pilgrimage	Woolworth Hour 1-2 (cont'd)	Lutheran hour Lutheran Laymen's League 477NL Graham	No network service m-f
2	Dr. Oral Roberts Healing Waters 1410 White	Robert Trout Chevrolet 192N 2-2:05 C-E	Game of Day Warning News 2-2:05 Kraft	The Catholic hour Ver sers of Monitor
2:15		Loppinos Symphonette 2:05-3		
2:30	Wings of Healing Dr Thomas Wyatt 1010	World Music Festivals 2:30-3 Ver	Monitor Ver	Martin Block Show m-f 2:30-4 LAT
2:45	Century			
3	Pan American Union			
3:15		World Music Festivals 2:30-3:55 (cont'd)		
3:30	Hour of decision Billy Graham 855Var		Monitor Ver	3¼ hrs per wk 5¼ hrs per wk
3:45	W Bennett	Robert Trout Chevrolet Dlrs 190N 3:55-4 C-E		
4		News 4-4:15		
4:15	Old-fashioned revival hour Gospel Ideals 1010	On a Sunday Afternoon	Public Prosecutor 4-4:30	Manhattan Maline m-f
4:30	R. H. Alber		Monitor Ver	
4:45				Treasury Bandstand
5				News 4:55-5 m-f
5:15	Disaster (In cooperation with American Red Cross)	Robert Trout Chevrolet Dlrs 5:05-5:15 C-E	Adventures of Rin, Tin Tin	Musical Express m-f
5:30	It's Time 5:15-5:30	Do a Sunday Afternoon Wash	Nat'l Biscuit Co 570N K&E	Bobby Hammack & His Whal Four m-w-th-f
5:45	Church in the Home Fred Jordan		Wild Bill Hickok co-op 5:30-6:00	Gloria Parker m-f
6		Chevrolet C-E Robert Trout: 181N 4:45-5	News John Price 5:50-6	Vincent Lopez m-f

MONDAY

	ABC	CBS	MBS	NBC
10	My true story Sterling Drug barzr, molls, and organ, dr lyres 200N m,w,f 10-10:25 D-F-S	Godfrey* 90 min Pet Milk: Garden Learn-Items BAR alt dss 10-10:15 Campana Sales W-F-H alt dss Stalay Mfg: R&R 10:15-30 alt dss	Cecil Brown news co-op m-f	Mary Margaret McBride Q-Tip Sales Cumblinger 10-10:05 m-f
10:15	Whisper's streets Carnation 327N m-f EW	Remember m-f 10:15-10:30	N. V. Peale Dorchin Prods 200N m-f Grey 10:05-15	
10:30	When girl marries Park & Tilford Stokely-VanCamp partic 201H m,w,f	Minn. Mining Burnett m, ex 4 10:30-45	F Sinclair news Kraft Pds m-f 10:30-35 NL&B	One Man's Family m-f
10:45		Bristol-Myers DCSS m,tu 10:45-11	Johnny Dixon Show m-f	Second Chance to Partlen Ken Banghart News 10:55-11
11		Companion Harmonic partic DJ&SS	H Engle news Kraft Pds m-f 11-11:05 co-op	
11:15		Paging the New m-f	Godfrey (cont'd) Lever: peprodent m,w, alt Mc&Erickson	Strike it rich Colgate m-f (see mon)
11:30		Albert L. Warner Ch	Pillsbury Mills m,tu 11:15-30 Les Burnett	Storytime 11:05-11:30 Grove Labs Nose Drops 11:30
11:45		Thy Neighbor's Voice Ch	Make up yr Mnd Continental Bkg Wm Wrigley Jr 135N m-f R&R	Queen for a day Liptonic 11:45-12
12		Valentine N m-f	Wendy Warren Bishop, Sperlor P&G, Compton Corn Prd: Miller OF, tu, th Y&R	Kraft 5 Star News Lee Hughie 12 12:05
12:15		Luncheon with Frank Farrell 12:15-12:25	Barkstage Wife Gen Fds: Y&R 4SN m,w,f	Hero's Hollywd Quaker JWT 12:05-12:10
12:30		Sunshine Boys Gen Pds: Minute Hice 12:25-12:30	Helen Trent Am Home Prods m-f (see mon) Compton	Jean Shepherd Show m-f 12:10-12:30
12:45		No network service m-f	Our gal Sunday P&G, tu,th: B&B Whitehall, m-f Murray	No network service m-f 12:30-1
1		Paul Harvey news co-op C m-f	Road of life P&G: ivory soap m-f (see mon) Compton	C Foster news co-op Brat m-f
1:15		Ted Malone co-op 163N m-f	Ma Perkins P&G: oxydol m-f (see mon) D-F-S	Footnotes to Medical History 1:15-1:30 m-f
1:30		No network service m-f	Young Dr Malone Gen Pds: Y&R 45N m,w,f	A Letter to Lee Graham m-f
1:45			Guiding light P&G: duz, ivy s m-f (see mon) Compton	
2		No network service m-f	2nd Mrs Burton Gen Pds: Y&R Hazel Bishop Spector	News 2-2:05 Kraft
2:15			Perry Mason P&G: tide 165N m-f B&B	Luncheon with Lopez 2:05-2:30 m-f
2:30		Martin Block Show m-f 2:30-4 LAT	Nora Drake: Bristol-Myers, DCSS; Toni W&D	America's Front Door 2:30-3 m-f
2:45			Brighter day P&G: cheer m-f (see mon) Y&R	
3			House party Lever: suit 165H B&B m-f	Ben Grauer Rhodes Pharm N m,w,f 8:9:05 L Pringle-Gotthelf
3:15		Martin Block (cont'd) m-f LAT	Pillsbury Mills m-th 3:15-30 sel LB (see mon)	Wonderful City NY
3:30			Fred Robbins' Disk Derby 200N m-f Hazel Bishop Spector 5-min seg	Hotel for Pets N
3:45			Brown & Wingo Bates t 3:30-9:15 5-min segs	Just Plain Bill Miles Labs m-f (see mon) Wade
4				Rt to happiness P&G: dreft, ivory m-f (see mon) D-F-S
4:15		Manhattan Maline m-f	No network service m-f	Stella Dallas Sterling Drug m-f (see mon) D-F-S
4:30			Bruce & Dan Show m-f 4-5	Widder Brown Tonl Co. th 174N tu,th L Burnett
4:45		Treasury Bandstand LAT		Pepper Young P&G: cream, dur m-f (see mon) BAB
5			News 4:55-5 m-f	
5:15		Musical Express m-f	Bob & Ray Show 5-5:45 m-f TAL	Woman in House Miles Labs m-f (see mon) Wade
5:30		Rex Koury m-f	America's Burin's 5:15-50	Lorenzo Jones Colgate m-f (see mon) Ety
5:45		Gloria Parker m-f	Gen. Sports Time Gen. Tire & Rub 5:50-55 D'Arcy	Lone Ranger Gen Mills D-F-S Amer Bakeries Tucker Wayne
6		Vincent Lopez m-f	Cecil Brown news Kraft: NL&B 5:55-6	Daniel Boone 5:55-6

TUESDAY

	ABC	CBS	MBS	NBC
10	My true story Sterling Drug m,w,f 10-10:25 (see mon)	Godfrey* 10-11:30 Pet Milk: Garden Learn-Items BBDO 10-10:15 alt das Lewis Howe B&R Campana Sales W-F-H alt dss Stalay Mfg: R&R 10:15-30 alt das	Cecil Brown news co-op m-f	Mary Margaret McBride Q-Tip Sales Gumblnger 10-10:05 m-f
10:15	Whitehall streets Carnation 325N m-f EW		Remember m-f 10:15-10:30	H. V. Peale Dorchin Prods 200N m-f Grey 10:05-15
10:30	When girl marries Park & Tilford Stokely-VanCamp partic	Amer Homes 10, th	F Sinclair news Kraft Pds m-f 10:30-35 NL&B	One Man's Family m-f
10:45		Broadcasters 10:45-11	Johnny Dixon Show m-f	Second Chance to Partlen Ken Banghart News 10:55-11
11	D-F-S Whitehall streets Carnation 327N m-f EW	FC&B Kellogg tu, th 10:45-11	H Engle news Kraft Pds m-f 11-11:05 NL&B	
11:15	Erwin Wasey Park & Tilford Stokely-VanCamp partic	Godfrey (cont'd) Lever: peprodent m,w, alt Mc&Erickson	Pillsbury Mills m,tu 11:15-30 Les Burnett	Strike it rich Colgate m-f (see mon)
11:30		Pharmaco partic 11-11:15	Make up yr Mnd Continental Bkg Wm Wrigley Jr 135N m-f R&R	Storytime 11:05-11:30 Grove Labs Florida Citrus Comm Labs
11:45		Paging the New m-f	Noward Miller Show Wm Wrigley Jr 135N m-f R&R	Queen for a day P. Lorillard: old golds 11:45-12 LA&N
12		Albert L. Warner Ch m-f	Wendy Warren Bishop, Sperlor P&G, Compton Corn Prd: Miller OF, tu, th Y&R	Kraft Star News Lee Hughie 12 12:05
12:15		Thy Neighbor's Voice Ch m-f	Barkstage Wife Gen Fds: Y&R 4SN m,w,f	Hero's Hollywd Quaker JWT 12:05-12:10
12:30		Valentine N m-f	Helen Trent Am Home Prods m-f (see mon) Compton	Jean Shepherd Show m-f 12:10-12:30
12:45		Luncheon with Frank Farrell 12:15-12:25	Our gal Sunday P&G, tu,th: B&B Whitehall, m-f Murray	No network service m-f 12:30-1
1		Sunshine Boys Gen Pds: Minute Hice 12:25-12:30	Road of life P&G: ivory soap m-f (see mon) Compton	C Foster news co-op Brat m-f
1:15		No network service m-f	Ma Perkins P&G: oxydol m-f (see mon) D-F-S	Footnotes to Medical History 1:15-1:30 m-f
1:30		Paul Harvey news co-op 153N m-f	Young Dr Malone Gen Pds: Y&R 45N m,w,f	A Letter to Lee Graham m-f
1:45		No network service m-f	Guiding light P&G: duz, ivy s m-f (see mon) Compton	
2		Paul Harvey news co-op C m-f	2nd Mrs Burton Armour m-f (see mon) HH&Me	News Kraft 2-2:05
2:15		Ted Malone co-op 153N m-f	Perry Mason P&G: tide m-f (see mon) B&B	Luncheon with Lopez 2:05-2:30 m-f
2:30		No network service m-f	Nora Drake: Bristol-Myers, DCSS; alt dd Toni Co, W&D	America's Front Door 2:30-3 m-f
2:45		Martin Block Show m-f 2:30-4 LAT	Brighter day P&G: cheer m-f (see mon) Y&R	
3			House party Kellogg Co 194H tu,th	Ben Grauer Rhodes Pharm N m-f 8:9:05 L
3:15		Martin Block (cont'd) m-f LAT	Pillsbury Mills m-th 3:15-30 sel LB (see mon)	Wonderful City NY
3:30			Fred Robbins' Disk Derby 200N m-f Hazel Bishop Spector 5-min seg	Hotel for Pets N
3:45			Brown & Wingo Bates t 3:30-9:15 5-min segs	Just Plain Bill Miles Labs m-f (see mon) Wade
4				Rt to happiness P&G: dreft, ivory m-f (see mon) D-F-S
4:15		Manhattan Maline m-f	No network service m-f	Stella Dallas Sterling Drug m-f (see mon) D-F-S
4:30			Bruce & Dan Show m-f 4-5	Widder Brown Tonl Co. th 174N tu,th L Burnett
4:45		Treasury Bandstand LAT		Pepper Young P&G: cream, dur m-f (see mon) BAB
5			News 4:55-5 m-f	
5:15		Musical Express m-f	Bob & Ray Show 5-5:45 m-f TAL	Woman in House Miles Labs m-f (see mon) Wade
5:30		Rex Koury m-f	America's Business 5:15-50	Lorenzo Jones Colgate m-f (see mon) Ety
5:45		Gloria Parker m-f	Gen Sports Time Gen. Tire & Rub 5:50-55 D'Arcy	Lone Ranger Gen Mills D-F-S Amer Bakeries Tucker Wayne
6		Vincent Lopez m-f	Cecil Brown news Kraft: NL&B 5:55-6	Daniel Boone 5:55-6

WEDNESDAY

	ABC	CBS	MBS	NBC
10	My true story Sterling Drug m,w,f 10-10:25 (see mon)	Godfrey* 10-11:30 Pet Milk: Garden Learn-Items BBDO 10-10:15 alt das Lewis Howe B&R Campana Sales W-F-H alt dss Stalay Mfg: R&R 10:15-30 alt das	Cecil Brown news co-op m-f	Mary Margaret McBride N 10-10:05 Star-Kist Rhodes & Dav Grey 10:05-15
10:15	Whitehall streets Carnation 325N m-f EW	Corn Prd: Miller Bristol-Myers DCSS m,w,th 10:30-45	Remember m-f 10:15-10:30	H. V. Peale Dorchin Prods 200N m-f Grey 10:05-15
10:30	When girl marries Park & Tilford Stokely-VanCamp partic	Broadcasters 10:45-11	F Sinclair news Kraft Pds m-f 10:30-35 NL&B	One Man's Family m-f
10:45			Johnny Dixon Show m-f	Second Chance to Partlen Ken Banghart News 10:55-11
11	Pharmaco partic 11-11:15	Godfrey (cont'd) Lever: peprodent m,w, alt Mc&Erickson	M Engle news Kraft Pds 11-11:05 co-op NL&B	
11:15	Paging the New m-f	Pillsbury Mills m,tu 11:15-30 Les Burnett	Storytime 11:05-11:30 Grove Labs *multi-message	Strike it rich Colgate m-f (see mon)
11:30	Albert L. Warner Ch m-f	Make up yr Mnd Continental Bkg Wm Wrigley Jr 135N m-f R&R	Queen for a day P. Lorillard: old golds m-f (see mon) 11:45-12 L&N	Phrase that pays Colgate m-f (see mon) Ety
11:45	Thy Neighbor's Voice Ch m-f	Noward Miller Show Wm Wrigley Jr 135N m-f R&R		Fibber McGee & Molly Miles Labs m-f Wade
12	Valentine N m-f	Wendy Warren Bishop, Sperlor P&G, Compton Corn Prd: Miller OF, tu, th Y&R	Kraft Star News Lee Hughie 12 12:05	No network service m-f
12:15	Luncheon with Frank Farrell 12:15-12:25	Barkstage Wife Gen Fds: Y&R 4SN m,w,f	Hero's Hollywd Quaker JWT 12:05-12:10	
12:30	Sunshine Boys Gen Pds: Minute Hice 12:25-12:30	Helen Trent Am Home Prods m-f (see mon) Compton	Jean Shepherd Show m-f 12:10-12:30	No network service m-f
12:45	No network service m-f	Our gal Sunday P&G, tu,th: B&B Whitehall, m-f Murray	No network service m-f 12:30-1	
1	Paul Harvey news co-op C m-f	Road of life P&G: ivory soap m-f (see mon) Compton	C Foster news co-op Brat m-f	
1:15	Ted Malone co-op 153N m-f	Ma Perkins P&G: oxydol m-f (see mon) D-F-S	Footnotes to Medical History 1:15-1:30 m-f	No network service m-f
1:30	No network service m-f	Young Dr Malone Gen Pds: Y&R 45N m,w,f	A Letter to Lee Graham m-f	
1:45		Guiding light P&G: duz, ivy s m-f (see mon) Compton		Pauline Frederick Reporting m-f
2	No network service m-f	2nd Mrs Burton Armour m-f (see mon) HH&Me	News Kraft 2-2:05	No network service m-f
2:15		Perry Mason P&G: tide m-f (see mon) B&B	Luncheon with Lopez 2:05-2:30 m-f	
2:30	Martin Block Show m-f 2:30-4 LAT	Nora Drake: Bristol-Myers, DCSS alt dd Toni Co, W&D	America's Front Door 2:30-3 m-f	
2:45		Brighter day P&G: cheer m-f (see mon) Y&R		
3		House party Lever: suit m-w-th 165H BBDO	Ben Grauer Rhodes Pharm N m-f 8:9:05 L Pringle-Gotthelf	Bon Draner Rhodes Pharm N m-f 8:9:05 L Pringle-Gotthelf
3:15		Pillsbury Mills m-th 3:15-30 sel LB (see mon)	Wonderful City NY	Wonderful City NY
3:30		Fred Robbins' Disk Derby 200N m-f Hazel Bishop Spector 5-min seg	Hotel for Pets N	Hotel for Pets N
3:45			Just Plain Bill Miles Labs m-f (see mon) Wade	Just Plain Bill Miles Labs m-f (see mon) Wade
4			Rt to happiness P&G: dreft, ivory m-f (see mon) D-F-S	Rt to happiness P&G: dreft, ivory m-f (see mon) D-F-S
4:15	Manhattan Maline m-f	No network service m-f	Stella Dallas Sterling Drug m-f (see mon) D-F-S	Stella Dallas Sterling Drug m-f (see mon) D-F-S
4:30		Bruce & Dan Show 4-5 m-f	Widder Brown Tonl Co. th 174N tu,th L Burnett	Widder Brown Tonl Co. th 174N tu,th L Burnett
4:45	Treasury Bandstand LAT		Pepper Young P&G: cream, dur m-f (see mon) BAB	Pepper Young P&G: cream, dur m-f (see mon) BAB
5		News 4:55-5 m-f		
5:15	Musical Express m-f	Bob & Ray Show 5-5:45 m-f TAL	Woman in House Miles Labs m-f (see mon) Wade	Woman in House Miles Labs m-f (see mon) Wade
5:30	Bobby Hammack & His Whal Four m-w-th-f	Amer's Business 5:45-50	Lorenzo Jones Colgate m-f (see mon) Ety	Lorenzo Jones Colgate m-f (see mon) Ety
5:45	Gloria Parker m-f	Gen Sports Time Gen Tire & Rub 5:50-55 D'Arcy	Lone Ranger Gen Mills D-F-S Amer Bakeries Tucker Wayne	Lone Ranger Gen Mills D-F-S Amer Bakeries Tucker Wayne
6	Vincent Lopez m-f	Cecil Brown news Kraft: NL&B m-f 5:55-6	Daniel Boone 5:55-6	Daniel Boone 5:55-6

THURSDAY

	ABC	CBS	MBS	NBC
10	My true story Sterling Drug m,w,f 10-10:25 (see mon)	Godfrey* 10-11:30 Pet Milk: Garden Learn-Items BAR 10-10:15 alt das Lewis Howe B&R Campana Sales W-F-H 10:15-30 Stalay Mfg: R&R 10:15-30 alt das	Cecil Brown news co-op m-f	Mary Margaret McBride N 10-10:05 Gen Fds: Y&R
10:15	Whitehall streets Carnation 325N m-f Erwin Wasey	Corn Prd: Miller Bristol-Myers DCSS m,w,th 10:30-45	Remember m-f 10:15-10:30	N. V. Peale Dorchin Prods 200N m-f Grey 10:05-15
10:30	When a Girl Marries Park & Tilford Stokely VanCamp partic	Broadcasters 10:45-11	F Sinclair news Kraft Pds m-f 10:30-35 NL&B	One Man's Family m-f
10:45		FC&B Kellogg Co tu, th 10:45-11 Lee Burnett	Johnny Dixon Show m-f	Second Chance to Partlen Ken Banghart News 10:55-11
11		Godfrey (cont'd) Lever: peprodent m,w, alt Mc&Erickson	M-Engle news Kraft Pds m-f 11-11:05 co-op NL&B	
11:15		Pillsbury Mills m,tu 11:15-30 Les Burnett	Storytime Grove Labs *multi-message	Strike it rich Colgate m-f (see mon)
11:30		Make up yr Mnd Continental Bkg Wm Wrigley Jr 135N m-f R&R	Queen for a day P. Lorillard: old golds and ales m-f (see mon) L&N	Phrase that pays Colgate m-f (see mon) Ety
11:45		Noward Miller Show Wm Wrigley Jr 135N m-f R&R		Fibber McGee & Molly Miles Labs m-f Wade
12		Wendy Warren Bishop, Sperlor P&G, Compton Corn Prd: Miller OF, tu, th Y&R	Kraft Star News Lee Hughie 12 12:05	No network service m-f
12:15		Barkstage Wife Gen Fds: Y&R 4SN m,w,f	Hero's Hollywd Quaker JWT 12:05-12:10	
12:30		Helen Trent Am Home Prods m-f (see mon) Compton	Jean Shepherd Show m-f 12:10-12:30	No network service m-f
12:45		Our gal Sunday P&G, tu,th: B&B Whitehall, m-f Murray	No network service m-f 12:30-1	
1		Road of life P&G: ivory soap m-f (see mon) Compton	C Foster news co-op Brat m-f	
1:15		Ma Perkins P&G: oxydol m-f (see mon) D-F-S	Footnotes to Medical History 1:15-1:30 m-f	No network service m-f
1:30		Young Dr Malone Gen Pds: Y&R 45N m,w,f	A Letter to Lee Graham m-f	
1:45		Guiding light P&G: duz, ivy s m-f (see mon) Compton		Pauline Frederick Reporting m-f
2		2nd Mrs Burton Armour m-f (see mon) HH&Me	News Kraft 2-2:05	No network service m-f
2:15		Perry Mason P&G: tide m-f (see mon) B&B	Luncheon with Lopez 2:05-2:30 m-f	
2:30		Nora Drake: Bristol-Myers, DCSS alt dd Toni Co, W&D	America's Front Door 2:30-3 m-f	
2:45		Brighter day P&G: cheer m-f (see mon) Y&R		
3		House party Lever: suit m-w-th 165H BBDO	Ben Grauer Rhodes Pharm N m-f 8:9:05 L Pringle-Gotthelf	Bon Draner Rhodes Pharm N m-f 8:9:05 L Pringle-Gotthelf
3:15		Pillsbury Mills m-th 3:15-30 sel LB (see mon)	Wonderful City NY	Wonderful City NY
3:30		Fred Robbins' Disk Derby 200N m-f Hazel Bishop Spector 5-min seg	Hotel for Pets N	Hotel for Pets N
3:45			Just Plain Bill Miles Labs m-f (see mon) Wade	Just Plain Bill Miles Labs m-f (see mon) Wade
4			Rt to happiness P&G: dreft, ivory m-f (see mon) D-F-S	Rt to happiness P&G: dreft, ivory m-f (see mon) D-F-S
4:15	Manhattan Maline m-f	No network service m-f	Stella Dallas Sterling Drug m-f (see mon) D-F-S	Stella Dallas Sterling Drug m-f (see mon) D-F-S
4:30		Bruce & Dan Show 4-5 m-f	Widder Brown Tonl Co. th 174N tu,th L Burnett	Widder Brown Tonl Co. th 174N tu,th L Burnett
4:45	Treasury Bandstand LAT		Pepper Young P&G: cream, dur m-f (see mon) BAB	Pepper Young P&G: cream, dur m-f (see mon) BAB
5		News 4:55-5 m-f		
5:15	Musical Express m-f	Bob & Ray Show 5-5:45 m-f TAL	Woman in House Miles Labs m-f (see mon) Wade	Woman in House Miles Labs m-f (see mon) Wade
5:30	Bobby Hammack & His Whal Four m-w-th-f	Amer's Business 5:45-50	Lorenzo Jones Colgate m-f (see mon) Ety	Lorenzo Jones Colgate m-f (see mon) Ety
5:45	Gloria Parker m-f	Gen Sports Time Gen Tire & Rub 5:50-55 D'Arcy	Lone Ranger Gen Mills D-F-S Amer Bakeries Tucker Wayne	Lone Ranger Gen Mills D-F-S Amer Bakeries Tucker Wayne
6	Vincent Lopez m-f	Cecil Brown news Kraft: NL&B m-f 5:55-6	Daniel Boone 5:55-6	Daniel Boone 5:55-6

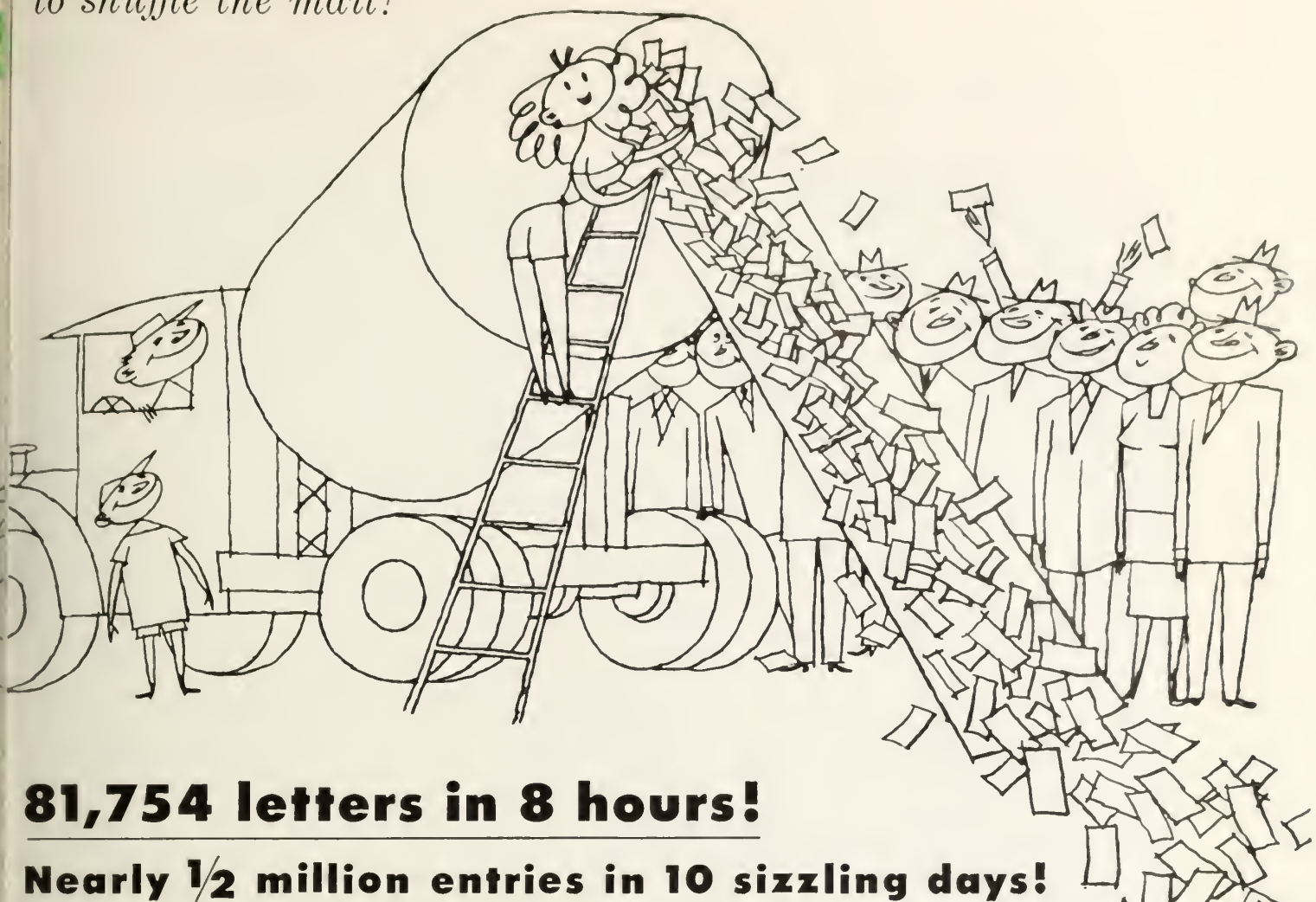
FRIDAY

	ABC	CBS	MBS	NBC
10	My true story Sterling Drug m,w,f 10-10:25 (see mon)	Godfrey* 10-11:30 Pet Milk: Garden Learn-Items BAR 10-10:15 alt das Lewis Howe B&R Campana Sales W-F-H 10:15-30 Stalay Mfg: R&R 10:15-30 alt das	Cecil Brown news co-op m-f	Mary Margaret McBride N 10-10:05 Gen Fds: Y&R
10:15	Whitehall streets Carnation 325N m-f Erwin Wasey	Corn Prd: Miller Bristol-Myers DCSS m,w,th 10:30-45	Remember m-f 10:15-10:30	N. V. Peale Dorchin Prods 200N m-f Grey 10:05-15
10:30	When a Girl Marries Park & Tilford Stokely VanCamp partic	Broadcasters 10:45-11	F Sinclair news Kraft Pds m-f 10:30-35 NL&B	One Man's Family m-f
10:45		FC&B Kellogg Co tu, th 10:45-11 Lee Burnett	Johnny Dixon Show m-f	Second Chance to Partlen Ken Banghart News 10:55-11
11		Godfrey (cont'd) Lever: peprodent m,w, alt Mc&Erickson	M-Engle news Kraft Pds m-f 11-11:05 co-op NL&B	
11:15		Pillsbury Mills m,tu 11:15-30 Les Burnett	Storytime Grove Labs *multi-message	Strike it rich Colgate m-f (see mon)
11:30		Make up yr Mnd Continental Bkg Wm Wrigley Jr 135N m-f R&R	Queen for a day P. Lorillard: old golds and ales m-f (see mon) L&N	Phrase that pays Colgate m-f (see mon) Ety
11:45		Noward Miller Show Wm Wrigley Jr 135N m-f R&R		Fibber McGee & Molly Miles Labs m-f Wade
12		Wendy Warren Bishop, Sperlor P&G, Compton Corn Prd: Miller OF, tu, th Y&R	Kraft Star News Lee Hughie 12 12:05	No network service m-f
12:15		Barkstage Wife Gen Fds: Y&R 4SN m,w,f	Storytime Hero's Hollywd Quaker JWT 12:05-12:10	
12:30		Helen Trent Am Home Prods m-f (see mon) Compton	Jean Shepherd Show m-f 12:10-12:30	No network service m-f
12:45		Our gal Sunday P&G, tu,th: B&B Whitehall, m-f Murray	No network service m-f 12:30-1	
1		Road of life P&G: ivory soap m-f (see mon) Compton	C Foster news co-op Brat m-f	
1:15		Ma Perkins P&G: oxydol m-f (see mon) D-F-S	Footnotes to Medical History 1:15-1:30 m-f	No network service m-f
1:30		Young Dr Malone Gen Pds: Y&R 45N m,w,f	A Letter to Lee Graham m-f	
1:45		Guiding light P&G: duz, ivy s m-f (see mon) Compton		Pauline Frederick Reporting m-f
2		2nd Mrs Burton Armour m-f (see mon) HH&Me	News Kraft 2-2:05	No network service m-f
2:15		Perry Mason P&G: tide m-f (see mon) B&B	Luncheon with Lopez 2:05-2:30 m-f	
2:30		Nora Drake: Bristol-Myers, DCSS alt dd Toni Co, W&D	America's Front Door 2:30-3 m-f	
2:45		Brighter day P&G: cheer m-f (see mon) Y&R		
3		House party Lever: suit m-w-th 165H BBDO	Ben Grauer Rhodes Pharm N m-f 8:9:05 L Pringle-Gotthelf	Bon Draner Rhodes Pharm N m-f 8:9:05 L Pringle-Gotthelf
3:15		Pillsbury Mills m-th 3:15-30 sel LB (see mon)	Wonderful City NY	Wonderful City NY
3:30		Fred Robbins' Disk Derby 200N m-f Hazel Bishop Spector 5-min seg	Hotel for Pets N	Hotel for Pets N
3:45			Just Plain Bill Miles Labs m-f (see mon) Wade	Just Plain Bill Miles Labs m-f (see mon) Wade
4			Rt to happiness P&G: dreft, ivory m-f (see mon) D-F-S	Rt to happiness P&G: dreft, ivory m-f (see mon) D-F-S
4:15	Manhattan Maline m-f	No network service m-f	Stella Dallas Sterling Drug m-f (see mon) D-F-S	Stella Dallas Sterling Drug m-f (see mon) D-F-S
4:30		Bruce & Dan Show 4-5 m-f	Widder Brown Tonl Co. th 174N tu,th L Burnett	Widder Brown Tonl Co. th 174N tu,th L Burnett
4:45	Treasury Bandstand LAT		Pepper Young P&G: cream, dur m-f (see mon) BAB	Pepper Young P&G: cream, dur m-f (see mon) BAB
5		News 4:55-5 m-f		
5:15	Musical Express m-f	Bob & Ray Show 5-5:45 m-f TAL	Woman in House Miles Labs m-f (see mon) Wade	Woman in House Miles Labs m-f (see mon) Wade
5:30	Bobby Hammack & His Whal Four m-w-th-f	Amer's Business 5:45-50	Lorenzo Jones Colgate m-f (see mon) Ety	Lorenzo Jones Colgate m-f (see mon) Ety
5:45	Gloria Parker m-f	Gen Sports Time Gen Tire & Rub 5:50-55 D'Arcy	Lone Ranger Gen Mills D-F-S Amer Bakeries Tucker Wayne	Lone Ranger Gen Mills D-F-S Amer Bakeries Tucker Wayne
6	Vincent Lopez m-f	Cecil Brown news Kraft: NL&B m-f 5:55-6	Daniel Boone 5:55-6	Daniel Boone 5:55-6

SATURDAY

	ABC	CBS	MBS	NBC
10	No school today Yehle Prods (3 cavalry pilot sto 94CDr Applegate	Allan Jackson Cherrolet Dlrs 195N 10-10:05 C-E Dalen Drake General Fds 200N m-f Glamorene N&B 10:15-30 alt f	No network service Amer. Tree Bd Conference Call	
10:15	Breakfast Club Review Ball Bros			
10:30		FC&B 10-10:55 sec		
10:45		Allan Jackson Cherrolet Dlrs 195 N 10:55-11 C-E		
11	Maggots & Melodies			The Lucky Pierre Show
11:15	It's Time 11 11:05	Robt Q Lewis Miller Prod 190N 11:15 L Winlus-Brandon Milner Prods Best 11:55 L 189N		Phonevox Time Philip Corp 11:30-35 Hutchins
11:30	All-league alubhouse			Young Living with Claude Hatch
11:45				
12	How to Fix It 12:00-10	Allan Jackson Cherrolet Dlrs 195N 12-12:05 C-E		
12:15	101 Ranch Boys Entertainer, Pre	Romance L	TBA 12 12:30	
12:30	It's Time 12:30-12:35 L	Gunsmoke Liggett & Myers 200H C&W		Chicago Daily Parade 12:30
12:45	Americen farmer C.Wash			
1	Navy hour	City Hospital N		
1:15		Allan Jackson Cherrolet 1:32-96 190N C-E		
1:30	Shoke the Maracas	Stan Daugherty Presents N		
1:45				
2	Festival (with Milton Cross) 2-4	Football Roundup at 9/17 Notre Dame		
2:15				
2:30	11's Time 2:30-2:35 L			
2:45				
3				
3:15				
3:30	Festival (cont'd) 2-4			
3:45				
4		Band Concert Promenade N		
4:15				
4:30	It's Time 4:30-4:35 L			
4:45	The World Tourist			
5				
5:15				
5:30	Dinner at the Green Room (Harry Jarome)			
5:45				
6				

...so we hired a cement mixer to shuffle the mail!



81,754 letters in 8 hours!

Nearly ½ million entries in 10 sizzling days!

This is the kind of action KNX Radio can deliver *now*.... 1955!

Less than two weeks before last September 10, the day on which KNX Radio celebrated its 35th Anniversary, the station invited listeners to enter its Birthday Bonanza of entertainment and prizes. To enter, listeners simply sent in their names and telephone numbers.

Hundreds of thousands of ears perked up... and so did the thermometer! The mercury hit a frying-hot 110 degrees and hovered there throughout the ten days in which KNX promoted its Birthday Bonanza.

In spite of this record breaking heat wave, KNX Radio received just short of 500,000 entries, including a whopping 81,754 letters and cards in a single 8-hour day!

KNX got so much mail, in fact, that it had to rent a gigantic transit cement mixer to shuffle the mail before each contest drawing.

Why all the excitement? KNX's BIRTHDAY BONANZA was *BIG*. $65,000 worth of prizes. Eighteen hours of programming that covered Southern California from man-in-the-street to man-in-the-money, from sea bottom to cloud top.*

Yes, the KNX Anniversary was something special. But then, KNX is always special. KNX is the Southern California station most people listen to most often... reaching 84% of all Metropolitan radio families in a week, 45% in just one day.**

Got something to sell? For special results, let KNX sell it in its own special way!

KNX RADIO LOS ANGELES

Southern California's first station in 1920. First in every way in 1955.

50,000 WATTS • CBS OWNED • REPRESENTED BY CBS RADIO SPOT SALES

**Solidly sponsored.*
***Cumulative Pulse Audience.*

WOMEN TO ADMEN

(Continued from page 80)

cials or sales pitches that Easterners or perhaps Southerners respond to.

"The personality who does the program can best tell whether her particular audience will respond to a certain type of commercial and in which program that product will be best received."

Radio-Tv Results: Admen who might be inclined to challenge the opinions of the AWRT members on how to sell to women successfully would do well to consider the long roster of sales successes the ladies have achieved. The ladies have qualified as experts—the hard way.

Here are a few such successes selected from the many submitted to SPONSOR in the AWRT survey:

• *Groceries:* Pittsburgh's Thorofare Markets is a chain of 64 big food stores located throughout the western Pennsylvania, Ohio and West Virginia areas. As a high spot of its tv advertising, it purchased (via Ketchum, Macleod & Grove) the General Teleradio feature package KDKA-TV, Pittsburgh. It was, in large measure, a $64 million success.

Kay Neumann was chosen to handle commercials featuring new grocery products, Thorofare's low prices and the S&H Green Stamps.

Said L. B. Smith Jr., executive v.p. of Thorofare, of Kay's abilities:

"Probably the most successful advertising medium we developed in 1954 was the introduction of 'recent' full-length movies, with outstanding demonstrations and presentations of commercials by Kay Neumann. *Thorofare Star Time Theatre* had no small part in developing the 36% increase in sales above the previous year, bringing our 1954 sales to $64 million."

Kay, incidentally, is a daytime favorite of Pittsburgh homemakers. She conducts an across-the-board cooking program, 1:30-2:00 p.m. with a list of blue-chip sponsors that range from Fluffo and Oxydol to Reddi-Wip and Youngstown Kitchens.

• *Cook book:* KWTV calls Vivian Batten "Oklahoma City's most popular housewife"—and the chances are very good that she is.

She does a regular morning show and KWTV and on its radio counterpart, KOMA. An expert homemaker, she shares with her audience tips on charm, keeping fit, grooming, etiquette, household hints, safety, cooking tips—and even discussions on what makes an automobile run.

Reported Vivian:

"We made one announcement on the show to the effect that we would send an *I Love Lucy* cook book to any viewer writing in and in the same announcement said these same books could be obtained at the stores.

"The announcement was very brief and no sales pitch was given. We received, during the following three days, 562 requests for this book."

• *Household and food items:* One of the most popular women's shows in the Detroit area originates in a beautiful model home built on the shores of Lake St. Clair to the specifications of Edythe Fern Melrose. Her WXYZ radio and tv shows, appropriately enough, bear the title *The House O' Charm.*

She discussed sales results on her show, which she prefers to handle in an informal manner with largely ad-lib commercials based on agency-provided factual material, in an equally informal roundup:

TOP NIGHTTIME NETWORK PROGRAMS AVAILABLE MORNINGS ON WGN-TV!!



"MY LITTLE MARGIE"

10:00-10:30 A.M.

Monday thru Friday

"THE STU ERWIN SHOW"

10:30-11:00 A.M.

Monday thru Friday



AVAILABLE FOR PARTICIPATIONS OR FULL SPONSORSHIP AT NO PREMIUM PRICES!!

Nighttime Participations Available In FIRST RUN
GENE AUTRY—ROY ROGERS Features 7:00-8:00 P.M.

441 N. Michigan Avenue
Chicago 11
Illinois

WGN, Inc.'s New Phone Number
Is MIchigan 2-7600

WGN-TV Chicago 9

For Your Best Radio Buy in Chicago, It's WGN—Reaching More Homes Than Any Other Chicago Medium..

WOODLAND-TV is big territory!



Everybody loves a pickle . . . and there's a variety to please every palate among the famous Heinz "57" . . . gherkins — chips — relishes — dills — sweet mixed.

Heinz, one of the world's largest pickle processors adds impetus to the growth of WOODland, U. S. A.

A year's consumption of pickles would encircle the equator ten times . . . and 65% of the pickles processed by world-famous Heinz begin their earth-spanning journey at the company's Holland, Michigan plant . . . the world's largest pickle factory, a part of the thriving WOODland production area.

Heinz has many world leaders as neighbors in this rich market area — in the primary trading center of Grand Rapids: in Muskegon, Battle Creek, Lansing and Kalamazoo. And the entire market is yours with WOOD-TV — which has the 20th highest set count in the country. For top sales results, schedule WOOD-TV, Grand Rapids' *only* television station!



WOOD-TV

WOODLAND CENTER
GRAND RAPIDS, MICHIGAN

GRANDWOOD BROADCASTING COMPANY • NBC, BASIC; ABC, SUPPLEMENTARY • ASSOCIATED WITH WFBM-AM AND TV, INDIANAPOLIS, IND.; WFDF, FLINT, MICH.; WTCN-AM AND TV, MINNEAPOLIS, MINN.. WOOD-AM, WOOD-TV, REPRESENTED BY KATZ AGENCY

YOU'LL SELL MORE BREAD with these $60,000* Animated Cartoon TV BREAD COMMERCIALS

*Original production cost. This has already been paid by one of the country's largest bakers. This is what it cost to produce these films from the start, but you can get them for a tiny fraction of the original cost.

Here's what you'll get:

FULLY ANIMATED FILMS—Animated cartoons are top salesmen on TV. You get full, not partial, animation.

SHOWS YOUR WRAPPER OVER AND OVER—Your wrapper appears in the animated cartoon sequences. It's also shown full screen size repeatedly.

YOUR BRAND NAME REPEATED OFTEN—Your brand name, slogan and the sales slant you are now using are made part of each commercial. Entire sound track is made to your order.

FAST-MOVING ACTION THAT PACKS A SELLING WALLOP!—This series was created by baking industry people to fill the need for top-flight television film commercials for bread. It's tested and proved—is now doing an outstanding job of increasing bread sales for bakers in one-fifth of the country.

EXCLUSIVE USE—No one else can use it in your market—ever! Extra prints guaranteed available up to three years.

POINT-OF-SALE TIE-IN—Attractive cartoon youngsters (named for your bread in the film) offer many possibilities for merchandising.

USE AS TV SPOTS AND IN PROGRAMS—Strong appeal to both children and adults makes these commercials appropriate for use at any time during the television day—as spots, in programs, or within participating shows.

TAILORED TO YOUR BRAND—You get strong identification of your brand name throughout, in both sight and sound. These films look as though they were specially made for you—top quality production puts your commercials up with those of America's biggest television advertisers.

LOW COST—Because original production costs have been paid, this series is practical for even LIMITED ADVERTISING BUDGETS.

AVAILABLE QUICKLY—Prints will be delivered ready for use within 35 days.

DON'T DELAY!

This series is available to only one baker in a market.



TELEVISION DIVISION

ALEXANDER FILM CO.

203 Alexander Bldg., Colorado Springs, Colo.

Mail the coupon now for full details — no obligation

Television Division, ALEXANDER FILM CO.
203 Alexander Bldg., Colorado Springs, Colo.

Send detailed description of Animated Cartoon TV Film Commercials for bread.

NAME_____

FIRM_____

ADDRESS_____

CITY_____ STATE_____

"Once we jumped the gun on giving a sale price on meat for a sponsor whose frozen steaks were trying to get distribution. That one error brought shoppers into markets demanding the steaks before the show was completed! The sponsor was so shocked he tripled his appropriation on our programs.

"Another time, we demonstrated a steam iron—and oversold the quota for the city by several thousand. We selected a certain pattern in wallpaper for redecorating the Charm Kitchen, and showed the selection to the tv audience. The wallpaper was sold out so much that we were unable to get enough to do the kitchen three days after it was shown, even though the sponsor was carrying it in wholesale lots and had eight stores plus a warehouse to draw upon.

"Last week, we offered designs for making sofa pillows. The fabrics sold like hot cakes; we had to call New York for more design leaflets. We went to Hawaii for a vacation. Came home, prepared Cantonese dishes, and the whole city ran out of soy sauce! Couldn't even buy a bottle for the show." ★ ★ ★

CAN'T SHOW PACKAGE?

(*Continued from page* 47)

New York's WRCA-TV, for example, offered one week's use of its lighted moving sign on Times Square to plug Japanese King Crabmeat and also a plug in a trade magazine, *Grocer-Graphic*. Boston's WBZ-TV sent letters to 800 grocers in the area telling about the campaign. Philadelphia's WPTZ offered a free ad in *Food Trade News*, and Baltimore's WBAL-TV offered to conduct the entire contest itself, including cost of premiums, plus a grand prize of a Meadowbrook Tappan Range for the best crabmeat recipe and several GE electric skillets as runner-up prizes. In Chicago, WBKB arranged a personal appearance by Francis Pope, star of the show, demonstrating the client's product for two hours at one of the leading supermarkets.

The commercials were planned to take advantage of live participations, with fact sheets supplied to the tv personalities who could word the actual pitch to suit themselves. One of the main points of the commercials was the contest, of course. The agency supplied some sample commercials just to insure that all copy points would get across.

Within less than three weeks after being appointed the client's agency, Gotham-Vladimir had the campaign on the air. Scheduled for a 13-week run, the participations expired during the first week of September.

While it is impossible to chart results precisely because of the large number of different sales organizations (mainly food brokers), involved, reports from leading food brokers in the U.S. showed the following sales increases since the start of the campaign: 30-40% in Boston; 20% in Chicago; 10-20% in New York. There are still no figures available for Baltimore and Philadelphia.

"But the mail response from viewers in all our tv markets has been very large," Andy Vladimir told SPONSOR.

In fact, the tremendous selling power of video was the cause for an unfortunate number of letters of complaint, saying in essence: ". . . but I can't get Japanese King Crabmeat in any of the stores. . . ."

The cause for these letters seems to have been the relative impact of video

★ ★ ★ ★ ★ ★ ★ ★

"It appears now that our bulky picture tube . . . will give way, in the future, to a thin layer of electroluminescent material within which the same functions are performed. This development, together with the miniaturization of other elements in our receiving circuits, will give us mural television. Its form will be that of a thin screen decorating a wall and controlled remotely from a small box beside the viewer elsewhere in the room."

DR. E. W. ENGSTROM
Executive V.P.,
Research & Engineering
RCA

★ ★ ★ ★ ★ ★ ★ ★



"—and just because I'm not a KRIZ Phoenix listener, my wife insisted I see you."

with WAVE

you don't buy the oysters—

YOU BUY THE PEARLS!

E, and only WAVE, gives you concentrated coverage of the
ville Trading Area — Kentucky's *only* pearl-like market!

TOO MUCH — NOT TOO LITTLE!
WAVE, there's no wasted power or circulation. Our 50% BMB day-
area is an almost exact duplicate of the Louisville Trading Area
e 42.5% of Kentucky's total Effective Buying Income is concentrated!

RKLING PROGRAMMING — BIG AUDIENCES!
VE believes in local programming — supports a radio-only staff of
4 of whom are engaged in on-the-air activities exclusively.
VE is also NBC — the only NBC station between Cincinnati and the
ssippi River. The result is *balanced programming, big audiences.*

sts precious little to use WAVE — Louisville's 5000-watt gem.
NBC Spot Sales for the figures.

WAVE • **5000 WATTS**
LOUISVILLE **NBC AFFILIATE**

NBC SPOT SALES
National Representatives





Quick Watson!

For the first time in years, WMAR-TV, *The Sunpapers'* television station in Baltimore, is able to offer availabilities from 10-10.30 P.M. This is a limited opportunity, caused by network adherence to Daylight Saving time for five weeks after Maryland returns to Eastern Standard Time.

WMAR-TV is programming "Sherlock Holmes" —with Ronald Howard as the classic sleuth—six nights weekly beginning Sunday, September 25.

Each episode will be first-run in the Baltimore market.

Each episode will run at the peak viewing hour of 10-10.30 P.M.

Each episode will have the advantage of high-rated lead-in programs, and powerful programs behind.

In Baltimore's sponsor-crowded TV schedules, this is an unparalleled opportunity for exposure of saturation schedules and short-term campaigns within a vehicle as powerfully attractive as Conan Doyle's famous stories.

And in five weeks of consecutive-night showings, "Sherlock Holmes" will have had the advantage of the most powerful audience buildup in the history of Baltimore Television, to guarantee the series as a continuing vehicle in the Baltimore market.

EVERY NIGHT (except Wed.)

10:00—10:30 P.M.

Sept. 25th thru Oct. 29th

3 participations available within each program

WMAR-TV ★ ★ ★ ★ CHANNEL 2

SUNPAPERS TELEVISION, BALTIMORE, MD.

Represented by THE KATZ AGENCY, Inc.

New York, Detroit, Kansas City, San Francisco, Chicago, Atlanta, Dallas, Los Angeles

and audio: since Japanese King Crabmeat is packaged at the moment under many different brand names without a unifying, identifiable trademark or symbol, the agency made up some dummy labels reading "Japanese King Crabmeat" and asked the stations to put these labels over all the cans of crabmeat to be used on the programs. Stations were also supplied with a balop saying "Be sure that every can you buy contains Japanese King Crabmeat."

The fact sheet and explicit instructions to the tv personalities, however, asked them to explain to their listeners that there were many brands of Japanese King Crabmeat available and that they could be identified by the words "Packed in Japan" or "Product of Japan" on the can. Despite these explanations, many women apparently looked for cans with the dummy label they'd seen on tv, when they went shopping.

Gotham-Vladimir has already suggested to the Association that it decide upon the picture of a King Crabmeat as a trademark for all brands of the Japanese product so that the cans seen on tv in the future will be identifiable in stores too.

"The selling power of television," says Andy Vladimir, "virtually dictates a need for recognizable packaging. And there's little doubt in our mind that we'll use television increasingly as the budget permits, and probably along the pattern that has proved successful for us to date." ★ ★ ★

SPONSOR ASKS

(Continued from page 49)

One complaint I have is with the distribution of the products. We have been in a poor selling position several times when there has been a demand built by television and the customers come into the store to buy before we have gotten our stock of the product. That hurts our business, and wastes money for the advertiser. When the customers can't get what they want, they settle for another product.

Florence Bower
Bower's Pharmacy
Tenafly N. J.

WE USE TV OURSELVES

● We are one of seven stores in a chain in this area, and we've had such good results from television advertising that we've started an announcement campaign on tv ourselves. So far, it seems that it's too early to have any real results, but it looks very good.

Of course, after the television shows advertising cosmetics and patent medicines, we get a big run on them. We've learned that it pays to have a good stock on hand for such products, and we give them the best display space available because we know they'll sell.

Two products that we notice moving fast after their tv shows are Toni home permanents and Geritol. With our large prescription business, we sell more medicines and patent medicines than most druggists, so we like to know that manufacturers are helping us sell their product.

Cigarettes sell well and we keep them right near the register so that customers ask for them when they get their change. It helps when the customer has already made up his mind about the product, even on cigarettes.

G. P. Updike
Patterson Drug Co.
Danville Pa.

VIEWERS BELIEVE TV CLAIMS

● When a product is on tv it sells. We have to stock the items that are advertised because our customers ask for them. The most outstanding sales boom I have noticed occurred with the Revlon *$64,000 Question*. All of those products were in big demand after the show, but we managed to keep up with the calls and didn't run short.

We use displays on our gondolas for advertised products, and I have enough confidence in the television advertising to stock and display a product if I heard it was going on tv. If I didn't, I might be lost under a deluge of orders the next day. People seem to believe in and buy the products they have seen demonstrated on television.

Pearl Balotin
Balotin Pharmacy
Ellenville N. Y.

IN AMERICA'S 9th MARKET it's TV's *New Queen*



316,000 watts of V. H. F. power

WHTN-TV BASIC ABC

Greater Huntington Theatre Corp.

Huntington, W. Va. Huntington 3-0185



FIRST in the "Land of Hiawatha"

In the fall, the great Northwest becomes a land of outdoorsmen . . . hunters, fishermen—enthusiasts for all the activities which can be found in the "Land of Hiawatha." These are an active people . . . and an active-buying market for any advertiser.

In this vital market of nearly FOUR BILLION DOLLARS in spendable income and 615,000 TV homes, KSTP-TV has long been the leader. It is the Northwest's *first* television station, *first* with maximum power and *first* with color.

Through superior entertainment, talent and showmanship, KSTP-TV has won a listener loyalty that is important to you because it means *sales*.

To put your advertising dollar to work most efficiently and most economically, KSTP-TV is your *first* buy . . . your *best* buy in the rich Northwest!

KSTP-TV CHANNEL 5
100,000 WATTS

MINNEAPOLIS • ST. PAUL **Basic NBC Affiliate**

"The Northwest's Leading Station"

EDWARD PETRY & CO., INC. • NATIONAL REPRESENTATIVES



IT SHOWS AT HOME!

THAT'S WHY LOCAL FIRMS PUT GREATEST DOLLAR VOLUME ON WREN!!

It's no secret here in Topeka that WREN covers the territory best! That's why local firms put their greatest dollar volume on WREN.

That's why we can quote continuous program sponsorship like this — Kansas Power & Light for 17 years . . . Ed Marling Appliance for 8 years . . . Scott Motors Chevrolet for 7 years . . . McCormick Rug for 4 years . . . Hall Stationery for 7 years . . . Alexander Baking and Jordan Sunbeam Bakers for 5 years . . . Capitol Federal Savings and Loan for 7 years. Here is a husky, booming market that WREN covers best . . . a market that can't be reached by Kansas City stations. Why not contact your John E. Pearson man for details on WREN coverage and rates. We think you'll be surprised.

WREN

5000 WATTS · ABC
TOPEKA, KANSAS

RADIO SELLS INSURANCE

(*Continued from page* 41)

sumers with the objectives of the MFA as an organization and the various units as parts of that organization; (3) to acquaint "city folks with the problems of the farmer"; (4) to promote safety.

Advertising expenditures are allocated according to the needs of the various units and localities served. At the moment, for example, the Plant Foods Division is working on anhydrous ammonia sales. To do this. the division is using extra time and space beyond the regular budget allocations. Decisions for these promotions are made by the managers working with their individual advertising departments.

MFA uses an interesting approach to its radio advertising. Its choice station is generally a 250-watter, although it does use one 50,000 powerhouse, and a handful of 1,000- and 5,000-watters. The advantage of the small station, according to Wyatt, is in getting "right to the grass roots." The radio farm director or announcer who gives the market or farm news or weather and newscasts will talk about an MFA product or service, integrate it into his editorial matter, and, if intrigued with the subject, occasionally he may spend as much as five minutes discussing it.

So closely is the programing generally tied in with the commercial purpose of the shows that it sometimes consists strictly of the man at a local Exchange interviewing the people who come into the Exchange, getting their comments on, say, soya beans, if that's the product being pushed at the moment. The commercials are all frankly and strictly hard-sell.

Take the folksy pitch of this fire insurance radio commercial as an example:

"MFA Mutual Fire Insurance is like a good neighbor . . . right there when you need help the most. If your house burns, MFA Mutual will step in and help you shoulder the financial load. MFA Mutual Fire Insurance with Extended Coverage will also protect you from wind, lightning, hail and other perils. Building costs are rising. If your fire insurance isn't keeping pace. call your MFA Mutual Agent. *No* assessments or membership fees with MFA mutual Insurance. And you get renewal dividends. See your MFA Mutual agent today."

MFA doesn't take any chances on the number of people it reaches. Last year, for example, the organization undertook a vast research program of its own to determine the precise viewing and listening habits of farmers in Missouri.

During the middle of 1954, MFA Mutual Insurance Co. mailed a post card questionnaire to 150,000 members of the MFA. A total of 4,640 cards were returned; that is to say, the survey got a 3.8% response. Wyatt feels that this turnout, slightly better than the average questionnaire return was sufficient to indicate trends. On the cards were 11 questions pertaining to set ownership, station and program preferences, viewing and listening habits for time of day and night.

The results showed 63% of the homes equipped with radios only, 37% with radio and tv. Most MFA members reported more than one radio. On the over-all, the survey showed that 35% of Missouri farm families have only one radio and no tv; 28% have more than a radio, but no tv; 13% have a radio and a tv set; 24% of the families have more than one radio and a tv set too.

The survey also showed the heaviest radio listening is done in the living room (23.5%) and the kitchen (23%). Furthermore, 3,381 answers indicated that for the period from 5:00 to 8:00 a.m., the point of heavy tune-in is 6:00 a.m. with 1,022 sets being turned on. During the lunch period, high noon was tops with 2,046 out of 3,327 respondents turning on radio then. Late afternoon tune-ins were scattered with 6:00 p.m. showing a slight edge over the 4:00-8:00 p.m. times.

Similar figures for tv showed heavier tune-ins later in the morning

. . . 7 UP USES

KWKW

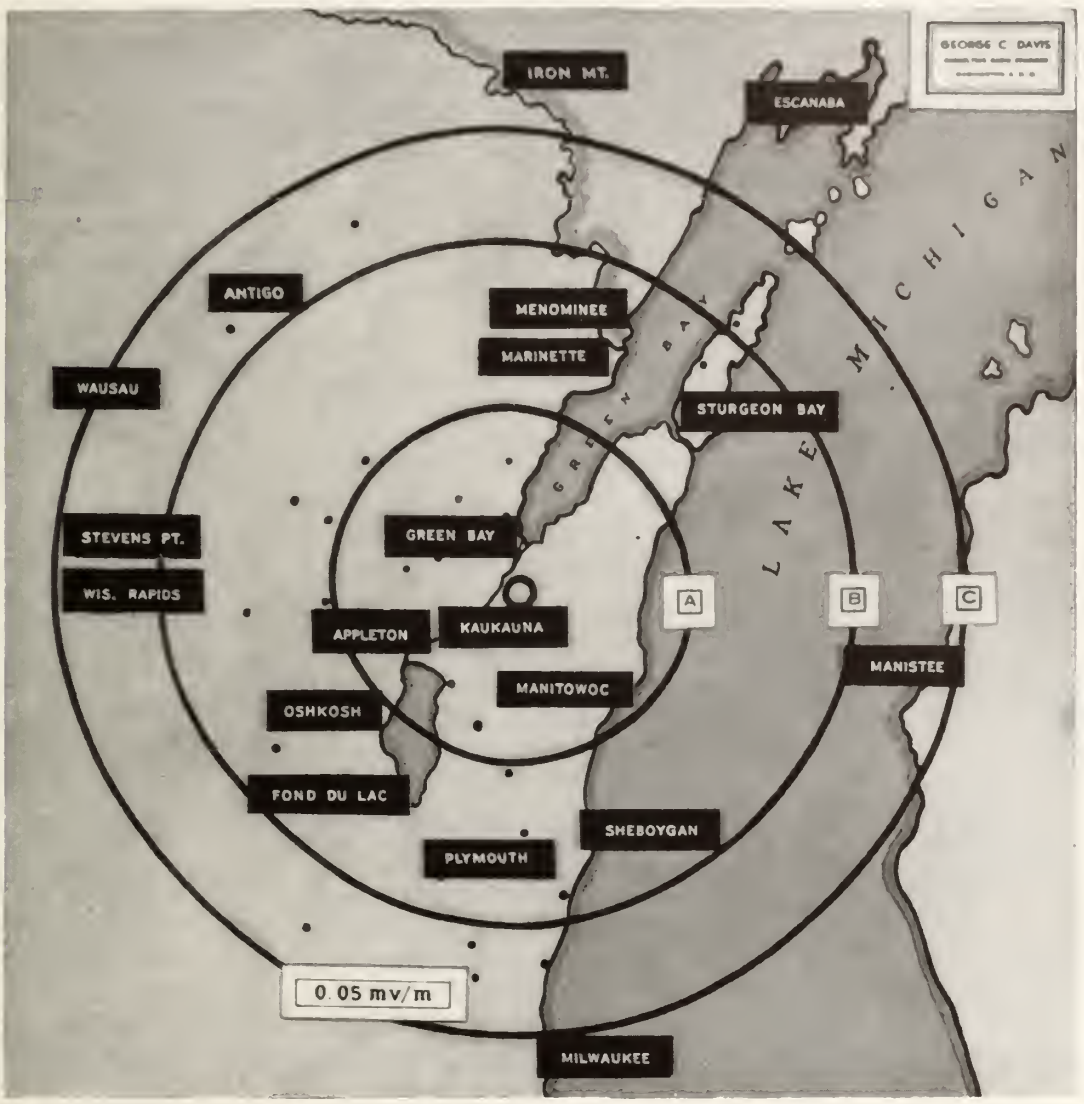
PASADENA • LOS ANGELES

Spanish Language Station

AM • FM

representatives:
New York—Richard O'Connell, Inc.
San Francisco—Broadcast Time Sales
Chicago—Broadcast Time Sales

Channel 2
runs rings around...
the Land of Milk and Honey!



... and nearly a million people
live within that "B" ring!

Yep-Bigger'n Baltimore!

CHANNEL 2 CBS 100,000 GREEN BAY

RAYDON EVANS Gen. Mgr.
Rep. WEED TELEVISION



The Bright New Spot on the dial!....

Covering one of the fastest growing markets in the West ...the greater San Jose area! What's more, KNTV also delivers the rich Monterey Bay cities of Monterey, Salinas, Santa Cruz and Watsonville. Catch these prosperous home owners with their own hometown station, KNTV, Channel 11.

KNTV
San Jose

Ask your Bolling Man for specific market details. You'll be amazed!

IN EVANSVILLE INDIANA



WISE BUYERS CHOOSE

THRIFTY FIFTY

SALES WITH SHOWMANSHIP

HILLSIDE HOEDOWN

Saturdays 9:30-11:30 P.M.

Evansville's ONLY weekly Barn Dance—televised LIVE from downtown Evansville every Saturday night.

PARTICIPATIONS AVAILABLE

Represented by

MEEKER TV, INC. — ADAM YOUNG
ST. LOUIS

CHANNEL 50

WEHT

NOW OPERATING
WEOA—CBS RADIO

peak viewing at noon and gradually increased viewing from 6:00 p.m. onward into the evening.

MFA keyed its timebuying strategy closely to these findings, bunches its programing during the early morning, noon hour, early evening and pre-midnight period. When MFA wants to do a particularly big job in a market, it's not unusual for the organization to buy as many as three daily programs on a station. In Springfield, Mo., for example, MFA has two daily 15-minute programs and a 10-minute program on WKTO, a 5 kw. In Marshall, MFA sponsors three daily 15-minute service programs on KMMO, a 1,000 watter. St. Joseph's 5 kw., KFEQ, has two 10-minute and one 15-minute show on each day for MFA.

In addition to company-sponsored time, more than 50 MFA Mutual local agents buy radio on their own. MFA provides these agents with MFA Mutual radio commercials to insure continuity of effort. In August 1955, for example, MFA distributed more than 2,400 radio commercials. These went to 54 stations, 39 in Missouri, 10 in Arkansas, three in Kansas and two in Nebraska. (MFA Mutual Insurance Co. is the only component of MFA which operates outside of Missouri as well.)

Basic in all of MFA's radio selling is this relationship between announcer and listener, according to Judd Wyatt: "Our approach is straight selling, but we like for an announcer to know the people and for the people to know the announcer. Programs differ from station to station, depending upon the personality of the announcer. Based on their knowledge of MFA, they have considerable freedom."

While Wyatt insists that he's got strictly two yardsticks for advertising effectiveness "sales and gripes, depending," MFA does offer occasional write-ins on the air which serve as a gauge.

"During National Farm Safety Week last July," says he, "we offered a red flag sticker. With respect to this red flag offer, it proved to us that folks do remember radio messages for days and weeks. We made our red flag offer the week of July 24. During the week of September 5 we were still getting requests."

Wrote one lady listener on 6 September: "As this is Day after Labor Day and so menny accidents. But I've not heard a one that Had the red flag up so Please Send me one soon as I heard over the Radio that You send them free to car Drivers. Please send at once. I'm sure they have saved many lives. Thank You in advance. Yours Respf. . ."

A young listener sent the following card during the middle of September: "Dear Sir, We Hope we aren't to late in getting a 'red flag' for our Daddy

★ ★ ★ ★ ★ ★ ★ ★

"Advertising expenditures are a waste of money unless the advertiser has a staff of competent salesmen to nail down the orders that advertising helps create. And a new product from a multi-million dollar research laboratory is worthless unless men get out and sell it. The old saw that people will beat a well-rutted path to the door of a company that makes a better mousetrap is a lot of nonsense. They won't. The better mousetrap, if it is to be successfully merchandised, must be sold by salesmen."

ROBERT E. PALMER
President
Robert Power Corp.
Sales Training Specialists
Santa Barbara, Calif.

★ ★ ★ ★ ★ ★ ★ ★

to use in hauling lumber. He is building in Belt View Drive and has been nailing our red handkerchief on. We heard this offer but went to camp, but would have use for it still. Send it to . . ."

Totally, MFA got 25,000 requests for red flags from the four states in which MFA Mutual Insurance Co. advertises.

Says Wyatt: "We actually don't have many examples of mail pull. All of our commercials end by asking the listener to visit his local Exchange of his local MFA Mutual agent. As a re-



"The trouble with your sermons on KRIZ Phoenix, Reverend, is they make me feel like a sinner."

sult, when we make an offer, instead of writing the station, the listener just visits his Exchange or agent. For example, MFA publishes a farm almanac. This year we had 120,000 copies printed. Of this number 17,000 were distributed by mail in response to requests addressed to radio stations. The others were handed out by the agents and Exchanges."

The most striking aspect of MFA's advertising strategy is the fact that all advertising is so closely keyed to the farm audience. Radio and tv are thoroughly typical of this integration.

As Wyatt puts it: "Our programs lean more to service than entertainment, with radio farm directors, the 'Man at the Exchange' and his bulletin board, weather, news and coverage of special events such as State Fair. Maybe our statement that our commercials are strictly selling should be modified, however, when we remember that our 10:00 p.m. weather spot on KOMU-TV on Sunday is devoted not to a commercial, but to a verse of scripture."

Farm Supply Days at Exchanges illustrate another one of many ways in which MFA ties in local events with radio, newspaper and other advertising activities. A special day is set aside in which exhibits, displays, demonstrations and gifts combine to acquaint the public with services of the local Exchanges. The Farm Supply Day gets a plug in just about every medium. Likewise, MFA bears down on Farm Safety Week, Fire Prevention Week and other such events. Last year, at the radio farm director meeting in Chicago, three RFD's won National Safety Council Awards on MFA Mutual sponsored programs.

Such awards or special events are merchandised to the hilt. MFA includes mentions of its public service record in its 40th Anniversary booklet, which tells the story of MFA.

Founded by William Hirth, publisher of *The Missouri Farmer*, in 1914, MFA was organized originally mainly upon the core of 50,000 readers of the farm publication. His appeal to them was "production cost and a reasonable profit for the farmer's sweat and toil," and this he hammered home over the years. His purpose, of course, was organizing a statewide association that serves the farmers of Missouri as a marketing and producers' agency, as a social and recreational service and "a vital force in legislative matters dealing with agriculture."

For many years virtually every editorial in Hirth's magazine stressed that farmers needed to increase their bargaining power through cooperation. By pooling their marketings of calves and hogs, through a cooperative shipping association, they could reduce the large margins which livestock dealers were taking back in the early days and get better prices for their livestock. Today the scope of the organization far transcends marketing problems, encompasses legislative action in state and national law-making bodies. MFA has gone heavily into production and purchasing of farm equipment, petroleum products, tires.

MFA Mutual Insurance Co., although one of the youngest members of the MFA organization, actually holds first place among similar casualty insurance companies in Missouri. It was organized originally in 1946, hit first place in 1951, at least partly by following the pattern of aggressive advertising that was set by the MFA divisions. Today, close to 450 agents provide service to policyholders throughout rural Missouri and Arkansas.

Other statewide farm associations throughout the Midwest particularly play an equally all-encompassing part in the life of each state's farmers.

★ ★ ★

★ ★ ★ ★ ★ ★ ★ ★

"In watching an outstanding commercial, the viewer must want to comment upon its originality. Word of mouth advertising is just as potent in selling a commercial as it is in selling the merits of a new soap powder."

FRED A. NILES
Vice President
Kling Film Productions
Chicago

★ ★ ★ ★ ★ ★ ★ ★

Advertisement

Mother of Two, and Newly Wed, Team up to Please Baltimore Audience



JEAN McLANE LYNN CARROLL

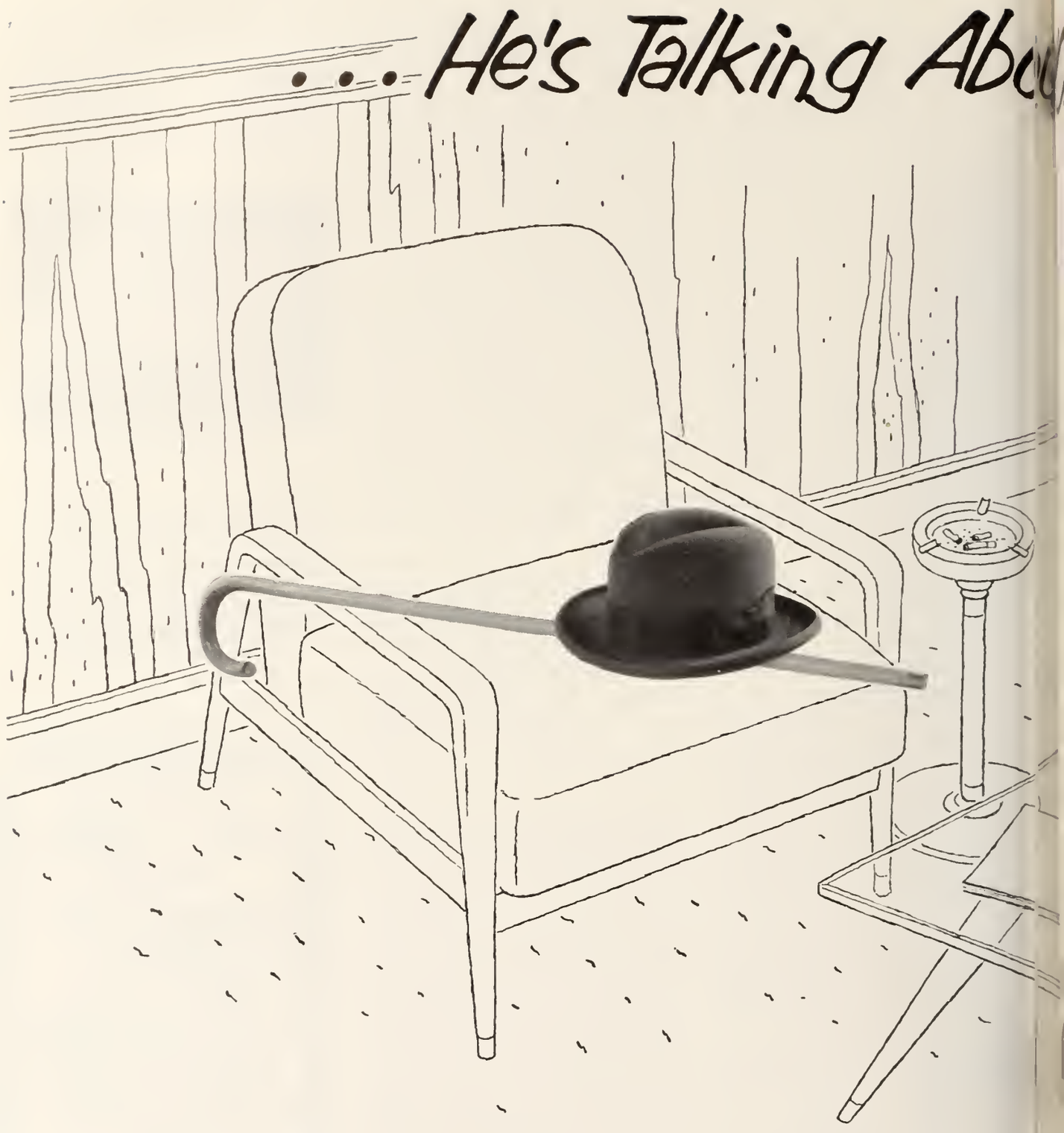
Jean McLane and Lynn Carroll, WCAO's famous "Hi, Neighbor!" program team, brings Baltimore women a gossip show, featuring food, fashions, movie news, personal interviews. Monday thru Friday, 9:00-9:55 a.m. Ask any Raymer Man about "Hi, Neighbor!" or call Bob Richmond at WCAO, CBS for Baltimore, 5 kw on 600 kc.

1st in Power and Coverage
1,000,000 WATTS
WILK-TV
Wilkes-Barre
Scranton
Call Avery-Knodel, Inc.

THE QUAD-CITIES
Rock Island • Moline • East Moline, Ill. • Davenport, Ia.
NOW 1/4 MILLION PEOPLE
According to Sales Management's Survey of Buying Power (May 10, 1955) the Quad-Cities now have 250,200 people with an Effective Buying Income of $5843 per family or $1794 per capita. Cover this good 450 million dollar market with WHBF radio or TV—the Quad-Cities' favorites.



Quad-Cities' favorite
WHBF AM FM TV
TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.



FREE & PETERS, INC.

Pioneer Station Representatives Since 1932

NEW YORK
250 Park Avenue
PLaza 1-2700

CHICAGO
230 N. Michigan Ave.
Franklin 2-6373

DETROIT
Penobscot Bldg.
Woodward 1-4255

ATLANTA
Glenn Bldg.
Murray 8-5667

FT. WORTH
406 W. Seventh St.
Fortune 3349

HOLLYWOOD
6331 Hollywood Blvd.
Hollywood 9-2151

SAN FRANCISCO
Russ Building
Sutter 1-3798

OMEN Again!

WITH more than 15,000,000 of them spending an average of 3 hours a day with the stations he represents, you'll find your F&P Colonel well versed in the ways of women — and ready to talk about them at the drop of his hat.

Furthermore, he has a number of plans up his sleeve designed to *keep* your product before the ladies who buy soaps and soups and such for America's *biggest* families . . . and do it at low rates and low, low cost-per-thousand . . . daytime.

For documentation and specific schedules, your F&P Colonel wants to drop his hat in *your* office.



Representing VHF Television Stations:

		VHF CHANNEL	PRIMARY
EAST — SOUTHEAST			
WBZ-TV	Boston	4	NBC
WGR-TV	Buffalo	2	NBC
WWJ-TV	Detroit	4	NBC
WPIX	New York	11	IND
WPTZ	Philadelphia	3	NBC
KDKA-TV	Pittsburgh	2	NBC
WCSC-TV	Charleston, S. C.	5	CBS
WIS-TV	Columbia, S. C.	10	NBC
WDBJ-TV	Roanoke	7	CBS
WTVJ	Miami	4	CBS
MIDWEST — SOUTHWEST			
WHO-TV	Des Moines	13	NBC
WOC-TV	Davenport	6	NBC
WDSM-TV	Duluth-Superior	6	NBC
WDAY-TV	Fargo	6	NBC
WCCO-TV	Minneapolis-St. Paul	4	CBS
KMBC-TV	Kansas City	9	ABC
WBAP-TV	Fort Worth-Dallas	5	ABC-NBC
KFDM-TV	Beaumont	6	CBS
KENS-TV	San Antonio	5	CBS
WEST			
KBOI-TV	Boise	2	CBS
KBTV	Denver	9	ABC
KGMB-TV KMAU—KHBC-TV	Honolulu Hawaii	9	CBS
KRON-TV	San Francisco	4	NBC

IN HOLLYWOOD THIS FALL...

"IT'S SIZZLIN' ON 7"



WITH ALL
THE ABC NETWORK SHOWS...
PLUS

SUPERMAN
LONG JOHN SILVER
CISCO KID
WILD BILL HICKOK
BUFFALO BILL JR.
ANDY'S GANG
STUDIO 57
THE JACK OWENS SHOW
THE AL JARVIS SHOW

DON'T LET YOUR CLIENTS "COOL"
PLACE THEM ON THE SUNNYSIDE OF SALES

WITH
CHANNEL 7 KABC-TV
the station with life

ROUND-UP

(*Continued from page* 61)

Everything on wheels seems to be sporting a radio these days, so when WPEN recently gave away three bikes with built-in radios, they joined the ranks of the listeners on wheels. Pic-



tured astride the "Huffy Radiobikes" are (l.to r.) William B. Caskey, v.p. and general manager; John B. White, auto dealer; J. Cunningham Cox, advertising executive.

The bikes were awarded to a listener, an adman and the youngster getting the highest batting average against two major league pitchers in a charity ball game.

* * *

Another national advertiser was successfully promoted at the local level when WTRF-TV, Wheeling, W. Va., held its second annual "Wild Bill Hickok Shooting Contest." The Kellogg company sponsors *Wild Bill Hickok* in the market, and benefited from the publicity the event drew.

Some 200 kids showed up to compete in the shoot using Crossman air rifles. The event was officiated by a local rod and gun club, drawing more publicity among the club's membership. Some 1,500 spectators watched the kids shoot for prizes including Crossman air rifles, cameras and portable radios.

* * *

KMTV, Omaha is circulating copies of "Focus," a fact book containing a description of all departments involved in the advertising process of the station. The book is being sent to ad agencies, clients and participants.

Published in a loose-leaf form, the book can be updated on any changes that occur in the listed data. This data includes such production information as art and film specifications, deadlines, contracts and equipment available. Nine pages were included in the first edition of the book.

* * *

(*Please turn to page* 113)

COMMERCIALS ENTERTAIN

(Continued from page 45)

lion dollars over the previous year. And our two characters, Lily Belle and Stonewall, are still going strong after four years of southern selling!

Lily Belle and Stonewall had such likable personalities that when the increase in sales made it possible to go into additional media, we were able to start in without hesitation. Since full animation was out of the question, marionettes of Lily Belle and the Colonel were created and we produced our own dramatized tv spots at a surprisingly low cost. (And, since our radio spots were fully dramatized, many of them were dubbed direct on the sound track, and we had only to write the video to match . . . an easy job!)

★ ★ ★ ★ ★ ★ ★ ★

"Network and spot are used for different purposes and provide different advertising values. The network is used by an advertiser who wants over-all national circulation. Spot is used for regional or selected market campaigns with selectivity as to market, stations and adjacencies. On the record the experience has proved that 'Monitor' has not drawn off spot business, but has created new spot business for many stations."

SYLVESTER L. WEAVER, JR.
President
NBC

★ ★ ★ ★ ★ ★ ★ ★

Using the emotive technique, our agency has created quite a "stable" of stars. The two most recent personalities were created for the George Muehlebach Brewing Co. of Kansas City, Mo.

"Clyde" and "Gertrude" are a likable, hillbilly type couple, who are presented in humorously dramatic situations. They are friendly characters, with Clyde featured as a fumbling, shy boy friend. Gertrude loves him, and gently encourages Clyde or cheers him on in his victories. Here is a typical script that shows what we mean:

GERTRUDE: Oh, Clyde . . . you're a hero!
SOUND: BIG KISS
CLYDE: Awwwwww!
GERTRUDE: You captured the bank robber single-handed.
CLYDE: Shucks, twarn't nothin' any normal, red-blooded American he-man like me couldn't do!



TV time buyers like you prefer WBEN-TV because of the production quality they've learned to expect from this pioneer station. On the air since 1948, WBEN-TV is — by far — Buffalo's oldest TV outlet. This means seven long years of experience in giving commercials meticulous handling by a crew of production experts who have been with WBEN-TV since it's beginning.

These skilled crews take each commercial smoothly over the rough spots — from sound to lighting, from camera to CONSTANT control room shading. The result is a quality treatment that only experienced conscientious — specialists can produce.

So when you buy TV time in Buffalo, buy QUALITY ! Buy WBEN-TV !

in Buffalo-TV dollars count for more on channel 4

7 of 10
WBEN-TV has seven of the 10 top rated multi-weekly shows in Buffalo. WBEN-TV also has the majority of the top 15 weekly shows, according to TELEPULSE.

CBS NETWORK
WBEN-TV
BUFFALO, N. Y.

WBEN-TV Representative
Harrington, Righter and Parsons, Inc., New York, Chicago, San Francisco

proof positive

WCUE

now **FIRST**

in **AKRON**

latest Hooper ratings
March-April 1955

SHARE OF RADIO AUDIENCE	Mon. thru Fri. 8:00 A.M.-12 Noon	Mon. thru Fri. 12 Noon-6:00 P.M.
WCUE	**32.2**	**32.7**
Station **B**	29.5	28.3
Station **C**	27.0	21.6
Station **D**	4.2	9.3

Wcue . . . Akron's only Independent—we're home folks.
TIM ELLIOT, President

John E. Pearson Co., National Representatives

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

•
NIELSEN
•
SAMS
•
BMB
•
PULSE
•
HOOPER
•
ETC.

You Choose!

Use the measurement YOU like . . . because for 31 years . . . in ROANOKE and Western Virginia the RADIO answer always comes out the same:

Ask Free & Peters!

WDBJ
Established 1924 • CBS Since 1929
AM • 5000 WATTS • 960 KC
FM • 41,000 WATTS • 94.9 MC
ROANOKE, VA.
Owned and Operated by the TIMES-WORLD CORPORATION
FREE & PETERS, INC., *National Representatives*



GERTRUDE: Oh, tell me how it happened.

CLYDE: Well, there I was . . . back against the wall. He had two guns in each had, and a knife in his teeth. He came closer . . .

GERTRUDE: And you grabbed him?

CLYDE: What-er-you-tryin' to do? Get me killed? Shucks, no. I just stood there. He came closer and closer. Then he says to me: "Okay, buddy. Any last words?" So I swallows hard . . . and then I says:

GERTRUDE: Yes?

CLYDE: I pulls myself to full height, and I says: (TIMIDLY) "Have You Tried Muehlebach . . . Lately?" That did it. His jaw drops open. He drops the guns.

GERTRUDE: And you picked 'em up?

CLYDE: Naw. I just stood there and told him about that mild, mellow Muehlebach Beer . . . that well-aged, full-bodied richness. Tears came to his eyes. And I knew I had him.

GERTRUDE: And then . . . ?

CLYDE: Then we both went out for Muehlebach. Muehlebach Beer sure does break the ice! Come on, Gertrude, me love. Let's go.

GERTRUDE: To get your reward?

CLYDE: Yep! I'm agoin' for Muehlebach!

★ ★ ★ ★ ★ ★ ★ ★

"Television is young — scarcely more than eight years old—yet in that time it has encouraged more original, more creative, and more courageous thought than motion pictures have in a half-century. But it is a critical position; strong forces are being mustered to dampen that creativity and courage to enforce conformity . . . with the emasculated standards of motion pictures."

WORTHINGTON C. MINER
Tv Producer
Culver City, Calif.

★ ★ ★ ★ ★ ★ ★ ★

The phrase: "Have You Tried Muehlebach . . . Lately?" is used by Clyde and Gertrude to solve their problems and still indirectly ask the listener for the order. Like many other agencies, we have learned that inference is sometimes more potent than a shouting, outspoken advertisement. We have found that listeners often respond generous to commercials that have homey, likable characters doing the selling for the sponsor, instead of an excited, velvet-voiced announcer.

Once again, the nature of the Muehle-

bach announcements made it easy for Clyde and Gertrude to make the transition into tv, billboard posters, newspaper ads, and point-of-sale material. In fact, people have developed such an affection for Clyde and Gertrude that many listeners call their radio stations to ask when they can hear the next Clyde and Gertrude "mellow-drama"!

The popularity of Clyde and Gertrude even solved some of our point-of-sale display problems! As the public asked for Muehlebach Beer, stores and taverns gave Muehlebach Beer more space to tie in with the saturation radio campaign. Back-bar signs (similar to our outdoor posters) obtained prominent spots in taverns; pictures of Clyde for the men's room and Gertrude for the ladies' room are used at many locations. These and other collateral pieces have been so readily accepted that they have called for reordering, time after time! In fact, Clyde and Gertrude are such well-liked characters that the two radio artists who so ably portray them have been nicknamed Clyde and Gertrude by their friends.

Our experience indicates that characters such as Colonel Stonewall and Lily Belle and Clyde and Gertrude have a long remembrance value and that radio as a medium is still one of the great "work horses" of advertising.

In conclusion, we agree with Noble-Dury that emotive selling very definitely can do a good job where other techniques often fail . . . that sometimes prospects get conditioned to shouting-selling . . . but respond to the entertainment-emotive type of appeal. This approach . . . which might also be called the mood or fantasy appeal is, in our way of thinking, really "hard sell" with a "soft cover."

★ ★ ★

★ ★ ★ ★ ★ ★ ★ ★

". . . there seems little likelihood at this time that color tv will ever completely replace black and white programs. I also believe there will be a steady market for black and white sets even after color receivers become more plentiful. Certainly, there will be a sizeable price differential for several years at least."

JAMES D. SECREST
Executive Vice President
RETMA
Washington, D. C.

★ ★ ★ ★ ★ ★ ★ ★

For quick, easy reference to your copies of SPONSOR get the durable new Sponsor binder

looks like a million . . .

costs only

$4.

SPONSOR
40 E. 49th St.
New York 17

☐ $4 one binder
☐ $7 two binders

Please send me Binder holding 13 issues and bill me later.

Name _____

Firm _____

Address _____

City _____ *Zone*____ *State*____



NOW *TWO*.

Effective September 26, KTSA began carrying top programs of BOTH Mutual and ABC Networks! Add all this to KTSA's local programming and news coverage and you have another reason why South Texans say, "Best radio fare . . . anywhere"!

KTSA

NATION ON THE MOVE

Last year 30 million Americans changed residence. 10 million moved to another county. 5 million to another state! South Texas got more than its share of these new buyers. Let us tell you how KTSA programming is SPECIALLY designed to reach these newcomers . . . why you are reaching a constantly increasing South Texas audience.

KTSA

WOMEN ALSO LISTEN

Certainly, women like to talk . . . but they also like to *listen!* They like to listen while they are doing something else. In fact, 60% of all radio listening today went on while WOMEN were doing something else. That's another reason why KTSA programming is SPECIALIZED and beamed at SPECIFIC audiences.

KTSA

SPOTLIGHTS

Spot radio saturation makes good sense. You reach a tremendous audience regardless of the time involved and the extremely low-cost-per-impression makes advertising dollars do double duty.

As few as 5 spots per day will reach 21% of all the people in a market. 20 spots on Thursday and Friday will reach 47% of the families in the market more than 2 times!

All of which, of course reminds us, that KTSA's "spot-light" packages are a wonderful buy! A phone call or a card will bring you full details!

RADIO STATION KTSA 550

SAN ANTONIO

FIRST! on Everybody's Dial

Offices: 1130 Broadway - San Antonio

Represented Nationally by

PAUL H. RAYMER CO., INC.

B&M TV TEST

(*Continued from page* 43)

B&M decided to put 25% of previous year's sales, or $12,500, into its tv test. This budget was allocated entirely to WBAY-TV, a CBS TV affiliate. During the six-months run, the firm would sponsor 156 minute announcements, or six weekly (three in Class A and three in Class B time).

Second week (21 February 1955 SPONSOR): Within two weeks of the first tv commercial, results were apparent. This is how January 1955 stacked up against January 1954:

- The sale of two sizes of beans was up 145%.
- The large-sized can sold somewhat faster than the sma ller size, with a combined numerical increase of 1,680 dozen cans.
- B&M brown bread, also advertised on tv, increased only slightly, from 70 to 150 dozen cans.

In one sense, these results are misleading. They do not represent the influence of tv upon consumer demand, but rather the effect upon jobbers and the trade in general, who bought more in order to prepare for the increased demand they anticipated. The actual tv campaign didn't start until 24 January.

During the same week, Puritan, B&M's major competitor in oven-baked beans, began couponing in the area, probably to counter B&M's advertising effort.

Third week (7 March 1955 SPONSOR): A Green Bay broker observed that B&M's tv advertising was having a carryover effect on competition as well, with Puritan beans selling better than previously. However, after the first enthusiasm of the jobbers, B&M wholesale volume in early February lagged behind the similar period in 1954, as jobbers waited for grocers to order enough to compensate for their original heavy splurt of buying. Nonetheless, total sales of all B&M products being tested were 59% ahead of 1954 (in cans sold wholesale) despite the February lull.

"It won't be till the end of February before we can begin to judge what the consumer reaction to television has been," Northgraves said.

B&M and its competitor, Puritan, together account for a maximum of 4% of the area's total bean sales, and the two firms are about neck-and-neck in sales volume. B&M's purpose in testing tv was to find out whether the addition of spot tv advertising to a low-volume market could substantially increase sale and distribution. Since B&M had made little or no advertising effort in that area previously, any results could logically be attributed to tv.

Fifth week (21 March 1955 (SPONSOR): The second half of February showed a 29% upswing in wholesale sales over last year, whereas the first two weeks of the month had lagged behind by 33%. These figures were still indications of the jobbers' reaction to the tv push, but not yet reflections of consumer demand. However, during the last week of February there were strong signs of a consumer swing to B&M products.

At the same time Puritan continued to benefit from B&M's campaign, keeping pace with jobber interest and wholesale sales.

Seventh week (4 April 1955 SPONSOR): B&M sales had picked up momentum. Through mid-March, cumulative sales for the year were up 48%,



Cash In On The Growing Appeal of
Country Westerns Folk Music

ABBIE NEAL & HER RANCH GIRLS

NTA

America's Foremost Western All-Girl Band

with a "BIG NAME" Western Guest Star every week. ABBIE NEAL & HER RANCH GIRLS is a NEW SERIES OF 26 FIRST-RUN HALF-HOUR TELEVISION PROGRAMS in Glorious Color and Black and White . . . available for local or regional sponsors. Audition prints upon request.

For further information as to availability and prices in your market, WRITE, WIRE OR PHONE

National Telefilm Associates, Inc.

60 West 55th Street, New York 19, N.Y. PLaza 7-2100

and ad manager Northgraves said: 'We're doing much better than could be expected. In a territory as virginal as this a 48% cumulative increase at the wholesale level is a good healthy rise. It's apparent tv has pulled consumer acceptance and sales up by the bootstraps."

Sales the first half of March showed greatest growth in the area within a 50-mile radius of WBAY-TV, Green Bay. Outside the 100-mile zone, beyond real tv coverage, sales showed no increase. In the 50 to 100-mile area (from the test station) sales increases were less spectacular than at close range.

The tv campaign actually continued to boost sales of beans altogether. Said Shannon Wholesale Grocers of Appleton, Wis.: "Sales of your competitor, Puritan, are up 25%. But B&M bean sales have doubled."

Ninth week (18 April 1955 SPONSOR): By this time, B&M executives felt tv had proved its overwhelming effectiveness. For one thing, the sales increases were no quick flash-in-the-pan flurry, but continued climbing. During the second half of March they shot up over 66% compared with March 1954. Increase for the first half of March was 28%. The total nine weeks on the air were 51% above the same period in 1954.

There was no question about the effectiveness of tv. "We're not even doing in-store, point-of-sale merchandising," said Marvin Bower, ad manager of the Otto L. Kuehn Co., brokerage firm in Milwaukee.

Eleventh week (2 May 1955 SPONSOR): In April, sales suddenly splurted ahead: the first half of April was 370% ahead of the first half of April 1954.

"It's startling to get an increase of this kind in such a short period," Northgraves said, referring to the 11-week old campaign, which had so far produced a cumulative 75% increase over the comparable 11-week period in 1954.

Despite an imminent 5% tax in Wisconsin on inventory which should have discouraged grocers from buying, B&M sold 1,644 dozen cans of beans during the first half of April 1955, compared with 350 dozen in the same period last year.

Distribution too, particularly of brown bread, increased substantially as a result of the tv campaign.

Fourteenth week (16 May 1955 SPONSOR): The second half of April reflected the imminence of the 5% tax on inventories, and grocers cut their orders so sharply that the sales for the second half of April were only 9% ahead of last year. B&M's competitor, Puritan, had begun using tv participations in feature movies on WBAY-TV at the rate of one weekly. In its commercials this firm still rode on the glory of B&M advertising, saying that oven-baked beans are "now gaining popularity here in the Midwest."

Sixteenth week (30 May 1955 SPONSOR): As soon as the tax period was over, sales surged again, to a 131% increase for first half of May over same weeks in 1954 (2,261 dozen cans of its test products on the wholesale level against 975 dozen cans last year first half of May).

In terms of percentages, B&M's brown bread made the biggest leap: 1,200% during those two weeks, from 40 cans in early May 1954, to 526 dozen in the first half of May 1955.

After 16 weeks on tv, total sales for the year had made an 84.1% gain: 10,699 dozen cans against 5,810 dozen through mid-May, 1955 and 1954 respectively.

Eighteenth week (13 June 1955 SPONSOR): Where B&M sold 410 dozen cans last year during the second half of May, it sold 1,755 dozen or 328% more this year. Translated into dollars, this meant B&M grossed $4,500 from the second half of May 1955, against $1,150 during the comparable period in 1954.

Totally, the test period stacked up this way against the comparable 18 weeks of 1954: 12,454 dozen cans against 6,220, or 100.2% ahead.

Twenty-first week (27 June 1955 SPONSOR): First half of June showed an 109.8% rise over same weeks in 1954: 1,710 dozen cans (compared with 1,755 dozen cans during the second half of May 1955).

The reasons for the relatively lowered increase in June sales were twofold: June 1954 had been exceptionally good, first of all. Secondly, advertising effectiveness during short-run campaigns hits a plateau and can push a product only so far. The B&M products were relatively unknown before tv and



For about the cost of one Martini or 97¢* (Including Tip, In Better Joints Off Madison Avenue) we deliver

1000 Homes IN CHATTANOOGA

And a far BETTER STIMULANT for SALES!

150,000 SETS
(Primary A & B)
1953 Nielson Plus
RETMA to
August 1, 1955

260 TIME RATE
20 Second or 1 Minute
Average Class A Rating
TELEPULSE Dec. '54

105,200 Watts

WDEF TV channel 12

Interconnected NBC · CBS · ABC

CARTER M. PARHAM, President • HAROLD (Hap) ANDERSON, Manager

Represented by THE BRANHAM COMPANY

FIRST
IN
PUEBLO
COLORADO
KKTV
CHANNEL 11
FIRST IN
COLORADO
SPRINGS, TOO
Covering Colorado Springs and Pueblo
for CBS, ABC, and DuMont
television networks
NATIONAL SALES OFFICE
KKTV, PUEBLO, COLORADO
Represented by GEO. P. HOLLINGBERY

they're high-priced. Despite these hurdles, tv had brought about spectacular leaps in sales.

In June 1954, B&M had given a special promotion allowance which pushed demand considerably. The firm made no comparable offer in 1955.

Twenty-fifth week (25 July 1955 SPONSOR): For the entire 25 weeks of the campaign, B&M sales were ahead 93%: 19,883 dozen cans against 10,318 dozen during the comparable 25 weeks of 1954.

There was no other advertising effort, and there had been no national advertising support for the Green Bay area during the last year. The test was conducted in as "pure" an atmosphere as conceivable.

On its one test station, WBAY-TV, B&M put announcements in a variety of daytime slots from children's shows to a telephone show called *Party Line*.

Twenty-six week figures (8 August 1955 SPONSOR): Here's how ad manager Northgraves summed up the test:

"The results are unbelievable (98% increase). They far exceeded our most optimistic expectations. We had been in this market for at least 15 years and our bean sales were fixed at a low level. Now after 26 weeks of television B&M beans have won acceptance by distribution as a live item. This can be attributed with complete assurance to television."

Briefly, here's what the test on WBAY-TV proved:

1. Tv can take a high-priced product and move it twice as fast as it moved before. (B&M beans had a total 77% increase.)

2. Tv can multiply sales of a newcomer (B&M brown bread) and push its distribution to the point where it's stocked in the majority of retail outlets. (B&M brown bread showed a 506% incerase.)

3. Tv can do the job alone, without merchandising and point-of-sale, although this does not mean that such aids might not increase tv effectiveness.

4. Tv advertising is more effective than price reductions.

One month after test (5 September 1955 SPONSOR): B&M ad manager Northgraves made the following observations:

"A high percentage of the people in this region are of Scandinavian stock. Molasses cookery is unknown to them. Baked beans as they know it are beans cooked in the can in a tomato sauce. Yet we were suddenly able to almost double our sales in 26 weeks of television after having had no such precipitous spurt during 15 previous years in the market. . . ."

Furthermore, once the habit of a new food product is established, he felt, there's likely to be a carryover from the advertising and continued sales increases. These have followed through as expected by Northgraves and his food broker in the area.

Commented WBAY-TV General Manager Haydn Evans: "I believe it's important to note that B&M's results were strong in the outer test area (Area B, 50-100 miles from Green Bay) as well as in the closer-by area (Area A, within a 50-mile radius of Green Bay). This is in keeping with our efforts to build WBAY-TV as an area station.

"A true area station is made, not born, it ought to be pointed out. . . . The effectiveness of a station's area coverage is in direct proportion to a station's ability to make the folks who live relatively far away forget about distance. . . . ★ ★ ★

KROD-TV
NEW MEXICO
EL PASO
TEXAS
channel 4
18
out of
19
NATIONAL SPOT
TV ADVERTISERS
using programs
in the El Paso Market
are on Channel 4
KROD-TV
CHANNEL 4
EL PASO TEXAS
CBS - ABC
AFFILIATED with KROD-600 kc (5000w)
Owned & Operated by El Paso Times, Inc.
Rep. Nationally by the BRANHAM COMPANY

BMI
BOOK PARADE
America's Most Widely
Listened-to Book Program
THESE BOOKS:
"Lincoln's New Salem"—Benjamin P. Thomas
"Look Homeward, Angel"—Thomas Wolfe
"The Journals of Lewis and Clark"—edited by Bernard DeVoto
"Children of The Black-Haired People"—Evan King
"Walden"—Henry David Thoreau
"Ethan Frome"—Edith Wharton
"The Tales of Hans Christian Andersen"
"1,000,000 Delinquents"—Benjamin Fine
"W. Somerset Maugham"—An Appreciation
"Homebodies"—Charles Addams
THESE REVIEWERS:
Raymond N. Dooley; Sylvan Meyer; Hon. Richard L. Neuberger; Emily Hahn; Frederic Babcock; Elizabeth A. McSherry; Donald Culross Peattie; Dorothy Gordon; Merle Miller; Phil Stong.
BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

ONE DOWN, ONE TO GO

(*Continued from page 39*)

"Radio is so huge today that, at best, it's only possible to get a *sample* of radio stations to report their spot radio activities. Duke Rorabaugh can report virtually all of tv spot by getting reports from some 250 stations. In spot radio, that would be less than 10% of the total number of radio spot outlets.

"In spot radio, agencies would be the most practical source. Around 35 major ad agencies spend more than 90% of all the national spot radio dollars. But getting agencies to agree to reveal complete spot radio schedules of all clients is, believe me, quite a job."

Agencies, in turn, are faced with the problem of getting clients to agree. There the matter usually bogs down. Clients are the ones who, in many cases, need and want the spot radio spending data most. But they are often the least willing to provide their share of it, viewing the idea with the same horror a Macy's executive might face a request for advance information on a big clothing sale from an executive of Gimbels.

The situation, however, isn't completely deadlocked. More and more agencies are willing to go to bat for a media reporting service in the spot radio field. Boerst has recently landed five more big agencies—including one of the largest Madison Avenue firms—for his monthly spot report. An additional 17 agencies are "considering" getting into the act.

"The more we get in," said Boerst, "the easier it becomes to get still more. Everybody waits for the other guy."

Admen's views: A recent special SPONSOR survey of admen, via a ballot contained within this publication, gives further evidence of a brighter outlook for agency-client cooperation in providing the much-needed spot radio data. Well over half of the respondents—some of whom asked SPONSOR not to quote them directly "just now"—replied that they felt such cooperation was long overdue.

These were typical comments:

"I see no reason not to release information on spot expenditures to cover periods already passed." said Jacquelin M. Molinaro, media director and spot buyer of Hollywood's Anderson-McConnell Agency. "It is available now if an agency checks through reps and stations. This particular checking consumes many man hours, and is a nuisance service performed not too willingly by the reps."

From New York's Doyle Dane Bernbach agency, Media Director Harry Parnas opined: "I do not feel companies have valid reasons for keeping data secret. By cooperating, they would get reliable information on spot spending, and save their agencies a lot of time gathering incorrect competitive material. They don't complain about PIB and Media Records. Why be disturbed about spot disclosures?"

Added another executive who heads the media department of a large San Francisco agency:

"Spot expenditures are really public property once aired, and the question is merely one of gathering and compiling the statistics. Figures are available for all other media. Why not spot radio and tv?"

In the regular forum feature, "SPONSOR Asks . . ." of the 5 September

WFBC-TV Swamps Competition in Carolina 4-County* Pulse Survey

PULSE SURVEY OF TELEVISION AUDIENCE INDEX
SHARE OF TELEVISION AUDIENCE APRIL 1955

Time	TV Sets In Use	WFBC-TV	Station B	Station C	Station D	Station E	Other Stations
SUNDAY							
6:00 A.M.-12:00 Noon	21.3%	100%	0%	0%	0%	0%	0%
12 Noon-6:00 P.M.	33.4%	81%	12%	1%	1%	1%	4%
6 P.M.-11:45 P.M.	43.1%	63%	18%	6%	3%	3%	4%
MON. THRU FRI.							
7:00 A.M.-12:00 Noon	14.3%	65%	32%	0%	0%	0%	3%
12:00 Noon-6:00 P.M.	22.9%	63%	27%	6%	0%	1%	3%
6:00 P.M.-Midnight	40.7%	61%	14%	11%	5%	4%	5%
SATURDAY							
10:00 A.M.-12:00 Noon	28.2%	62%	37%	0%	0%	0%	1%
12:00 Noon-6:00 P.M.	29.3%	43%	41%	4%	1%	6%	5%
6:00 P.M.-Midnight	48.1%	52%	27%	11%	3%	3%	4%

*The four counties are Greenville, Anderson, and Spartanburg, S. C. and Buncombe (Asheville), N. C. . . . counties with Population of 559,300; Incomes of $726,284,000; and Retail Sales of $481,774,000.

For further information about this PULSE SURVEY and about the *total* WFBC-TV Market, contact the Station or WEED, our National Representative. Ask us also for details of the latest ARB Study.



"The Giant of Southern Skies"



NBC NETWORK

WFBC-TV

Channel 4 Greenville, S. C.

Represented Nationally by WEED TELEVISION CORP.

BIG VOICE



IN NORTH CAROLINA'S
GOLDEN TRIANGLE
NBC for WINSTON-SALEM GREENSBORO HIGH POINT
5000 W • 600 KC • AM-FM
WSJS RADIO
WINSTON-SALEM
NORTH CAROLINA
HEADLEY-REED. REPRESENTATIVES

MORE
POWER
than any other Montana TV, is the reason why
KGVO-TV
Missoula, Montana
sells 9
Montana counties
MORE
MAGNIFY YOUR SALES
IN THIS STABLE $140,000,000.00 MARKET
CBS KGVO-TV MISSOULA MONTANA
University City
Rich Lumbering and Agricultural Area
GILL-PERNA, reps.
167 Mountainous Miles from Spokane

issue, still more admen voiced similar views. Highlights:

Said Frank B. Kemp, assistant media director of Compton Advertising:

"Although each of us is constantly scrambling to get competitive expenditure figures, it is hard to estimate the value of the specific uses to which these estimates are put. The general feeling is that we just don't want to close our eyes to what the competition is doing.

"Actually, the stations are probably spending more time now filling out questionnaires from dozens of agencies and advertisers than they would have to spend filling out a single questionnaire to be released from a central source and covering all products.

"The RAB should be able to handle this, or should be able to enfranchise some private firm to do it."

Charles J. Wiegert, media director of the Lynn Baker agency, pointed out the difficulties admen face when they try to plan strategy minus the important spot figures. Said Weigert:

"On the surface, one can say that if 85% of national advertising can be pinpointed, then a fairly accurate picture can be drawn of competitive advertising. This is not true when we consider that many advertisers are heavy users of spot announcements, and without accurate information on this medium, the competitive picture of other media tends to lose its effectiveness.

"Publication of dollar radio and television spot expenditures would make it possible to account for 100% of comeptitors' advertising expenditures."

A veteran station rep made this thoughtful statement to SPONSOR disagreeing with the need for publication of dollar figures while taking the position that schedules *should* be published.

"I think the issue you have raised regarding reports on spot tv and radio deserves serious consideration. However, I don't believe that the dollar expenditures should be reported as this is contract information.

"On the other hand, schedules are public information once they have been performed and there is no reason why these should not be tabulated except for the expenditure involved.

"Since agencies use this information to a greater extent than the advertisers, and certainly more than the representatives or the stations, it seems to me that the preliminary report on this, logically, should come from the agencies.

"I am sure that the representatives know in advance all of the campaigns that are breaking, and if only one station in a city gets the business the mere tabulation of this at the expiration of any one period would not be particularly helpful to the representative.

"Certainly, the representative, after he lost the business, would be conducting a constant sales campaign for the station which did *not* get the business, and this activity certainly should not wait for the expiration of a quarterly period.

"However, in planning campaigns, agencies cannot afford to ignore markets in which competitive products have strong sales, advertising and point-of-purchase drives. Therefore, the agencies which benefit most from this seem the logical source of the initial information."

A solution?: With the TvB-Rorabaugh tieup setting a pattern, and with a full head of steam mounting within the industry for a full-sized report on spot radio activity, the plans of industry members to fill this gap are being accelerated.

Researcher Jim Boerst, has had a series of discussions with RAB, whose president, Kevin Sweeney, is fully aware of the need for a spot radio data service, and has often said so publicly.

But an RAB-Boerst linkup would have to depend on several things: Can Boerst enlarge the scope of his present accurate-but-limited reporting operations? Can RAB find the funds necessary to pay for the process of converting straight "activity" in spot radio to "spot spending"? Can part of the costs be borne by advertisers and agencies seeking special rundowns or compilations? The next few weeks should bring some of the answers.

There's also a chance that the Station Representatives Association, which realizes the day-to-day need for regular spot radio reports, may take steps to provide an industry solution.

SRA Managing Director Larry Webb told SPONSOR: "Somebody's got to do something—and soon." But Webb had no definite plans he could

reveal at this time. An SRA-aided data service might conceivably take the form of a report based on a combination of data gathered from reps, agencies, stations, possibly with the aid of a consultant research service.

The major research firms in the broadcast measurement field—such as Nielsen, ARB, Hooper and Pulse—

★ ★ ★ ★ ★ ★ ★ ★

"We made headlines when we switched from television to radio advertising. But if our experiences carry any considerable significance . . . then, before too long, a switch to radio such as we have made will no longer be newsworthy. It will be profit-worthy."

EMANUEL KATZ
President
Doeskin Products, Inc.
New York

★ ★ ★ ★ ★ ★ ★ ★

have, from time to time, discussed the idea within their own shops, but have not developed anything final. A break in the spot radio "iron curtain" could also conceivably be made by one of these firms.

In any event, many admen now feel that such a rift in the secrecy surrounding national and regional spot radio is long overdue. ★ ★ ★

SPOT RADIO FIGHTS BACK

(Continued from page 33)

celed an estimated $3.6 million worth of web programing, is now being shown to the client's agencies, though at SPONSOR's presstime the client himself had not yet seen it.

Interestingly enough, the presentation has also been shown to other reps, something virtually unheard of in this competitive business. A large group of them viewed it about two weeks ago.

While the presentations Katz is working on are individualized, there is a basic framework on top of which specific appeals will be hung. The idea behind the whole thing is to compare what an advertiser can get on the networks compared to what he can get on spot. The Katz story, naturally, is that an advertiser can get more on spot—more circulation, more audiences, more impact, more merchandising. To make the comparison as pointed as possible, it is the intention of Katz researchers to construct all presentations so that the suggested spot expenditure will be the same as an actual or hypothetical network expenditure and the number of commercial messages will be the same, too, in both spot and network.

Tilting its lance right at the networks, Katz has built its spot story around a list of stations chosen to provide national coverage. In other words, the presentations are aimed at clients with national distribution who are either network advertisers or prospects, though Katzmen make the point that the advantages of spot for big clients are also advantages for smaller advertisers.

The station list as currently used comprises 206 stations in 104 markets. Most of these, of course, are not Katz stations, which is one reason why Katz invited its competitors in for a look-see at the presentation. With a few exceptions the stations on the list are, in their respective markets, the two with the largest Nielsen circulations according to the 1952 NCS study. The picked list covers 94.6% of all U.S. radio homes at the 50% NCS penetration level. In other words, the counties or county clusters where 50% or more of the radio homes listen to any of the selected stations at least once a week contain 94.6% of all radio homes in the country.

By getting the top circulation sta-

ATN
AIR TRAILS NETWORK

DAYTON
COLUMBUS
SPRINGFIELD
ASHLAND-HUNTINGTON

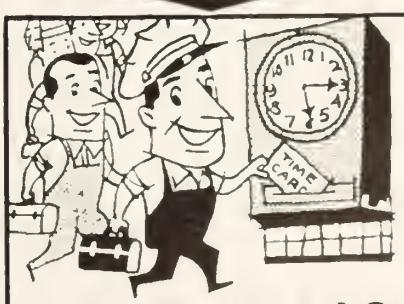
BUY...
2 — get 5% discount
3 or 4 — 10% discount

IT SELLS!

for ACTION, call:
Any H-R Office or Pat Williams WING Dayton, O. HE 3773

WING
WCMI WIZE WCOL

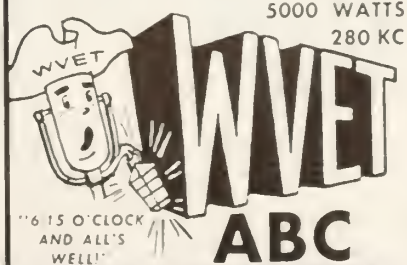
IN ROCHESTER N.Y.



WVET-RADIO
Saves the Day!

Exclusive announcement over WVET-Radio of the strike settlement at a large Rochester industrial plant at 6:15 A.M. made possible *normal work attendance* that Monday morning. This "Town Crier result *proves again* that WVET-Radio is ALL-POWERFUL for getting *your client's* message across to the public just as we *saved the day* for the plant

5000 WATTS
280 KC



WVET ABC
IN ROCHESTER, N. Y.
Represented Nationally by
THE BOLLING COMPANY

***ALL NEGRO* PROGRAM PERSONNEL ON KANV**

***SELL* THE SHREVEPORT NEGRO MARKET . . . AND IT'S A BIG ONE!**

Approx. 30% of the Negro families in this area own or are buying their own homes.

Negroes spend 1/5 of the $204 Million spent annually in this market.

Average Negro income in the Shreveport area tops that of Dallas, Little Rock, Jackson. (U. S. Census Bureau)



15 min. daily of Faye Loveless' "Sweet Talk" sends furniture sales up 35% for local dealer

KANV . . . and only KANV . . .

directs its entire programming toward this Negro market . . . AND

RESULTS SPEAK

Wire or Call
G. WILSON, Mgr. Dir.

KANV 1050 Kc. 250 Watts DAYS
SHREVEPORT, LOUISIANA

tions in the first place, the presentation points out, the advertiser already has an advantage since a network client cannot choose the best station in each market but must take the network affiliate.

The presentation also reminds the advertiser that duplication of radio homes reached because of overlapping signals is usable circulation in the case of a spot buy but not usable in the case of a network buy. If an advertiser buys two adjoining stations on a spot basis at different times, a home reached by both stations can potentially catch the commercial on each. But in network, a home reached by two affiliates can only listen to a network commercial on one of them at any one time. The 206-station list provides a duplication of 13,835,760 homes over and above the 45,053,900 homes covered at the NCS 10% penetration level.

So far as actual audience is concerned, an advertiser can buy more audience for the same money as a network buy, Katz maintains. In the presentation now being shown around, Pulse ratings for 35 markets where Katz stations are located were used to nail this point down. The average quarter-hour rating of the advertiser's soon-to-be-canceled network schedule was compared with a list of local shows considered representative of what's available on the stations in question but not including the choice 7:00-8:00 a.m. period, newscasts or sportscasts. The average network ratings came to 3.78, while the average of local shows was 5.62. (In each of the 35 markets, the length and cost of the local shows were equal to those of the network shows in those markets.)

Katz' radio sales head, M. S. Kellner, emphasizes that the 206-station list is not a fixed buy and that advertisers can do even better than the presentation indicates by buying announcement packages (which were not taken into account in the presentation), by buying fewer stations if the 206-station list is not needed, or by buying other stations where better ratings or better programs can be obtained.

The Katz presentation was not started with the idea of selling against spot carriers, Kellner told SPONSOR, but as the spot carrier situation moved to the fore over the summer, it suddenly hit some of the Katz people that their basic concept was an ideal answer.

There are other cases where rep promotional guns, not orginally aimed at spot carriers, are being wheeled into a position where spot carriers fall right in their sights. For example, the presentation used to sell John Blair & Co.'s NATSAT plan (under which discounts are given for saturation buys on all Blair stations) has been revised with spot carriers in mind and was recently shown to Benton & Bowles after the agency had bought MBS Multi-Message Plan announcements for three of its clients.

The Blair pitch, as delivered by Robert E. Eastman, emphasizes the quality aspects of spot radio. In summing up his arguments, Eastman said:

"The chief advantage of network spot carriers is that they are cheap and easy to buy. This does not necessarily make them the best value.

"The principal advantages of national spot over network spot are as follows:

"1. The quality of local programming. The national spot advertiser buys participations within strong local programs which have been increasing dramatically in audience during the past four years. Careful buying can secure the clients a quality audience advantage of at least three to one over the network spot carriers.

"2. The service concept of radio is local in its nature. Weather, time signals, news reports, traffic and road condition information is fundamentally local and cannot be effectively duplicated by network.

"3. The salesmanship of long-established and well-known local home town personalities."

The presentation backs up Eastman's contention that local show ratings are going up with Pulse figures. In those Blair markets where rating material is available going back to 1952, the local shows have increased on Blair stations, most of which are network affiliates, from 5 to 80% in audience, with the average coming to 25%. Increases were registered in 88% of the cases.

Another rep actively selling against the spot carriers is the Paul H. Raymer Co. Lawrence Van Dolen, vice president and radio sales manager at Raymer, told SPONSOR:

"In our judgment 'network spot buying' is not a threat to spot radio sales. It is a blinder which bedazzles the national advertiser momentarily and through our efforts and the efforts of other radio representatives who are doubtlessly approaching the problem from the same corner it will not diminish spot radio activity.

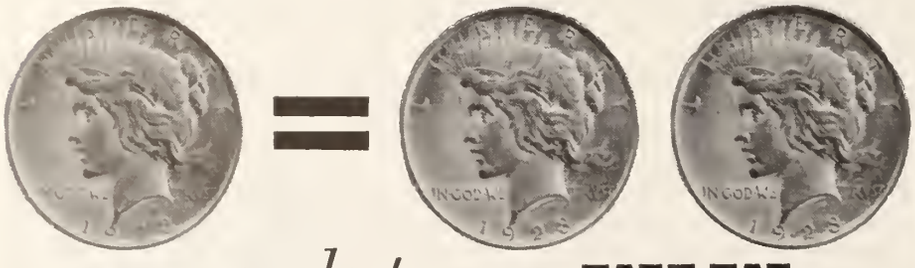
"As a matter of fact, it brings to the surface a great many of spot radio's hidden values—penetration, market-by-market selectivity and market-by-market impact—and that should advance the cause of selective spot radio even further in 1955-56."

Van Dolen said his firm has analyzed several "network spot buys, including some that have not even been made but which we know are available." He explained that in comparing them with spot buys researchers leaned over backward to give web buys the greatest cumulative circulations possible.

"Our analysis makes it possible for us to show buyers and non-buyers the greater efficiency, the greater impact, the greater penetration in profit-return markets that can be created via intelligent spot buying," Van Dolen said.

Raymer's radio sales chief went on to say that, in his opinion, there is one

An additional dollar's worth of product promotion for every advertising dollar.



. . . *one equals two on* **WLW** RADIO

. . . a distinguished member of the Crosley Group

Exclusive sales offices: New York, Cincinnati, Dayton, Columbus, Chicago, Atlanta, Miami

big fallacy behind the spot carrier concept. It presupposes, he explained, that a market with 50,000 people sells twice as much of any product as a market with 25,000 people and that the advertising money spent to promote a product should be in ratio to population.

This is not true, he said. Advertisers have market problems that have nothing to do with the size of the market and the purchase of spot carriers does not solve these problems.

"In short, network spot buying compresses into one plane all of the factors that contribute to making a sale—advertising, marketing, distribution, merchandising, product need, dealer acceptance, brand identity—and then hopes to create an over-all, total national desire for that product via inexpensive, cheap-per-thousand national network spot advertising."

★ ★ ★ ★ ★ ★ ★ ★

"Television has done so much to change the lives of so many people already that it indeed challenges the imagination to anticipate any further inroads it might make on the experience of living. Surely, we can anticipate in the near future live television on an international scale—and if, at such times, cameras can be taken behind the numerous international barriers that separate peoples, we can foresee its great potentiality in creating an understanding that will lead to permanent peace."

HAROLD E. FELLOWS
President
NARTB

★ ★ ★ ★ ★ ★ ★ ★

Raymer is attempting to show advertisers and their agencies. Van Dolen concluded, "how much more advertising and promotional value can be achieved via true spot radio for the same number of dollars, or even for fewer dollars."

The test of these new presentations is yet to come. By the time early November rolls around, all the recently announced spot carrier plans will have hit the air and the advertiser will have a handsome variety to choose from. This represents no mean competition and the reps are certainly not underestimating the appeal of such buys. But neither are they collapsing in the face of them. ★ ★ ★

THE EASIEST WAY
TO SELL THE BIG NASHVILLE
NEGRO MARKET
USE ALL-NEGRO STAFFED
WSOK

FILM NOTES

(Continued from page 66)

ing and a bevy of low-necklined damsels in French Revolutionary costumes.

Other filmed swashbucklers and costume dramas in the works:

Comme-Stephens Productions, of Hollywood, will shoot pilot films within the next few weeks on an *Arabian Nights* series, a western called *The Sheriff*, and an adventure-tinged juvenile series.

MCA-TV will soon be showing the pilot of *Sea Hawk*, an adventure series with a costumed nautical background. Rawlins-Grant produced, and George O'Brien will star.

Producer Joe Kaufman, whose *Long John Silver* series is currently in syndicated sales via CBS TV Film, is considering an adventure series based on the Sir Walter Scott character, *Ivanhoe*, to be filmed in Europe.

Fiddler: Guild's Florian Zabach may be able to take credit for a rash of bow-scraping young fiddlers in the WPIX, New York, area.

The New York Board of Education will use one of his musical films as part of the music curriculum in 150 schools. The films will be shown in classrooms as part of music study, as well as in assemblies.

General idea of the film, a gift to the educators, according to Guild President Reub Kaufman is "to stimulate students' interest in stringed instruments and to show techniques of violin playing by an established professional." ★ ★ ★

ROUND-UP

(Continued from page 102)

Television sets are apparently hi-fi in Holdrege, Neb. Between 10:30 and 11:30 p.m. one Friday from 25 to 30 people called the Northwestern Bell Telephone Co. to report that their phones rang but no one was calling.

Officials in nearby Minden reported the same problem. It wasn't until Saturday morning that Northwestern Bell manager V. M. Hall came up with the source of the confusion—a telephone rang frequently on a program on KHOL-TV from 10:30 till midnight. Jack Gilbert, manager of the station, promised that a change would be made in the location of the telephone on the following week. ★ ★ ★

KFAL

A BIG LOCAL MARKET
MORE THAN 65000
RADIO FAMILIES
Fulton-Mexico-
Columbia-
Jefferson City

KFAL COVERS!
30 COUNTIES—½ MV.
INFLUENCES SALES!
FROM DAWN TO DUSK
STUDIOS & OFFICES AT
FULTON, MISSOURI
Represented Nationally By
Benton Paschall Company

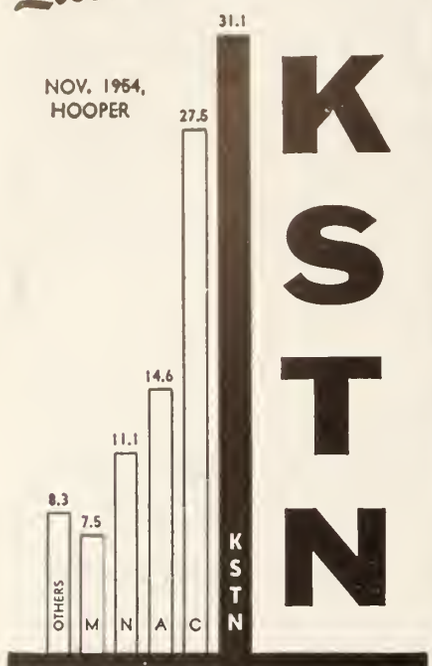
is the "routing system" keeping you from moving ahead faster?

Many an advertising opportunity is missed because a new idea, a changing trend, a vital forecast is not seen in time. That's why an increasing number of Advertising and Station Executives—who formerly received copies via the "routing system"—now have individual subscriptions to SPONSOR.
This way they're *sure* SPONSOR reaches them first thing every other Monday morning—sure of getting all the latest radio/tv facts in time to act . . . in time to profit.
Try an individual subscription to SPONSOR yourself. At Special Introductory Rates, the investment is small, the potential rewards great.

order now pay later

SPONSOR 40 E. 49th St. N.Y. 17, N.Y.
Enter my subscription to SPONSOR for the next 32 weeks (16 issues) at $5. (You save $3 under single copy costs.)
☐ Bill me ☐ Bill company ☐ Payment enclosed
Name
Firm
Address
City State
☐ home ☐ office

Stockton's Most Listened to Station



Music · News · Personalities
Represented by Hollingbery

Newsmakers in advertising



Walter H. Lurie, *newest vice president at Bermingham, Castleman & Pierce, will serve on the pluns board and head up radio and tv for the agency. He was formerly a vice president of Mutual Broudcasting, in charge of West Coast operations, had been active in radio at the Biow Co. (now Biow-Beirn-Toigo); Lord & Thomas; and Foote, Cone & Belding. He joined Bermingham, Castleman & Pierce in June as an account executive on the Flexnit and Gala Foods (of Copenhagen) accounts, the latter using radio in current campaign.*

Harlow Curtice, *head man of tv's biggest sponsor, is carrying out ad strategy aimed at confirming his prediction last year that car makers could rack up and hold terrific sales gains. GM's* $11.3 *million budget for nighttime web tv programing costs for* 1955-56 *season is tops. Recent buys:* 60 *of* Wide Wide World's 90 *minutes (for* $2.5 *million);* Project 20 *for Pontiac. Other shows already bought in whole or part include:* Treasury Men in Action, Dinah Shore Show, The Chevvy Show *(all for Chevrolet);* Arthur Godfrey Time.



James G. Walker *has been named a vice president of Compton Advertising, New York. He is the account executive on the Sterling Drug and Personal Products accounts, joined Compton in* 1954. *Also named to vice presidential positions were: Account Executive George J. Renner (Neolite, Remington-Rand Typewriter, Goodyear Tire & Rubber, Kelly Springfield Tire) and Secretary Henry A. Haines, who is now head fiscal officer at Compton. Haines joined the agency in* 1953, *Renner in* 1951.



Victor Ancona, *sales promotion manager, American Machine & Foundry Co., is the new president of the Sales Promotion Executives Association of New York. Association exchanges ideas, data and knowledge among sales promotion executives to improve effectiveness through sales, also stimulates cooperation between sales promotion and other phases of sales management. Other officers: R. J. Brown, U. S. Plywood, first v.p.; P. Sarfaty, Cannon Mills, second v.p.; J. F. Forsythe, TWA, treasurer; D. Caust, Lily-Tulip Cup. secretary.*

Always the Best Independent Buy in the Market

the AIMS station!

Bastan	WCOP	New Orleans	WTIX
Cleveland	WDOK	New York	WINS
Dallas	KLIF	Omaha	KOWH
Denver	KMYR	Portland,Ore.	KXL
Des Moines	KCBC	San Antania	KITE
Evanstan, Ill.	WNMP	San Francisco	KYA
Evansville, Ind.	WIKY	Seattle	KOL
Hauston	KNUZ	Springfield,Mass.	WTXL
Indianapolis	WXLW	Stocktan,Cal.	KSTN
Jackson, Miss.	WJXN	Syracuse	WOLF
Kansas City	WHB	Tulsa	KFMJ
Huntingtan, L.I.	WGSM	Wichita,Kan.	KWBB
Louisville	WKYW	Warcester,Mass.	WNEB
Milwaukee	WMIL		

Canada

Calgary, Alberta, Canada	CKXL
New Westminister, B.C.	CKNW

Only one in each market

AIMS — Association of Independent Metropolitan Stations

Membership by invitatian only

RADIO GROUP



A STORY ABOUT CHICKENS

You take a man with 20,000 small chickens, he's got a problem. Either he sells them or feeds them and anybody at the Department of Agriculture can tell you that selling is cheaper. V. W. (Vance) McCray had 20,000 aforesaid, plus three ducklings and four goslings. He also had several thousand eggs, which may sound like something else again, but which is actually chickens in transit. This man McCray was in a bind. If he didn't get rid of his 20,000 chickens he would soon have an awful mess and his friends would scorn him. So Vance called Robert Widmark, who is in charge of binds at WMT, the CBS station for Eastern Iowa. Widmark sold Vance three one-minute spots. Those three one-minute spots sold 20,000 chickens. Vance gave the ducklings to a needy millionaire and what happened to the goslings is anybody's geese. Maybe the man at the Katz Agency, WMT's national representatives, knows.

HAVE YOU REGISTERED YET?

- TIME BUYERS
- ESTIMATORS
- RESEARCHERS
- STATION AND NETWORK REPRESENTATIVES
- MEDIA DIRECTORS
- ACCOUNT EXECUTIVES
- SALES MANAGERS

THE RADIO & TELEVISION EXECUTIVES SOCIETY

presents the 1955-56

TIMEBUYING AND SELLING COURSE

TUESDAYS . . . 12:15 P.M. SHARP

"THE OLD BREWHOUSE", 207 EAST 54 STREET, N. Y. C.

$2.50 PER LUNCHEON (Registrants) • $3.50 PER LUNCHEON (Non-Registrants)

SIXTEEN LUNCHEON SEMINARS . . . LIVELY AND PROVOCATIVE . . .
OUTSTANDING SPEAKERS FROM THE ENTIRE INDUSTRY

(You need NOT be an RTES member to attend)

FIRST SERIES *(General)*

8 Tuesday Luncheons
October 18 - December 6, 1955
Registration Fee: $3.00

SECOND SERIES *(Specialized)*

8 Tuesday Luncheons
January 10 - February 28, 1956
Registration Fee: $5.00

SPECIAL — *Register now for* BOTH COURSES — *Just* FIVE *dollars!!!*

Send this coupon with your check NOW to:

TIME BUYING & SELLING COURSE
RADIO & TV EXECUTIVES SOCIETY
420 LEXINGTON AVENUE
NEW YORK 17, N. Y.

Name _____

Firm _____

Address _____

☐ FIRST SERIES ONLY $3.00

☐ SECOND SERIES ONLY $5.00

☐ BOTH SERIES ONLY $5.00

"TERRIFIC!"

That's what ad agencies, advertisers are saying about the

1955 BUYERS' GUIDE

It is yours FREE with your subscription to SPONSOR

One year $8—three years $15

write **SPONSOR**

40 E. 49 St., New York 17, N. Y.

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GORDON GRAY
(Vice President)
Mutual Broadcasting System

LIKE MOST "Newsworthy" BROADCASTING EXECUTIVES MR. GRAY'S LATEST BUSINESS PORTRAIT IS BY...

Jean Raeburn

Photographers to the Business Executive
565 Fifth Avenue, New York 17—PL 3-1882



a rich market...

and the one tool that opens it BEST!

You can open a bottle with a vise, a wrench, or a pair of pliers. But you don't. You use a bottle opener—the logical tool.

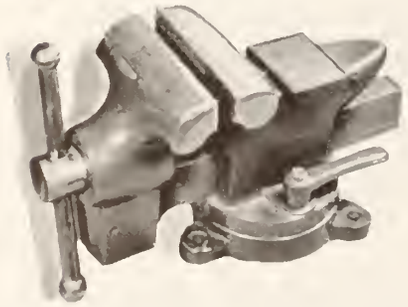
That's how it is with WSM and the Central South—a rich $2,713,371,000 market—more potent in consumer spending power than the cities of *Baltimore, Buffalo, Minneapolis, Cincinnati, or Houston.*

At first glance the Central South is an apparently tough market for the advertiser to reach and sell. It's an extended market composed largely of small towns.

If you attempt to cover it with a combination of another Nashville radio station plus small town stations or with a combination of a Nashville newspaper and small town papers, the cost is three to fifteen times greater than that of a WSM custombuilt program. And TV viewers in this market represent less than half the buying power of the Central South.

There is only one tool that opens this rich market at a cost within the bounds of the sensible advertising budget. That's Radio Station WSM.

May we prove this to you? We would like to put into your hands a new brochure about the Central South entitled "The Mystery Market." It shows the relative costs of advertising in this market for all major media. We believe it contains facts and figures not found in the files of even the most experienced advertisers. May we send you a copy?



WSM
RADIO
BOB COOPER, Sales Manager
Represented by Jahn Blair and Company



NASHVILLE • CLEAR CHANNEL • 50,000 WATTS • 650 K C

REPORT TO SPONSORS for 3 October 1955

(Continued from page 2)

Agency's agency for television

New agency's agency called Creativision is designed to supplement tv staff of agencies around U.S. It was set up in New York by Winfield Hoskins, former tv copy supervisor at Needham, Louis & Brorby, Chicago, and Victor Kayfetz, special purpose film production veteran. Services stressed include creative advertising consultation; copywriting and art; New York City production liaison; film production.

–SR–

Tv spot figures due January

Wraps will be off tv spot expenditures, now estimated by TvB to be running at $275,000,000 annually (time, talent, production), next January. TvB and N. C. Rorabaugh have worked out deal to furnish admen with quarterly report and special annual issue of data covering spending by categories, companies and brand lines. (See story, page 38.) Still unsolved: problem of comparable figures for spot radio.

–SR–

Timebuying book off presses

Success of '54-'55 RTES Timebuying and Selling Seminar has encouraged group to plan new series of talks which this time will divide into beginning and advanced sessions. Condensed text of '54-'55 seminars has been made available by Sponsor Services Inc. in 60,000 word book just off presses and available at $2 each. (Book is called Timebuying Basics, can be ordered from Sponsor Services by mail--40 E. 49th St., New York 17, N. Y.; or by phone--MU. 8-2772.)

–SR–

TPA-SG still negotiating

Those 2 big film firms who have been working toward a merger—TPA and Screen Gems--are still sitting on details of what has been transpiring behind closed doors of their West Coast offices. Lawyers have been working on complex problems of tax situation, manpower and capital gains. Most brass have stopped denying the merger talks but no agreement has yet been reached though negotiations have extended over many weeks.

–SR–

Awards to radio admen

Now there's an "Oscar" for radio admen, too. Feature of RAB's national Radio Advertising Clinic, to be held in New York 13-14 October, will be award of gold plaques to admen for outstanding radio commercials of past year. Awards will be made by RAB President Kevin Sweeney at day session on 14th.

–SR–

KNOE is new radio "indie"

Latest radio outlet in still trickling but increasing stream to decide to go all-out for independent operation is well-known 5,000-watter KNOE in Monroe, La. Starting tomorrow (4 October) outlet owned by former Louisiana Governor James A. Noe will switch to music-and-news format with emphasis on local spot news coverage by short-wave mobile units, traffic and weather bulletins, service features. Said Noe: "Radio today must reflect the life of the local communities a station serves."

–SR–

Druggists advise air advertisers

Retail drug store operators offer their views of effect of air advertising as seen at local level in SPONSOR forum this issue (page 48). Druggists cited pitfalls that can cost advertiser good-will he should be deriving from his air dollars.



Take it easy, boys

This is a peculiar period in the strange career of radio on the national front.

This is an interim period. *Weekday*, the Monday through Friday offspring of *Monitor*, has not yet made its bow. The other network hopefuls, all wedded to the strategy of commercial flexibility and participations, are still to prove their mettle.

So this could be a quiet period, albeit active in sales planning and preparations. This could be a busy-bee period both for station representatives and networks.

But no. The void must be filled. So network attacks network. Reps attack networks. Networks attack reps. The free-for-all is on.

Is this healthy for radio?

No!

Does this help the advertiser understand the crisis through which radio is passing?

No!

What does the advertiser think about all this?

His only thought, "Things are pretty messy in radio. Must be a pretty unhealthy situation. Well, I have other things to think about. I'll think about television, newspapers, magazines, and billboards."

Can you blame him?

Take it easy, boys. Radio is a great medium. At spot rates, or otherwise, the finest buy many a national advertiser can make. We can disagree without disgusting the innocent bystander. Don't sell radio down the river.

* * *

Next step: radio $ figures

Next January, the wraps will come off one of tv's biggest mysteries—how much major spot tv advertisers spend. A cause for which SPONSOR campaigned repeatedly for years has now been half won.

Admen can thank TvB, the newest industry promotion association in the broadcasting field, and N. C. Rorabaugh, veteran of spot data gathering. TvB will release regular quarterly reports, plus an annual edition, which will give details of gross time purchases by categories, advertisers, and brands.

But what of spot radio?

As the report on page 38 of this issue shows, spot radio expenditures are still largely something for agencymen and advertisers to guess at.

Spot radio is a huge, lively and result-getting medium. It's been uncharted too long, must not be allowed to remain the only major medium without published reports of spending by its clients.

Reminder No. 5: need at a peak

In a letter to stations, representatives and agencies last month, A. C. Nielsen's John Churchill summarized the status of Nielsen's plans to measure tv and radio station coverage. Churchill stated that a questionnaire had indicated both buyers and sellers of time were "overwhelmingly in favor of fresh information." And promised a "Nielsen Coverage Service Study No. 2 to fill this need"—provided the interest is real.

Actually there's no question that interest in a solution to the tv set count and coverage problem is real. In fact the lack of this data is one of the most acute problems faced by the buyer of television time.

Whatever way the problem is solved, advertisers will benefit tremendously, provided: (1) sound research methods are used; (2) one study only emerges rather than several competing measurements.

The problem on the horizon is that several research organizations plan set count and coverage studies: NCS, SAMS and ARB. While all three may not actually go through with their projects, it would be far sounder for the NARTB to eliminate any question of a conflict by speeding its own Cawl project. The problems of getting an industry-supported study into the active stage are understandably considerable but it makes more sense to have the industry's circulation measurement start functioning at a time when the need is at a peak. And that time is now while television is still in a stage of rapid change.

Applause

News maturity

The increasingly important role played by radio and television news is reflected in changes which have been taking place in recent years in the Associated Press' machinery for bringing the advice of its members to bear. For the first time this August the AP Members Committee of radio and tv broadcasters was selected by election.

This committee first emerged on an appointment basis in 1953 as a parallel to the advisory group from printed media. Its functions are to maintain a continuing study of the AP radio-tv wire and poll members on suggestions; and to act as an awards committee.

Important as the actual work of this committee is, what its existence recognizes is more important. Namely that radio and television news today has a mature and vital place in American life. The advertiser or agency executive who takes an interest in the kind of stature a good news operation builds for a station will join SPONSOR in this hope: that the work of the committee will spread to even more stations the kind of news creativity now to be found in so many markets.

Officers of the AP members committee who are in a position to work toward this objective are Jack Shelley of WHO, Des Moines, president; Joe H. Bryant, KCBD-TV, Lubbock, Tex., first vice president; Daniel Kops, WAVZ, New Haven, second vice president; Jack Krueger, WTMJ-TV, Milwaukee, v.p.; H. J. Chandler, KFLW, Klamath Falls, Ore. Oliver Gramling, assistant general manager of AP in charge of radio-tv activities, was re-elected secretary. It's Gramling by the way who deserves much of the credit for setting up the committee.

ss esp. in the exercise of power. **Lenity** is esp. kind of
cy (opposed esp. to *rigor, severity*), easy or indulgent,
ults or failings. — **Ant.** Cruelty, harshness.

a *Jewish Antiq.* The gold plate resting on
which the blood of sacrificial animals was
b Figuratively, the throne of God or of Christ.

n. [AS. *mǣre, gemǣre.*] A boundary.

mer'it (mĕr'ĭt), *n.* [OF. *merite*, fr. L. *meritum*, f
rere, mereri, to deserve.] **1.** Due reward or punish
usually, reward deserved; a mark or token of excelle
approbation. **2.** Quality, state, or fact of deserving v
ill; desert; as, each according to his *merit*. **3.** W
excellence. **4.** That which is counted to one as a ca
reason of deserving well; a praiseworthy quality, act

A Buy-Word for Smart Timebuyers:

Mer'-e-dith—The proper name for the four leading radio and television stations in four major markets . . . Kansas City, Syracuse, Phoenix and Omaha. A name meaning smart programming, selling know-how, well-planned merchandising, experienced talent and management . . . the factors which insure success for your campaign on a Meredith Station.

merula).

mer'lin (mûr'lĭn), *n.* [OF
lon.] A small European f
co aesalon), resembli
American pigeon hawk
lumbarius) to
name has be
tended.

Mer'lin, [ML. *Merlinus*
Myrddin.] In
val romance, a proph-
and magician of the 5th
century.

mer'lon (-lŏn), *n.* [F.,
fr. It. *merlone*, augm. of
merlo.] *Fort.* One of the



Merlin. (1/4)

or crenels, of a b
Illust.
ERE lake; MAID.
represented w
er'man' (-măn'
[Gr. *meros* p
ing partial or ir
contain conside
. to *holoblastic.*
A suffix meaning
parts, as in *dime*
2-merous, etc.)
lj. Of or design
r France, found

ct of merryma

RI·EST. [AS. *m*
leasant; delightf
able. **2.** Laugh
4. Marked by g
or festivity. **5.** *Archaic.* Facetious; jocular. —
Blithe, lively, sprightly, gleeful, joyous. See JOCUL
Ant. Sad, gloomy. — **mer'ri·ly**, *adv.* — **mer'ri·ness**

mer'ry-an'drew (-ăn'drōō), *n.* One whose business
make sport for others; a buffoon; a clown; a zany.

MEREDITH *Radio and Television* **STATIONS**

affiliated with **Better Homes and Gardens** and **Successful Farming** magazines

KANSAS CITY		SYRACUSE		PHOENIX		OMAHA	
KCMO	KCMO	WHEN	WHEN	KPHO	KPHO	WOW	WOW
RADIO 810 kc. ABC	TV Channel 5 CBS	RADIO 620 kc. ABC	TV Channel 8 CBS	RADIO 910 kc. ABC	TV Channel 5	RADIO 590 kc. CBS	TV Channel 6 NBC

Represented by KATZ AGENCY INC — JOHN BLAIR & CO — BLAIR TV INC

ues being numbered according to the degrees of
le

nal (-ō·năl; -n'l), *adj.* [F. *méridional*, fr. LL.

‖**mes'de·moi'selles'**, *n., pl.* of MADEMOISELLE.

me·seems' (mē·sēmz'), *v. impers.*; *past tense*

the SWING is to ABC and KMBC-TV

Kansas City's Most Powerful TV Station

SCENE:

The analysis couch in the offices of an eminent Kansas City psychiatrist.



US: "Doc, we think we're going crazy!"

DR.: "All right, now, relax, be calm and tell me all about it."

US: "Well, it all started when we announced the KMBC-TV swing in network affiliation to ABC-TV effective September 28. We knew ABC has a wonderful line-up of new evening shows—but we didn't expect the terrific sponsor response to our nighttime programming. Orders, contracts, teletype messages, wires, phone calls—everybody wanting prime availabilities. The place was a complete madhouse, Doc. Biggest upsurge in spot business in our history. Everything practically sold out from 5 p.m. to Sign-Off—a full month ahead of the Swing to ABC-TV!"

DR.: "From what I've heard about the new ABC schedules, that's perfectly normal."

US: "But, Doc, it didn't end there. When we announced our BIG TIME DAYTIME programming, everyone went completely nuts over again. For the first time in Kansas City, timebuyers could get any type of daytime commercial handling they wanted. They could sponsor our completely new and different station-produced shows or fine syndicated film shows—they could buy filmed minute-participations, schedule live commercials, demonstrations, sampling or audience-participation testimonials—utilize station-breaks or IDs. We could sell 'em anything they wanted, anywhere they wanted—in shows, between shows, everywhere a commercial could do a good selling job."

DR.: "I see. Then what happened?"

US: "Another flurry of buying that's still going on. We never saw business so good!"

DR.: "Are you complaining?"

US: "Heck, no! We just came in for a little peace and quiet. Gotta get back to the shop now. It's been wonderful talking to you."

DR.: "That'll be $500, please."

KMBC-TV

Kansas City's Most Powerful TV Station



DON DAVIS, *First Vice President*
JOHN SCHILLING, *Vice President and G*
GEORGE HIGGINS, *Vice President and S*
MORI GREINER, *Director of Tele*

And in Radio, it's the KMBC KF

in the Heart of A
KMBC *of Kansas C*
KFRM *for the State*

FREE & PETERS, I
Exclusive National Represent

D 12-54
MM 5 HEGGE
C-ROOM 804
ROCKEFELLER PLAZA
Y
4
RECEIVED
OCT 17 1955
W. S. HEGGEN

magazine radio and tv advertisers use

SPONSOR

17 OCTOBER 1955

50¢ per copy • $8 per year

RECEIVED
1955
LIBRARY

vest

HOOPER, NIELSEN, PULSE, TRENDEX* clinch it!



IS RUNNING AWAY WITH KANSAS CITY'S RADIO DAY

Every time period, Monday-Friday, Hooper finds WHB in first place. So does Nielsen. So does Pulse. So does Trendex.

So it's unanimous

All 4 surveys have WHB first in every time period. WHB has more than twice the audience of the second station (all day average Hooper 44.5%). Mid-Continent programming, ideas and excitement have achieved this dominance for WHB! The same programming, ideas and excitement can achieve dominance for you. Run over the Kansas City situation with the man from **Blair**, or WHB General Manager **George W. Armstrong**.

WHB . . . 10,000 watts, 710 KC

available data

MID-CONTINENT BROADCASTING COMPANY
President: Todd Storz

WTIX, New Orleans
Represented by
Adam J. Young, Jr.

KOWH, Omaha
Represented by
H-R Reps. Inc.

WHB, Kansas City
Represented by
John Blair & Co.

TV'S $64 MILLION QUESTIONS
page 31

Videotown 1955: Oldest tv households tune in the longest
page 34

ABC Radio's new look: capsule programing on weekday nights
page 37

Spot radio rescues a bumper prune crop
page 40

Schick out-advertises rivals with 90-day, $25 million ad splash
page 44

How to keep an eye and ear on competitors
page 46

Salty radio teasers sell cars in Iowa
page 48

TOP

Nielsen Circulation in Baltimore City and County!

W-I-T-H's weekly audience in the highly concentrated City and County of Baltimore is 230,530 families—more than any other station in town!

When you combine this big audience with W-I-T-H's low, low rates, you get the lowest cost-per-thousand of any advertising medium in Baltimore. Let your Forjoe man give you the whole story!

IN BALTIMORE THE BIG BUY IS

W-I-T-H

Tom Tinsley, President R. C. Embry, Vice-President

Represented by Forjoe & Co.

REPORT TO SPONSORS

17 OCTOBER 1955

Significance of $64,000 moves

Real significance of reports Revlon was promised kitchen sink by both NBC and CBS boils down to this in opinion of Madison Ave. observers: advertiser-agency efforts to bring own show into networks may now be stimulated. Lesson admen haven't failed to note is that bargaining power client couldn't achieve with money alone can be won back—with ideas. But if clients can't open doors for more "outside" shows on heels of "$64,000 Question," thinking runs, this season will be last for long time in which net program control will be questioned (see article page 31).

–SR–

Private tv set study likely

Tv set count and circulation study by private research firm is likely for 1956 now that NARTB Tv Circulation Committee has stated its first study won't be out before mid-1957. ARB, Nielsen and SAMS have all been exploring interest in study among research buyers (with all 3 impressed demand is great). While there's still danger more than one may actually launch studies, researchers believe field will eventually be left to company which wins approval of networks first. (See editorial on tv set count page 126.)

–SR–

Straw in research wind

Indicative of interest among admen in tv set count is fact McCann-Erickson associate research director, Dr. Leo Bogart, lists need for set study first in article this issue ("Eight big needs in radio-tv research," page 42).

–SR–

NBC TV must-buy web no "must"

NBC TV's requirement of 100 stations for lineups in prime evening time is not must-buy network in usual sense. First, while sponsor must still take 55 specific must-buy stations, he can pick whatever other 45 NBC stations he wants. Second, sponsor can buy less than 100 stations, still stay on network if he accepts reduction in discounts. Third, requirement of 100 stations does not apply to sponsors who participate in Program Service Plan (PSP)—that is, allow their shows to run on unordered stations with commercials deleted. As inducement to sell large networks, NBC is offering 44 small optional stations under Program Extension Plan (PEP), with discounts up to 50%.

–SR–

Angelenas like their radio

Sets-in-use during average quarter hour in Los Angeles is up 60% since 1949. Actual increase: 250,000 to 400,000 homes (Pulse). Fact is one among many heard by agencies, advertisers who listened to unusual presentation given by Frank Crane, president, Southern California Broadcasters Association. Crane, now traveling around U.S. with presentation, titled "Ultraphonic Sound," uses 5-speaker stereophonic sound setup, has such names as Groucho Marx, Tennessee Ernie to add zip to tape-recorded presentation.

–SR–

Godwin joins SPONSOR

Charles W. Godwin joins SPONSOR today (17 October) as v.p. and advertising director, resigning as director of station relations at ABC Radio. (For Godwin's complete background see page 120.)

SPONSOR, Volume 9, No. 21, 17 October 1955. Published biweekly by SPONSOR Publications, Inc. Executive, Editorial, Advertising, Circulation Offices, 40 E. 49th St., New York. 17. Printed at 3110 Elm Ave., Baltimore, Md. $8 a year in U.S. $9 elsewhere. Entered as second class matter 29 Jan. 1949 at Baltimore postoffice under Act of 3 Mar. 1879.

REPORT TO SPONSORS for 17 October 1955

Radio's best commercials

Awards for "8 most effective radio commercials broadcast during 1955" given by RAB in its advertising clinic at Waldorf-Astoria, New York, last week. Names of 8 (alphabetically) with agencies and award recipients follow: American Tobacco (Pall Mall), SSCB, Alan Garratt, ad manager; Coca-Cola, D'Arcy, Paul Lewis, D'Arcy v.p. charge radio-tv; Esso, Marschalk and Pratt Div. McCann-Erickson, Robert M. Gray, ad manager; Ford Motor Co., JWT, Charles Beacham, Northeast reg. sales manager; Metropolitan Life Insurance Co., Y&R, Henry R. Geyelin, manager adv. service; National Carbon Co., Esty, A. J. Housman, ad manager; Nestle, Bryan Houston, Richard F. Goebel, ad manager in charge media; Piel Bros., Y&R, Thomas Hawkes, general sales manager.

–SR–

Radio set sales high in tv areas

Not generally realized is fact that pace of radio set sales is just as quick, if not quicker in mature tv markets as in country as whole. ABC Radio research report shows situation in 5 tv markets: New York, Chicago, Detroit, San Francisco, Los Angeles. Radio sets (not including auto radios) shipped to dealers in these cities during 1954 was 62% higher than number of tv sets shipped (RETMA figures). Meanwhile, RETMA has announced that radio set sales for first 8 months of 1955 are 43% ahead of 1954, while tv set sales are 27% ahead.

–SR–

Smog over am spending grows

PIB's decision to discontinue reporting of radio network gross billings throws even darker fog over radio spending. Previously, with TvB promising spot tv figures, only spot radio figures had been lacking among major media spending data. PIB will continue running other radio network data. This will permit agencies to calculate spending of their clients' competition but calculation of over-all network spending would be time-consuming and possibly prohibitively expensive. PIB decision was based on fact that changes in am web rates, discounts make it difficult to compare accurately one network with another and current network figures with past data.

–SR–

ABC Radio aims at top

Radical revamping of ABC Radio's nighttime programing highlights determination of web to stay in business. In tape-recorded interview with SPONSOR editors, ABC President Robert E. Kintner expressed strong confidence in network radio's future, said ABC Radio had good chance of becoming "number two" network, maybe even "number one." Kintner denied new web plan would undercut national spot rate of affiliates. (For details of new ABC Radio programing and verbatim text of interview see pages 37-39).

–SR–

Fee tv debate at 4A's confab

Fee tv issue will be kept humming by debate on subject at Eastern Annual Conference of 4A's. Three-day conference starts today (17 October). Toll tv debate, which takes place 19 October, features pro arguments of James M. Landis, Skiatron Electronics and Tv Corp.; con arguments from Sidney Kaye of law firm of Rosenman, Goldmark, Colin & Kaye. Discussion of fee tv is part of conference's tv-radio programing meeting.

–SR–

4A's radio-tv agenda

4A's meeting will also feature (1) talks on radio network programing in tv age by Robert Sarnoff, executive vice president, NBC, and a CBS representative unannounced at presstime; (2) demonstration of Electronicam tv-film system by James Caddigan of Dumont Labs; (3) demonstration of Cellomatic, device for simulated animation of art work, by Paul Adler of Affiliated Program Service.

(Sponsor Reports continues page 125)

We Had To Turn Out The Lights To Get Them To Leave

"Nighttime radio? Forget it — everybody's watching television."

Tain't so in Philadelphia . . . at least, not on WPEN.

From 9 o'clock at night, people come by the thousands to the WPEN studios to watch and participate in our programs. And we don't give a thing away. (We actually had to hire a hostess to handle the crowds.)

Can you imagine — in staid Philadelphia — a full house every night till five in the morning? Fact is, we have to turn out the lights to get them to go home.

Programming like this is one of the reasons why WPEN has the *GREATEST RATING INCREASE**, the *LARGEST OUT-OF-HOME LISTENING**, and *MORE LOCAL AND NATIONAL ADVERTISERS*** than any other station in Philadelphia.

The Station of Personalities

WPEN

Philadelphia

*Pulse July, August 1955
**B.A.R. July 1955

Represented Nationally by Gill-Perna.

the magazine radio and tv advertisers use

SPONSOR

Volume 9 Numb 21
17 October 195

ARTICLES

Five $64,000,000 tv questions

In its broad survey of nighttime network programing questions this fall SPONSOR found five which sum up the issues of the season, including: How big will ABC be? Is network program control permanent? **31**

Videotown 1955: longest owners watch most

Some startling facts were turned up by Cunningham & Walsh's annual Videotown survey, including: viewing is generally up, with the longest hours put in by oldest tv households; "second-set" rate slowing, showing strong interest in color **34**

ABC turns to capsule programing

A tape-recorded interview with ABC President Robert E. Kintner and Charles Ayres, ABC vice president in charge of radio, provides their outlook for the new five- and 10-minute programing segments planned for 7:30-10:00 pm. weekdays **36**

Spot radio rescues a bumper crop

Faced with an overabundance of under-sized prunes, the California Prune Advisory Board turned to an 18-week spot radio campaign. Results were so effective, spot radio has become a regular part of the Board's ad campaign **40**

Eight big needs in radio-tv research

McCann-Erickson's Dr. Leo Bogart charts key goals for radio research if it is to expand and improve the tools that it offers admen to use **42**

Schick push has 76% tv budget

Net radio and tv are used in huge quantities in a frank effort to out-advertise the competition. Newest push for product will dump $25 million into a 90-day advertising campaign, most of it through the air media **44**

How to keep an eye and ear on the competition

Broadcast Advertisers Reports covers 14 markets with a radio, tv monitoring service, sells summaries of taped commercials to subscribers. BAR can provide clients with playbacks of competitors' commercials **46**

Salty radio teaser campaign sells cars

Iowa radio listeners were treated to a real nautical teaser campaign to announce arrival of 11-foot ship model in a car dealer's showroom. When the gimmick was triggered, sight-seers and buyers flocked to the sale **48**

COMING

Timebuying problems—today and yesterday

The first of a series of SPONSOR articles about the status, functions and problems of admen will deal with timebuyers and the ways in which their job and status has been changing **31 Oct.**

4th Annual Farm Section

Survey of the nation's radio and television stations with farm programing, farm advertisers and their agencies provides the 1955 facts on how to reach the farmer best. A self-contained section with all the facts **31 Oct.**

DEPARTMENTS

TIMEBUYERS
AGENCY AD LIBS
40 E. 49TH
NEW & RENEW
MR. SPONSOR, Max Banzhaf
SPONSOR BACKSTAGE
RADIO RESULTS
FILM CHART
FILM NOTES
ROUND-UP
SPONSOR ASKS
P. S.
AGENCY PROFILE, William Sm h
TV COMPARAGRAPH
NEW TV STATIONS
NEWSMAKERS
SPONSOR SPEAKS

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Copyright 1955. SPONSOR PUBLICAT

Success like this proves Ann Rogers "SOME SALESMAN"



Letters like this that tell of client sales success make us very happy and doubly so when they pinpoint large sales.

Big advertiser or spot campaigner, you can tell your sales story to Rochester (prime Western N. Y. test city) and 17 rich counties that make up this market, best on WHAM-TV.

Considering the fact that this spot schedule was inaugurated as a test of television's effectiveness, WHAM-TV has certainly proven its power and its point.

To tap a rich market with sales success call the Hollingbery office nearest you.

Walter H. Foertsch and Associates
31 Gibbs Street • Rochester 4, New York
Phone BAker 6871
Specialists in Services for Management

September 9, 1955

Mr. J. W. Kennedy, Jr.
WHAM-TV
201 Humboldt Street
Rochester 9, New York

Dear Jack:

Your Ann Rogers is some salesman! Listen to this:

As you know, Ann's been plugging Genesee Country Milk in paper twice a week. Last week the sponsor got two big orders for milk in paper cartons, both directly traceable to these announcements.

A local school ordered 2,000 half pints per day, stated in the order that Ann's pitch was responsible. An independent milk dealer told the sponsor that so many customers of his retail grocery route had requested Genesee Country Milk that he was placing a daily order for 1,000 quarts in paper. Since WHAM-TV was the only medium used, the inference is obvious.

I think this is a splendid tribute to Ann and to the grand cooperation I always get at Channel 5. I might add that the sponsor is delighted, naturally.

Sincerely,

Charley

Charles S. Wilkinson

CSW:jem



Represented by **George P. Hollingbery Co.**

POPULATION: 1,095,781 . . . HOMES: 365,000

***N B C calculated**

WHAM-TV CHANNEL 5

Rochester, N. Y.'s Most Powerful Station


Now available to yo
TELEVISION'S CREATES
Adventures of
KTI
A REVUE PRODUCTION
*Except in 26 marke
26 or less first
availab'e.
**Videodex, June-J


the first time
ALF-HOUR WESTERN!
ALL NEW FIRST RUN*
MS MADE EXPRESSLY FOR TV
ARSON
Starring
BILL WILLIAMS
onsored nationally
4 years by Coca Cola
g for rating, the greatest buy ever offered
cal or regional advertiser. THE ADVENTURES
T CARSON ranks as the Number 1 Western
Westerns, well up in the "top ten" of all
nally rated syndicated film shows!** Don't
nyone beat you to the draw on this one—
MCA right away!
9370 Santa Monica Blvd., Beverly Hills
MCA
AMERICA'S NO. 1 DISTRIBUTOR OF TELEVISION FILM PROGRAMS
TV
FILM SYNDICATION

CASE HISTORY—PRODUCE



The Rutabaga and Avocado Set Never Had It So Good!

For 3½ years now, they've had their very own radio program—5 minutes every morning on KBIG Catalina, devoted by the 23 Von's Grocery Company supermarkets of Greater Los Angeles to glamorizing fruits and vegetables . . . highlighting their history . . . suggesting new ways to use them . . . telling both good and bad points of supply and price.

Results: HOMEMAKERS NEWS has won awards from the Advertising Association of the West, Radio Advertising Bureau, Inc., RADIO GETS RESULTS contest; Los Angeles Advertising Women, for creative excellence.



Item sales tests pay off consistently. Mushrooms mushroomed 32½%, asparagus 21%. Gift bags hidden under checkstands, and given only to customers who mentioned hearing it offered on KBIG, "sold out" 25,000 in a few days.

HOMEMAKERS NEWS, renewed by Von's for its 4th straight year, typifies the creativity of KBIG. Other 5-minute news features can be tailor-made for sponsors who want something besides saturation spots.

Your KBIG representative or Robert Meeker man can show you topnotch results with either technique.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOllywood 3-3205

Nat. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



Harry Parnas, *media director, Doyle Dane Bernbach, New York, reminds timebuyers of several criteria when buying announcements between programs. "We feel it's most important for the shows we place announcements between to have even ratings," he says. "In fact, we'll sacrifice combined average rating to even rating because the biggest threat to commercials between shows is dial twisting. Of course we always try for a good cost-per-*1,000*, but equally important is the audience composition of the shows we're adjacent to. In these days of tight nighttime tv availabilities, a buyer can't get into such considerations as mood of a show, but, on the other hand, he can't afford to ignore the proportion of men and women his message will be reaching in a particular time slot."*



Vincent Daraio, *Hicks & Greist, New York, says that he spends a lot of time at the opening of each fall season studying the context of network tv programing. "You've got to be familiar with the shows to buy adjacent to the right ones for your client," he explains. "For example, with a women's product, you want to have both the lead-in and lead-out from the commercial appeal to a women's audience. With a family product you've got more leeway. I've found that a* Roy Rogers *program, as one example, delivers a surprisingly high percentage of adults. Now this type of show, followed by, say, a musical show like* Patti Page *can give me a good family audience. On the other hand, some Western shows that seem in the same category on the surface actually deliver mostly the young kids."*



Joan Stark, *Grey Advertising, New York, will be happy when October's over. "This is the month of clearance problems," says she. "The big reason, of course, is the discrepancy in Daylight Saving Time. Most of New England, New York, New Jersey and some of Pennsylvania extended DST through October. Other DST areas went to Standard Time at the end of September. Still other areas of the country don't have DST at all. Where the buyer's concerned this may mean buying and placing three different schedules within a period of five or six weeks. It's particularly a problem with network adjacencies because the time you may have ordered last summer may be filled with a different show in October, during the time switchover, from the show you originally intended being next to."*

SPONSORS WARM TO AP
Because . . . it's better
and it's better known.

"Riot at the Penitentiary ...going after more details"

Case History No. 13



Manager Jack Vagner of KRAL, Rawlins, Wyo., was one of the first in town to hear about it. He grabbed the telephone and called The AP at Cheyenne. It was 11:37 a.m.

"There's a riot at the penitentiary," he said. "Prisoners seized three guards as hostages. Don't know who the ringleaders are yet. They want a conference with the warden. Got control of the main cellblock. I'm going out after more details and will call you back."

The state prison was about a quarter-mile from the KRAL studios. Vagner was there within minutes, but the guards were as stone-faced as the prison walls. They weren't saying anything until the warden showed up.

The warden arrived shortly after noon. A bit later Vagner called The AP with the names of the three hostages, word that 75 of the 280 prisoners were involved in the riot, the knifing of a prison guard and the reasons the rioters gave for the break.

Through the rest of the day Vagner relayed details of the story to the KRAL newsroom and to The AP. After an AP staffer flew in from Cheyenne, the two split the load and covered every angle.

Vagner interviewed the wives of the hostages, as well as guards and prison employees. He also helped a photographer line up pictures which were carried over the national AP Wirephoto network.

Shortly after midnight, the riot was over and the story cleaned up. After 13 hours on the job, Vagner had completed a tremendous job of news coverage for KRAL listeners—and AP members everywhere.

Jack Vagner is one of thousands of active newsmen who make The AP better...and better known.

If your station is not yet using Associated Press service, your AP Field Representative can give you complete information. Or write—



Those who know famous brands...know the most famous name in news is AP

The BOSTON Story in Capsule







IN BOSTON . . . WNAC-TV, Channel 7, consistently — season after season for over seven years — has represented true value to its hundreds of thousands of viewers and to its enthusiastic advertisers and their discriminating agencies.

Viewers watch most of Boston's top-rated shows — network and film — on Channel 7. WNAC-TV clients sell their products in this atmosphere of quality and success.

Represented by H-R Television, Inc.

WNAC-TV

A GENERAL TELERADIO OWNED STATION

THE YANKEE NETWORK 21 BROOKLINE AVENUE, BOSTON 15, MASS.

AGENCY AD LIBS



by Bob Foreman

Commercials in the spectaculars misfire

Perhaps it's the type of spectacular I've been watching. Maybe it's the fact that I've witnessed them in color. I can't say what but it has struck me that the quality of the commercials I've caught of late in these epics is rather low.

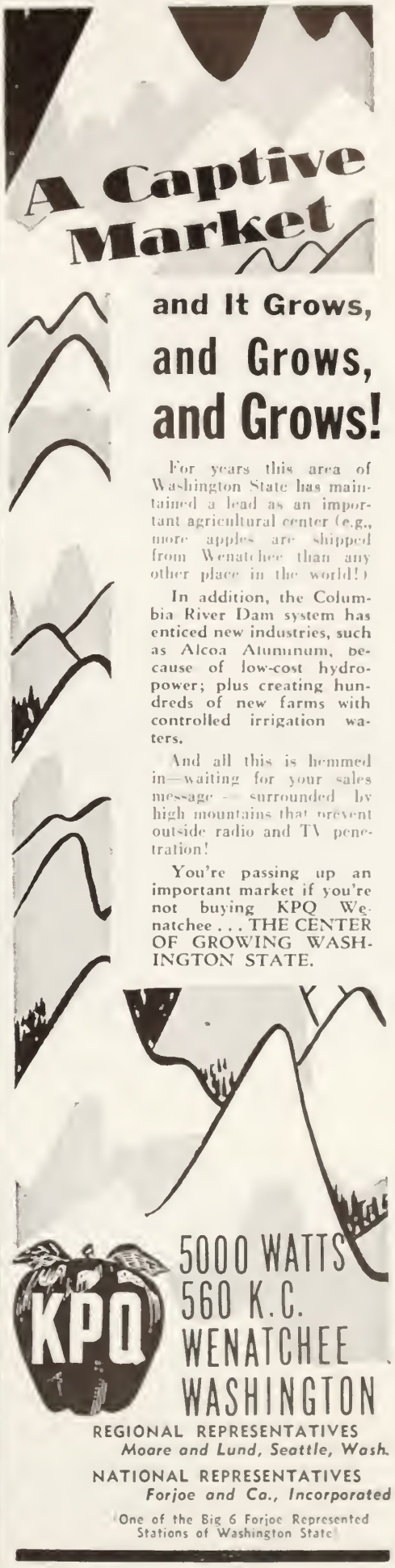
Completely apart from the audience-size, rating successes or lack of them, and forgetting for the moment whether the shows were done well, so-so or poorly, I've been most conscious of what I feel is the poor copywriting and cluttered production of the sales messages.

Take "The Skin of Our Teeth." Whether you liked it or not, marveled at the color or were merely confused and fatigued by the story, I haven't since the neolithic days of tv been so confused by copy. In addition, the commercials were tryingly long. It seemed that one was sandwiched right on top of another, gaining its only relief, if I remember rightly, in *two more* intercepting commercials, one at the chainbreak period, the other at the station identification.

One of the spots in this show seemed so out of place surrounded as it was by erudite gibberish that it must have got the biggest yak in the whole show, both at home and in the studio. This opus was a rather typical and completely uninspired piece of animation with product packages hanging from a tree. It included, as well, an inane ditty. Neither the animation nor the jingle nor the hackneyed concept of the copy would have been so outstandingly bad if viewed in more normal surroundings. But immersed as these elements were in Tornton Wilder the puerile qualities we see exhibited so frequently in tv copy were even more apparent.

All of the above—at least to me—means that someone has got to do a lot more thinking and use a great deal more care on that phase of television advertising which is inserted, magazine-wise, into long, participating shows *if* these shows are to pan out for the advertiser. Such programs are high in cost regardless of the per-commercial-minute figures blithely tossed about. High in gross cost, that is. And they're astronomical in cost if they do not provide the advertised product with more identification, more recall of sales points.

(*Please turn to page* 66)





A helicopter crew from Naval Air Station, Cecil Field, Jacksonville, Florida, practices sea rescue operations.

The soaring buying power of the area served by WMBR-TV has rescued many a marketer of consumer goods.

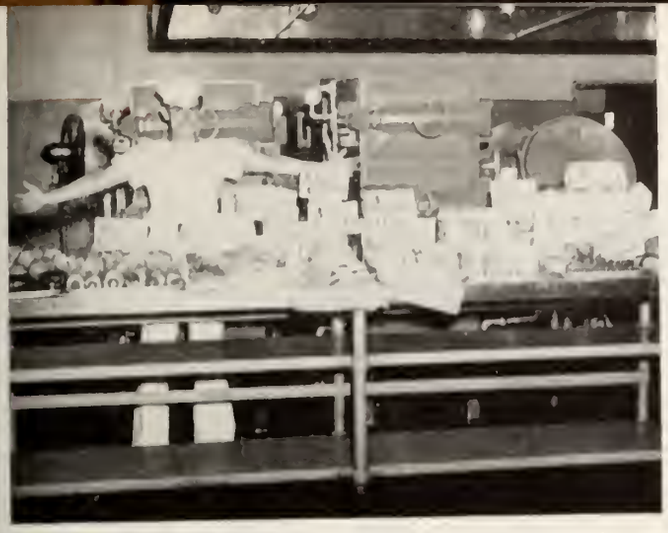
All Official Photographs, U. S. Navy, except as noted.



Accessibility to creeks, rivers, and ocean makes the Jacksonville area particularly attractive to fishermen and Navy personnel. Shown are ships in the Florida Group of the Reserve Fleet, U. S. Naval Station, Green Cove Springs, Jacksonville, Fla.

THE Navy sailed into Jacksonville fifteen years ago and started a business boom that has never stopped gaining knots. Since October 15, 1940, when the Jacksonville area was commissioned, the Navy has spent $349,000,000 on plant alone (with $17,645,000 more on deck), is currently paying its 21,000 Jacksonville-based "employees" $[illegible]-000,000 in annual salary.

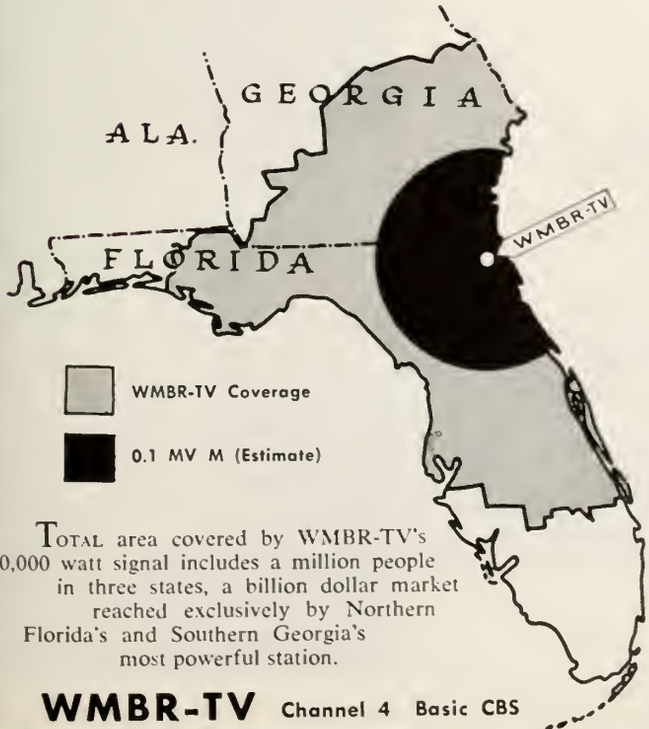
The U. S. Navy, with important installations at suburban Mayport, Cecil Field, Green Cove Springs, as well as the Naval Air Technical Training Center, the Naval Hospital, and the Naval Air Station in Jacksonville, is one of 600 industries in the area. Combining Old Southern traditions with New Southern commercial vigor, Jacksonville is a market of 375,000 inhabitants, a marketplace for 700,000 more, most of whom watch WMBR-TV.



Provisions per capita over a 30-day period aboard ship. Annual Navy purchases of supplies and produce in the Jacksonville area total more than $4,000,000.

All in a day's work for Navy jet pilots. Powder charge in jet ejection seat model simulates the experience of rescue-ejection from a jet plane.





TOTAL area covered by WMBR-TV's 100,000 watt signal includes a million people in three states, a billion dollar market reached exclusively by Northern Florida's and Southern Georgia's most powerful station.

WMBR-TV Channel 4 Basic CBS

Represented by CBS Television Spot Sales



Vapor trails left by Navy jets are familiar sights in the Jacksonville sky. Almost jet-propelled, population growth of Florida, up 26% in five years, will show a gain of 53% for the decade as estimated by the U. S. Bureau of the Census.

A trail of visitors are welcomed aboard on aircraft carrier at Mayport, near the mouth of the St. Johns, deep enough to permit ocean-going vessels to make Jacksonville the top port of the South Atlantic states.





Naval Air Station, Jacksonville, where $6½ million in construction is authorized or recently completed. Navy building, plus $11½ million in public works construction authorized for 1956, make Jacksonville a center of bustling building activity.

Downtown Jacksonville, showing part of the network of bridges across the St. Johns. $60,000,000 is being spent to take good care of our visitors. *Charles Smith Studio (Jax) picture.*



CAPITAL TYPES #12



TAX COLLECTOR

Not a bad fellow at heart, someone once said, but no one can remember who said it. Neighbors for blocks around keep blinds drawn day and night. Spoils mystery movies for audiences: guesses murderer by end of second reel. Likes plain food, especially roast beef, rare. No gravy. Married, but no exemptions. Drives 1928 Essex—late 1928.

And advertisers in Washington using WTOP Radio find themselves in the driver's seat. WTOP has (1) the largest average share of audience (2) the most quarter-hour wins (3) Washington's most popular local personalities and (4) ten times the power of any other radio station in the area.

WTOP RADIO
Represented by CBS Radio Spot Sales

49th and MADISON

SPONSOR *invites letters to the editor. Address 40 E. 49 St., New York 17.*

JINGLESMITHS JANGLED

We enjoyed reading in the August 22 issue of SPONSOR your very interesting and enlightening article "How long before a jingle jangles?" (Thanks too for the title—it helps popularize our slogan.)

Couldn't help feeling a little hurt, though, that some of our long-lived jingles weren't included, as I believe we were one of the earliest to loudly proclaim that a sponsor, once having found a good jingle, should no sooner change it each year than he might change the name of his product.

We know the public agrees, too, because in a couple of instances when certain sponsors switched to other jingles, from ours, the audience reaction was quickly felt and our jingles were reinstated. In Buffalo for example listeners actually sent in letters of protest asking the sponsor to return "that cute jingle with the girl and boy on it." That was several years ago and to this day, over 10 years later the Lanny & Ginger Sattler's Dept. Store jingle is singing merrily away. They give us credit for being the major factor in helping bring their store from third to first place in dollar sales within four years. Our jingles have often received "fan mail."

Our Marlin Blade jingle was on for eight years. Yonkers Raceway jingle is in its fifth year.

We admired the insight and budget that made it possible for K & E to write 30 jingles and then sit back and pick the best one. Not many clients are that generous so we sit back and do our own weeding out, then present the two or three remaining from the throw-away material that accumulates in one of our very thorough and often lengthy research-requiring presentations.

Noting that your article was based mainly on large national accounts, perhaps that is why we were overlooked. While we have had several national accounts, we do a great deal in the way of servicing the smaller local and regional accounts, many of

WGH
The Station of the Stars
1 great station
serving 3 great markets
NORFOLK
PORTSMOUTH
NEWPORT NEWS
INCLUDING HAMPTON AND WARWICK
. . . the three markets making up the greater Norfolk metropolitan area, 25th in the United States . . .
714,800
WGH
The Station of the Stars
1310 on your dial
5000 watts
* enough power to cover entire market, and more!



WSM-TV

Passes Another Milestone . . .

600 REMOTES IN FIVE YEARS OF TELECASTING!

Only a few stations in the U. S. A. could equal WSM-TV's record of remote telecasts.

Why?

Probably because they're expensive . . . because each one involves its own peculiarly tricky technical problems . . . and because it's a rare remote that adds any black ink to the profit column at the end of the year.

Yet many important, colorful, entertaining events take place outside of TV studios.

That's why a tabulation of remotes is often the key to a station's vigor, vision, aggressiveness, and public service — important factors in building the audience loyalty that boosts sales for your products.

Incidentally, WSM-TV's 600 includes 1952 political campaign speeches by major candidates . . . the inaugural ceremonies of Tennessee's governor . . . Grand Ole Opry shows fed to the network . . . NCAA basketball games from Bowling Green, Kentucky (65 air miles from Nashville) . . . steeplechases, stock car races, baseball games, and other events in locales where many miles and mountains separated pick-up point from tower — requiring supplements to WSM-TV's two-truck, two-camera mobile unit, plus the construction of special relay facilities.

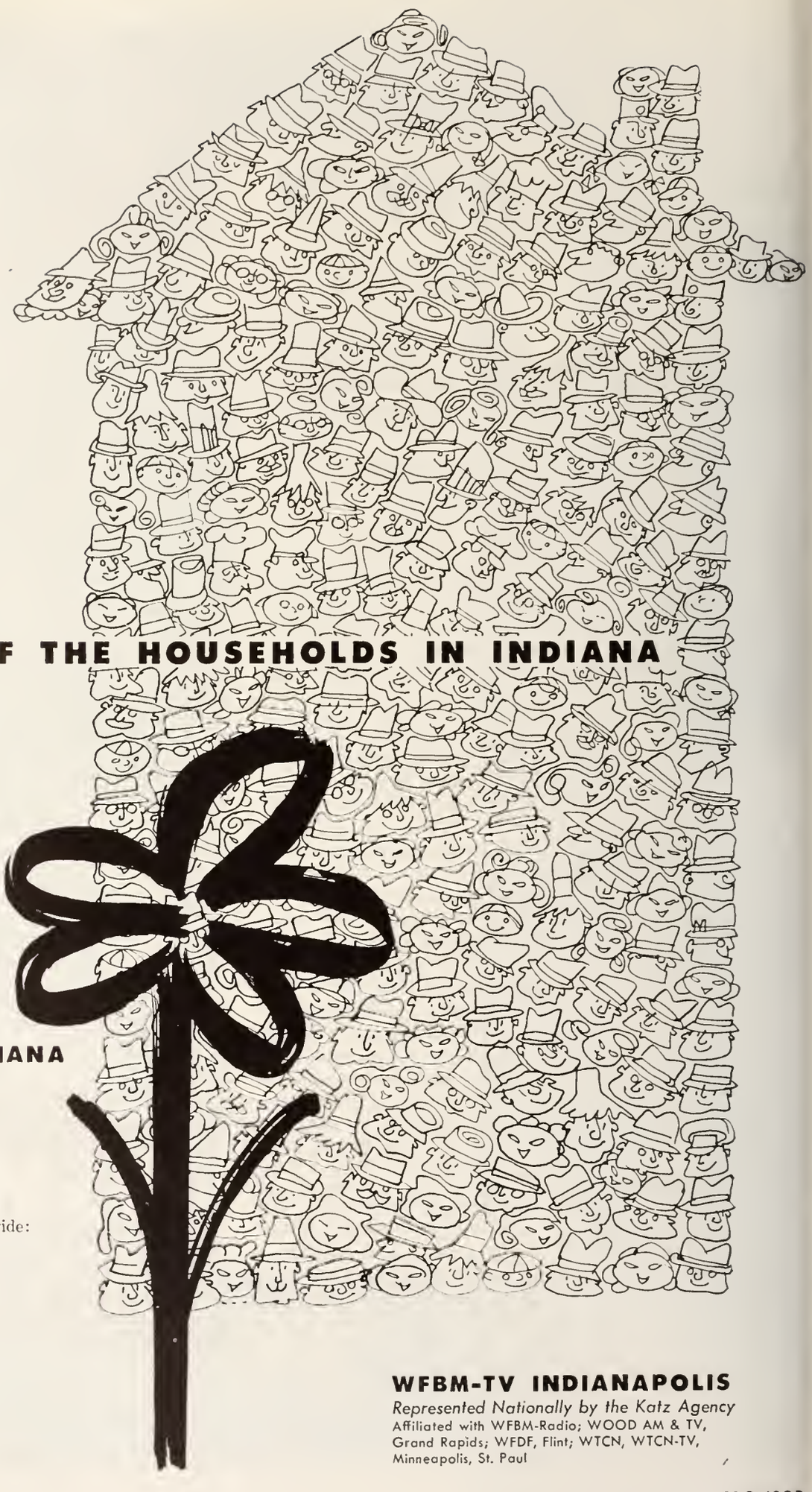
WSM-TV was Nashville's first (and is still Nashville's only) TV station equipped for remote telecasting.

CLEARLY NASHVILLE'S #1 TV STATION

WSM-TV

CHANNEL 4

NBC-TV Affiliate — Nashville, Tenn.
Irving Waugh, Commercial Manager
Edward Petry & Co., National Advertising Representatives



OVER HALF THE HOUSEHOLDS IN INDIANA

are
in the
area
served by
WFBM-TV

NO OTHER INDIANA TV STATION DELIVERS SO MUCH

Households state-wide:
1,305,400
Households WFBM-TV-wide:
695,840

WFBM-TV INDIANAPOLIS
Represented Nationally by the Katz Agency
Affiliated with WFBM-Radio; WOOD AM & TV, Grand Rapids; WFDF, Flint; WTCN, WTCN-TV, Minneapolis, St. Paul

100 major advertisers

are now using

Spanish-Language radio...



Over 100 national and major regional advertisers use Spanish-language radio to sell the Mexican-Americans concentrated in the Southwestern United States. Among these Best Foods, Carnation, Cocomalt, General Foods, General Mills, Maine Sardines and others use the facilities of the TEXAS SPANISH LANGUAGE NETWORK.

The stations of the TSLN are all key full time Spanish stations in their area and offer advertisers a combined coverage of over 1,000,000 Spanish-speaking listeners.

TEXAS SPANISH LANGUAGE NETWORK

KIWW *San Antonio* · XEO-XEOR *Rio Grande Valley* · XEJ *El Paso*

Represented nationally by

NATIONAL TIMES SALES

New York • Chicago

HARLAN G. OAKES & ASSOC.

Los Angeles • San Francisco

40 E. 49TH

(*Continued from page 14*)

which are outside of New York. We supply a complete package deal for them, performing every function.

LANNY GREY
Lanny & Ginger Grey
Jingles that don't Jangle
New York

• SPONSOR's article used a headline similar to the Lanny & Ginger slogan by coincidence only. Purpose of the article was to sum up trends in jingle craftsmanship, not to provide a rundown on individual jingle firms.

JAPANESE RADIO

I must express my deep gratitude for authorization to reprint two articles from SPONSOR: Harry MacMahon's "Seven deadly sins of tv commercials" (13 December 1954 issue) and "I like



this tv commercial because" (27 December issue).

The translations of those articles were highly spoken of and there even appeared a man who wants to put it into Japanese and publish them. Those were the most successful articles in our organ (JOKR's *Commercial Message*).

Y. NIHIRA
Station JOKR
Tokyo, Japan

BUYERS SHOULD TRAVEL

The writer always looks forward to his next issue of SPONSOR and the many idea-provoking articles between its covers.

I've read with particular interest

(*Please turn to page 48*)



WHEN CLIENTS ASK THE QUESTION...

"What's this I hear about the Sacramento valley—A new TV station?"

The answer is:

KCRA TV Channel 3

SACRAMENTO, CALIFORNIA

NBC Basic Affiliate

100,000 WATTS MAXIMUM POWER

NEW STATION!
NEW VIEWERS!
NEW NBC SHOWS!

KCRA-TV delivers one of the country's richest markets, with spendable income of more than two billion dollars!

As Sacramento's new station, KCRA-TV, Channel 3, is the only low-band VHF station in the fabulous Sacramento Valley. Full-line NBC programming.

Be sure to review your present television programming and spot schedules. Then call Petry.

KCRA-TV Channel 3

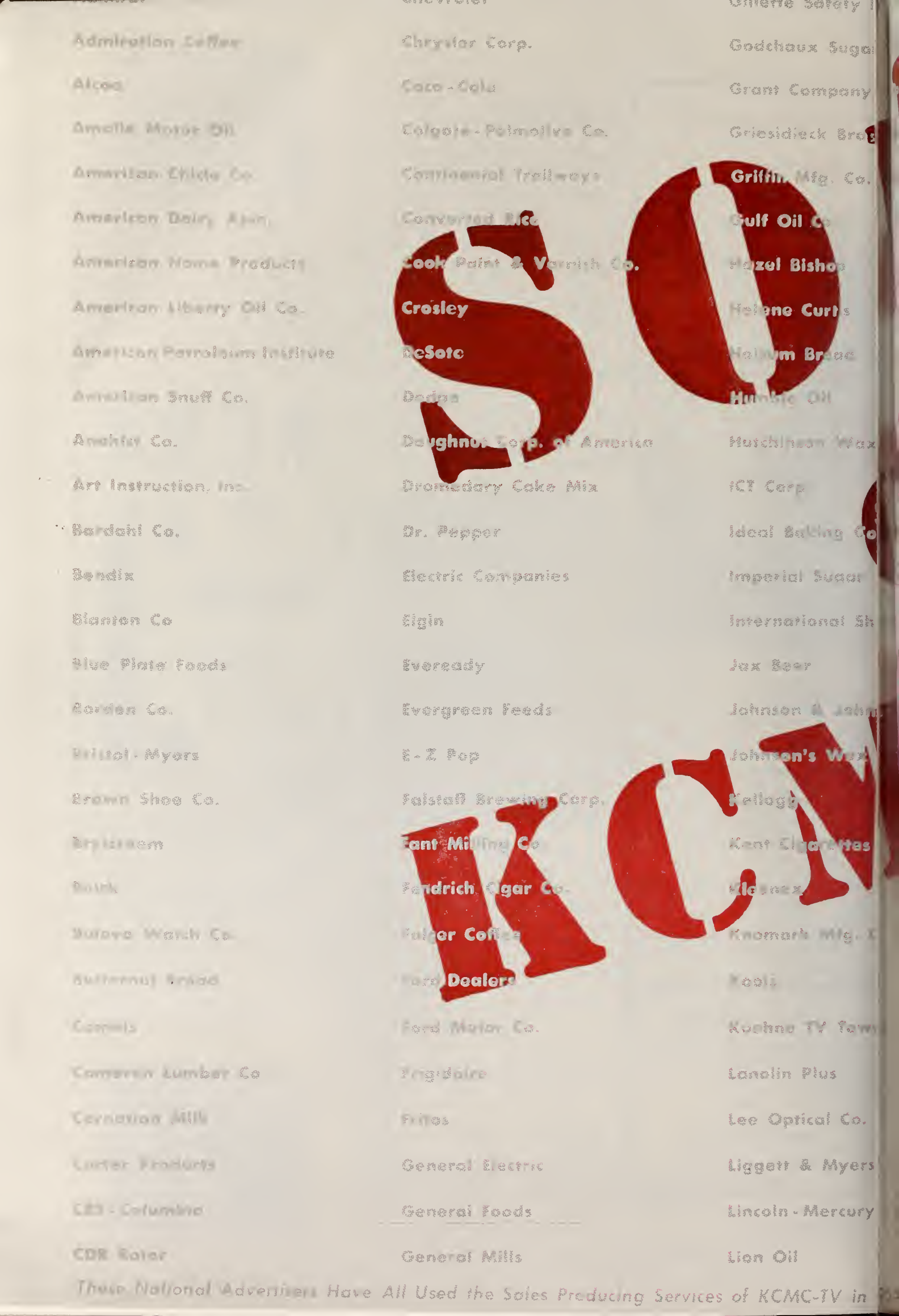
SACRAMENTO, CALIFORNIA

100,000 Watts Maximum Power

BASIC NBC AFFILIATE

represented by Edward Petry & Co.

"THERE'S LOTS TO SEE ON CHANNEL 3"



These National Advertisers Have All Used the Sales Producing Services of KCMC-TV in


Magnolia Petroleum Co.
Mars Candy
Maryland Club Coffee
Miles Laboratories
Dry
Neuhoff Bros. Packers
Pabst Brewing Co.
Pall Mall
Pan-Am Southern Corp.
Pepsi-Cola
Pet Milk
Pharmaceuticals, Inc.
Phillip Morris
Piggly Wiggly
Plymouth
Procter & Gamble
Puffin Biscuits
Ralston Purina
Remington-Rand
Reynolds Metals
Richard Hudson
Ronson
Schick
Schlitz Brewing Co.
Sears, Roebuck
Sheaffer Pen Co.
Singer Sewing Machine Co.
Smith-Kline & French
Southwestern Gas & Elec. Co.
Sunbeam
Tafon
Tootsie Rolls
Tums
U.S. Rubber Co.
U.S. Steel Corp.
Vicerpy
Wax Paper Council
Weaver Products
Worson Oil
Whitehall Pharmacal Co.
Wildroot
Winston Cigarettes
Worx Biscuit Co.
Zerone & Zuzex
N-TV
...THE POWERHOUSE
OF THE SOUTHWEST...
Delivering A and B Coverage in Texas, Arkansas,
Louisiana and Oklahoma
CHANNEL
6
TEXARKANA, TEXAS-ARKANSAS
100,000 WATTS
KCMC-TV
CBS INTERCONNECTED ABC
REPRESENTED BY
Venard, Rintoul and McConnell, Inc.
Clyde Melville Co., Dallas • James S. Ayers Co., Atlanta
Walter M. Windsor, General Manager

KSLA-FULL POWER -NOV. 15

LOWEST COST PER THOUSAND

. . . because present low rates are in effect for established clients through June 1956!

CBS-ABC NETWORK SHOWS

Sure-fire attractions to draw this huge new audience to KSLA's top-notch local programming.

22 MONTHS ON THE AIR

Shreveport's only experienced television staff, with 22 months of telecasting to its credit.

BUSINESS IS GOOD in the rich ARK-LA-TEX MARKET...

More people with a higher spendable income! Over $203 million in gracery sales, $27 million in drug sales, $236 million in automotive sales. 77,390 farms with a gross income of $171,155,000.

CHANNEL 12 SHREVEPORT COVERING THE RICH ARK-LA-TEX AREA



Louisiana's TALLEST TOWER — 1,442 Feet Above Sea Level

. . . and now, great new 48-COUNTY—3-STATE COVERAGE!

KSLA'S 316 KW Market Picture

Population	1,178,450
Households	311,235
Shreveport Mkt. Circ.	150,830*
Spendable Income	$1,275,069,000
Income per household	3,411
Retail Sales	$ 876,193,000

Source: SRDS 1955 Consumer Markets *TELEVISION MAGAZINE

PAUL H. RAYMER COMPANY, INC. National Representatives

New York • Atlanta • Detroit • San Francisco • Hollywood • Dallas • Chicago

FIRST IN SHREVEPORT, LOUISIANA

KSLA CHANNEL 12

Affiliated with CBS and ABC

New and renew

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
mital Corp, Chi	Russel M. Seeds, Chi	ABC	Bishop Sheen; T B 30-9:55 pm; 18 Oct
ahist, NY	Ted Bates, NY	CBS 204	Amos & Andy Music Hall; 5 min seg on M 9:30-9:55 pm; 19 Sept; 26 wks
ahist, NY	Ted Bates, NY	ABC 254	People in the News; F 9 55-10 pm, 23 Sept
ahist, NY	Ted Bates, NY	NBC 196	Top Ten Plan; 3 Oct; 26 wks
afilter Corp, NY	L. H. Hartman Adv, NY	MBS	Tomorrow's World; S 5 55-6 pm; 16 Oct; 26 wks
tone Hearing Aid Co, Chi	Olian & Bronner, Chi	ABC 332	Breakfast Club; 5 min seg on M-F 9-10 am; 13 Sept
stol-Myers, NY	Y&R, NY; DCSS, NY	ABC 332	Breakfast Club; 5 min seg on M-F 9 10 am; 13 Sept
wn & Williamson, Louisville	Ted Bates, Hollywood	CBS 204	Charles Collingwood; M & F 8:25-8:30 pm, sat 8-8:05 pm; 12 Sept; 16 wks
rter Products, NY	Ted Bates, NY	NBC 196	Top Ten Plan; 3 Oct; 26 wks
ckett Co, Cincinnati	Y&R, NY	ABC 332	Breakfast Club; 5 min seg on M-F 9-10 am; 13 Sept
-Mayflower	Caldwell Larkin, Detr Sidener and Van Riper, Indianapolis	ABC 267	News; M-F 11:30-11:35 am, M 9-9:05 pm, T 8:25-8:30 pm ,W 8:55-9 pm; 19 Sept
her John's Medicine, Lowell, Mass	Hermon W. Stevens, Boston	CBS 30	Galen Drake; Sat 10:30-10:35; 8 Oct; 26 wks
neral Foods, White Plains	Y&R, NY	ABC 332	Breakfast Club; 5 min seg on M-F 9-10 am; 13 Sept
l, Buick Div, Flint	Kudner, Detr	NBC 196	Top Ten Plan; wk of 1 Nov only
neral Motors, Detr	Campbell-Ewald, Detr	CBS 204	Allan Jackson; Sat 10-10:05 am, 12-12:05 pm; 1-1:05 pm, 9:55-10 pm; 1 Oct; 26 wks
neral Motors, Detr	Campbell-Ewald, Detr	CBS 204	Robert Trout; S 10-10:05 am, 12-12:05 pm; 5-5:05 pm; M-F 9:55-10 pm
morene, NY	Product Services, NY	ABC 332	Breakfast Club; 5 min seg on M-F 9-10 am; 13 Sept
ll Bros, Kansas City	Foote, Cone & Belding, NY	NBC 196	Monitor; 4 Thirty sec spots, 10 six sec spots, 19 Nov; 5 wks
aling Waters, Tulsa	C. L. Miller, NY		Oral Roberts; S 8:30-9 am; 9 Oct
kson Brewing, New Orleans	Fitzgerald Adv, New Orleans	MBS 525	Jax World of Sports; M-F 905-9:15 pm & Sat 6:45-7 pm
ngines-Wittnauer, NY	Victor A. Bennett, NY	CBS 204	Longines Symphonette; S 2-2:30 pm; 2 Oct; 26 wks
ngines-Wittnauer, NY	Victor A. Bennett, NY	CBS 204	News; S-Sat 7-7:05 pm
cGregor Sportswear, NY	Grey Adv, NY	NBC 196	Monitor; only wk of 22 Oct
ercury Mfg, Chi	McCann-Erickson, Chi	NBC 196	Monitor; 24 min spots; 3 Oct
ilip Morris, NY	Biow-Beirn-Toigo, NY	CBS 204	Bing Crosby; 5 min seg on T & Th 7:30-7:45 pm; 13 wks
ilip Morris, NY	Biow-Beirn-Toigo, NY	CBS 204	Edgar Bergen; 5 min seg on S 7:05-8 pm; 2 Oct; 13 wks
arson Pharmacal, NY	Donahue & Co, NY Al Paul Lefton, NY	MBS	Queen for a Day; 15 min seg M-F 11-12 am; 26 Sept; 8 wks
eman Bros, NY	Norman, Craig & Kummel, NY	MBS	Tomorrow's Front Page Headlines; S 6:15-6:30 pm; 2 Oct
ion Pharmaceutical, Boomfield, NJ	Grey Adv, NY	ABC 332	Breakfast Club; 5 min seg on M-F 9-10 am; 13 Sept

2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
ntinental Baking, NY	Ted Bates, NY	CBS 57	Make Up Your Mind; M-F 11:30-11:45 am; 14 Nov; 52 wks
eSoto Division, Chrysler Corp, Detr	BBDGO	NBC 196	You Bet Your Life; W 9-9:30 pm; 28 Sept; 52 wks
neral Motors, Detr	Campbell-Ewald, Detr	CBS	1 wk saturation via 5 min segments: Amos & Andy, Tennessee Ernie, Jack Carson; all 31 Oct
lly Graham	Walter F. Bennett, Chi	MBS 309	Hour of Decision; S 10-10:30 pm; 23 Oct, 52 wks
utual Benefit Health & Acc, Omaha	Bozell & Jacobs, Omaha	MBS 530	Bob Considine, S 6:30-6:45 pm; 23 Oct
CA, NY	K&E, NY	NBC 196	Monitor & Top 10 Plan; 1 Oct; 12 wks
armaco, Kenilworth, NJ	DCSS, NY	ABC 219	Companion; M-W-F 11-11:15 am; 3 Oct

3. Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
harles Bernard	ABC radio spot sales, NY, acct exec	ABC radio network, NY, acct exec
ga Blohm	Standard Rate Transcription Services, Chi	Same, mgr
uce W. Bragg	RCA, NY	Westinghouse Elec Corp, tv-rad div, Metuchen NJ, asst to general sls mgr
rl Broome	WGTC, Greenville, NC	WITN-TV, Washington, NC, acct exec
harles A. Butts, Jr.	TIME, Inc, Boston, district sls mgr	WBZ-WBZA, Boston, sales staff
harles G. Cartony	KIMA, Yakima, sales	Same, sales mgr


Bert West (3)


Charles A. Butts, Jr. (3)


Robert H. Teter (3)


James A. Mahoney (3)


Donald M Ross (3)


Alfred Mendelsohn (3)

● *In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps, network, power); Agency Appointments*

New and renew



James Poston (3)



James F. Simons (3)



John J. Keenan (3)



Stuart Cochran (3)



Robert L. Stone



John Craig (3)

3. Broadcast Industry Executives (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Win Clark	WVCG, Miami	WTVJ-TV, Miami, acct exec
Stuart Cochran	WDWS, Champaign, Ill, sales mgr	John Blair & Co, Chi, acct exec
Jack Collins	WAGA-TV, Atlanta	Same, mng director in charge of sales
Les Colodny	William Morris Agency, head comedy wrtr & dev dept	WKRC-TV, Cinn
Dick Crago	WCBI, Columbus, Miss	WTSP, St. Petersburg, asst mgr
John Craig	Reuben H. Donnelley, Cinn	NBC, NY, comedy development director
Jack Davis	Holland-Wegman, Buffalo, producer-director	Transfilm, Inc, NY, production supvr
Robert F. Davis	CBS-TV spot sales, NY, asst research mgr	Same, research director
Lloyd W. Durant	Compton Adv, NY, rad-tv exec	Commercial Telecast Networks, NY, pres & ea programing dirctor
Herman Edel	WABD, NY, prom mgr	Sterling Television, NY, adv-prom mgr
Albert M. Fiala	WGTH, Hartford, acct exec	Avery-Knodel, NY, radio sales
Claude Frazier	WAGA, Atlanta, station mgr	Same, mng director
Kaye K. Gentry	KFI-TV, Hollywood, sales	KTVW, Seattle-Tacoma, acct exec
Robert L. Harris	WTVN, Columbus, acct exec	WKLO, Louisville, sales
James B. Hill	WOW-TV, Omaha	Same, sales coordinator
William F. Hogan	Commodity News Services, NY, pres	Commercial Telecast Networks, NY, vp
Charles R. Howard	KBTV, Denver, prom mgr	KFEL-TV, Denver, prom mgr
Bill Hubbach	KOMO-TV, Seattle, natl sales mgr	Same, sales mgr
Glenn Jackson	WSPD, Toledo, program director	WAGA & WAGA-TV, Atanta, vp & tv op director
William F. Johnston	WGRC, Louisville, acct exec	KWLO, Louisville, sales
Donald K. Jones	WSAV, Savannah, commercial mgr	Same, vp in charge of radio
John J. Keenan	WKZO-TV, Kalamazoo	WNEM-TV, Bay City, sales mgr
Carl Kent	KVAR, Mesa, Ariz, anncr	KTVK, Phoenix, program director
John Kent	WDSU, New Orleans	Same, aast sports & Spec events director
Jason Lane	NBC, film div, NY, research supvr	Same, research mgr
Lee Langer	KTLA-TV, LA, acct exec	Blair-Tv, LA, acct exec
Larry Lowenstein	Benton & Bowles, NY, pub-prom director	CBS-TV, NY, press info director
Morton Lowenstein	WIBG, Phila, acct exec	Forjoe & Co, NY, vp of sales in phila
Pete McGowan	KWTV, Okla City, local sales	Avery-Knodel, NY, tv sales
James A. Mahoney	Lennen & Newell, NY	CE Hooper, NY
William A. Mapes	Radio Muscle Shoals, Florence, Ala, gen mgr	WOWL, Florence, Ala, exec vp & gen mgr
Alfred Mendelsohn	Universal Pictures, NY, Eastern mgr of rad-tv promotion	Same, United World Films, NY, asst sales mgr
Robert A. Mortenson	Ayer & Son, NY, radio dept	WIIC, Pittsburgh, general mgr
Robert B. Murray	KCSJ-TV, Pueblo, Colorado, sls, cpy & Prod co-ordinator	KNTV, San Jose, sales-prod co-ordinator
Curtis D. Peck	NBC, Cleve exec engineer	WTAM-WNBK, Cleve, director of operation
Kenneth F. Petersen	Du Mont, marketing mgr	Same, tv transmitter sls mgr
Gerard Pick	NBC, NY, film supervisor	Animated Productions, NY, industrial film d
Martin Pollins	WOR-TV, NY, sales staff	NBC spot sales, NY
James P. Poston	Inter-City Adv, Charlotte, pres	Same, Textile Radio Group, Greenville, SC, pr
George Proctor	Hunt Publications, Toronto, US space sales rep	S W Caldwell, Toronto, radio sales rep
Ellis L. Redden	Magnavox Corp, Ft Wayne	Same, also RETMA, Wash, pub rel & adv co chairman
Roger D. Rice	KTVW, Seattle, sta mgr	WIIC, Pittsburgh, sales mgr
Bob Rierson	WBTW, Florence, So Car, program director	WBTV, Charlotte, prod director
W. R. Robertson, Jr.	NC Bottlers Assoc, Wash, NC, pres	WITN, Wash, NC, pres & gen mgr
Donald M. Ross	KNX, LA	KNX & Columbia Pacific Network, LA
William V. Sargent	NBC-TV, NY, director of bus affairs	Same, director of administration
Dale Sheets	MCA-TV, NY, asst natl sale mgr	MCA-TV, Beverly hills, regional sales direc western div
James F. Simons	Gardner Adv, St. Louis, acct exec	John Blair & Co, Chi, acct exec
Charles Sinclair	Sponsor Publications, NY, sr editor	Rogers & Cowan, NY, acct exec
Robert B. Smith	Grant Advertising, San Francisco, reg adv mgr	KUTV, Salt Lake City, natl sales mgr
Robert L. Stone	ABC, NY, tv prod services dept	WABC-TV, NY, general mgr
Robert H. Teter	KYW, Phila, sales mgr	Same, gen mgr
Meredith E. Thompson	WSAV, Savannah, chief engineer	Same, operations mgr
Perry Walders	WTTG, Washington, sales mgr	Same, acct exec
Robert W. Ward	WSAV, Savannah	Same, commercial mgr
Bert West	KNX-CPRN, LA, sales mgr	KNX & Col Pacific Network, LA, general mgr
Hal Wilson	WIRI-TV, Plattsburg, NY, consultant	WITN, Washington, NC, director of operatio

4. New Firms, New Offices, Changes of Address

Animation, Inc., Hollywood, has moved to new offices located at 8564 Melrose Ave, Hollywood 46.

Bryan Houston, Inc. has moved to 730 Fifth Ave, Plaza 7-6400.

Bureau of Broadcast Measurement, Toronto, has moved to larger quarters at 96 Eglinton Ave East, Toronto 2.

Creativision, a new tv production firm, has opened at 1780 Broadway, New York 19, CIrcle 5-4830.

Elan-Porter Productions, NY, and Nejelski & Co, NY, have become formally associated in an advisory capacity. Both companies, however, remain autonomous.

Fuchs, Zemp & Celander, Inc., St. Petersburg, has opened a market and product research department, will expand its tv department for production of tv films.

Mort Goodman Advertising, LA, has reorganized as Goodman-Anderson Advertising: Robert F. Anderson became exec vp.

John J. Kehoe has resigned his management executive position with KCCC-TV, in order to open an advertising agency located at 4612 Robertson Ave, Sacramento.

Lohmeyer, Adleman & Montgomery, Inc, Phila, has reorganized as Robinson, Adleman & Montgomery, Inc with new offices at 1714 Walnut Street.

Andre Luotto Productions has opened a Connecticut branch located at 1044 Chapel Street, New Haven.

Frank McFadden & Associates, Culver City, Calif., has reorganized as McFadden & Eddy Associates.

Meeker TV, Inc. and Robert Meeker Associates have moved their New York offices to 521 Fifth Ave, New York 17.

The Personnel Laboratory, Inc. has moved to 1 Park Ave, New York 16, MUrray Hill 5-8738.

Reela Films, Inc., Miami, has moved to larger offices in the Wometco Building at 17 N. W. 3rd Street, Miami.

Roberts, MacAvinche & Senne, Chi, has reorganized as Henry Senne Advertising, Inc.

Charles R. Stuart Advertising, San Francisco, has reorganized as the Charles P. Johnson Co.

TV Guide's New York advertising offices have been moved to 10 Rockefeller Plaza, JUdson 6-4300.

ZIV has opened a new Chicago office at 520 North Michigan Ave in the McGraw-Hill Building.

NOW A BASIC NBC-TV AFFILIATE

KMJ·TV

FRESNO, CALIFORNIA **CHANNEL 24**

more than ever -- the STRONG PULL station in the San Joaquin Valley



Added NBC shows give KMJ-TV programming more audience pull than ever — make this station a *better-than-ever-buy.*

KMJ-TV is this area's FIRST tv station in

POWER 447,000 watts

RECEPTION Viewer survey shows KMJ-TV reception is rated most satisfactory and snow free in the Fresno area

COLOR KMJ-TV was the first local station equipped to transmit network color shows and has presented them on a regularly scheduled basis.

Paul H. Raymer, National Representative

LINCOLN'S VIEW:

one of a series of paintings
of Washington by William Walton
commissioned by **WTOP Television**
at Broadcast House, Washington, D. C.

Represented by CBS-TV Spot Sales.



LINCOLN'S VIEW *by William Walton.*
First of a series of paintings of Washington.
Commissioned by **WTOP Television**
at Broadcast House, Washington, D.C.
Originally published in Broadcasting-Telecasting,
September 26, 1955.
Reprints of this series available on request.



Mr. Sponsor

Max Banzhaf

Advertising Manager
Armstrong Cork Co., Lancaster, Pa.

"We don't want our show to be saccharine; we want it to be the story behind the headlines." So says Max Banzhaf, ad manager of Armstrong Cork Co., discussing the new *Armstrong Circle Theater* currently being produced by Talent Associates in its new one-hour format.

On NBC TV, Tuesdays 9:30-10:30 p.m., this show came in for some veiled publicity in recent weeks when it was rumored that Armstrong's agency, BBDO, was behind the NBC offers to Revlon as an inducement to switch the top-rated *$64,000 Question* from its CBS TV niche opposite Armstrong over to NBC. Banzhaf categorically denies the rumors.

"I won't say that I'm crazy about the strength of the show opposite," he will tell you, "but I feel that this is something which could be documented if anyone ever did the research: When there's a one-hour show opposite a strong half-hour, and preceding the half-hour by 30 minutes, it's the half-hour show that loses audience."

Hence the emphasis upon timeliness and immediacy in the new one-hour *Armstrong Circle Theater* show, which kicked off on 27 September with a script about Korean orphans.

"Incidentally," Banzhaf elaborated, "we feel that, the Pat Weaver's magazine concept notwithstanding, show sponsorship still offers a valuable plus factor." I mean that we get a brand image carryover to the show which is very important in 'considered purchase items' like our flooring and floor covering. On impulse purchases this may not be as important a factor.

Banzhaf, whose offices are in Lancaster, comes to New York monthly for frantic shuttlings back and forth between commercial and show rehearsals.

"We feel that a sponsor has a social responsibility," he said in a cab rushing him from the NBC Rockefeller Center studios to the commercial rehearsal up on 106th Street. "In other words, our scripts avoid crime, sex and violence. We want viewers to feel after they've seen our show that they're glad they did."

Banzhaf takes his responsibility toward Armstrong stockholders strongly. "People in tv seem to feel that anyone who can afford to bankroll a show is a Santa Claus. Well, we're spending many millions on this effort, and we're determined to see it used economically."

★ ★ ★



WNDU·TV

The Notre Dame Station



An "Island Market"

3rd in home ownership in U. S.

5th in per family income in U. S.

9th in per capita income in U. S.

Sales Management, 1955

★ Total UHF sets 169,000

★ Total Families 206,600

★ Total retail sales $783,927,000

★ Total effective buying income $1,165,620,000

Call MEEKER TV Today!

NBC Primary Affiliate

CHANNEL 46

WNDU·TV

SPONSOR BACKSTAGE



By Joe Csida

Remember when you were just breaking in?

Let me ask you something. How did you get started in this business? Did some guy in the business help you?

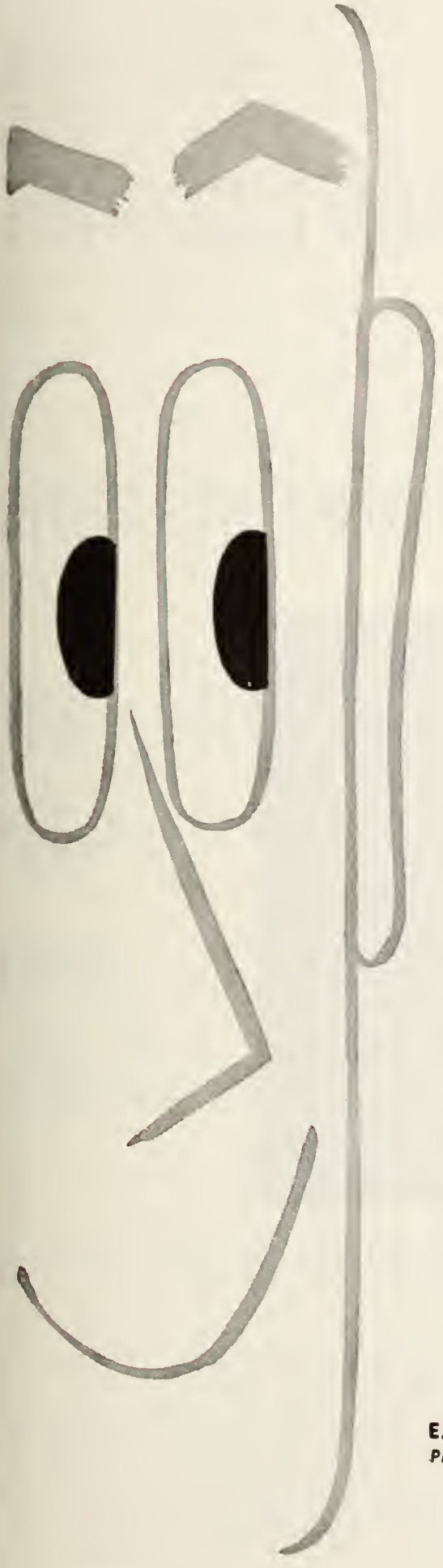
When I was a kid, fresh out of DeWitt Clinton High School, I was working as an office boy-errand boy on a one-man tradepaper, and after a while I joined a club called the Association of Advertising Men. One of the older members of the club, and one of the most active guys in it, was a man named Leslie Anderson. He was advertising manager of *The Billboard*. Next thing I knew I was a junior copy and layout man in *The Billboard's* advertising department.

Years later when I was doing a regular weekly column, as editor-in-chief of *The Billboard*, I often found myself doing pieces on new kids in show business. I did the first piece ever written on the McGuire Sisters, when Gordon Jenkins had just brought them in from out in the sticks and gave me a quickie private audition in the upstairs room at Danny's Hideaway. Another time I did the first column anyone had ever done on a kid named Steve Lawrence. Mr. Godfrey and a few million record and television fans can now tell you all about the McGuire girls if you've been hiding in some cave, and Steve Allen can fill you in on the Lawrence boy. These were just two of the newer kids about whom I wrote pieces.

I really don't say this to build myself as any great discoverer of talent or a benefactor of struggling youth. I'm just coming all the way around the mountain to make a point I had forgotten until very recently and which I suspect many of us forget from time to time. The point is that we get so busy doing our day-to-day jobs that we disremember that there are always new people eager and able to take a crack at our wacky business and that guys like us, who were given a helping hand into it, more or less owe it to these new kids to do likewise. We owe it, too, I think, to the general health of our industry, and maybe even our souls.

Industry clubs are, of course, always a good way to help. I'd been a member of the Radio & Television Executives' Society for many years but never a particularly active one until recently. Then a while back my friend Bob Burton, newly elected president of the club, called me and asked me to edit the RTES *News*. I said okay and have since been

(*Please turn to page* 72)



The EYES of 44 COUNTIES are on KTBS-TV



No Wonder! . . .

. . . yes, it's no small wonder that the more than a million people in this area are in love with us . . . they now enjoy the finest of viewing on their more than 167,000 TV sets . . . thanks to KTBS-TV's top-flight programming, low channel, 1153 foot tower, and . . .

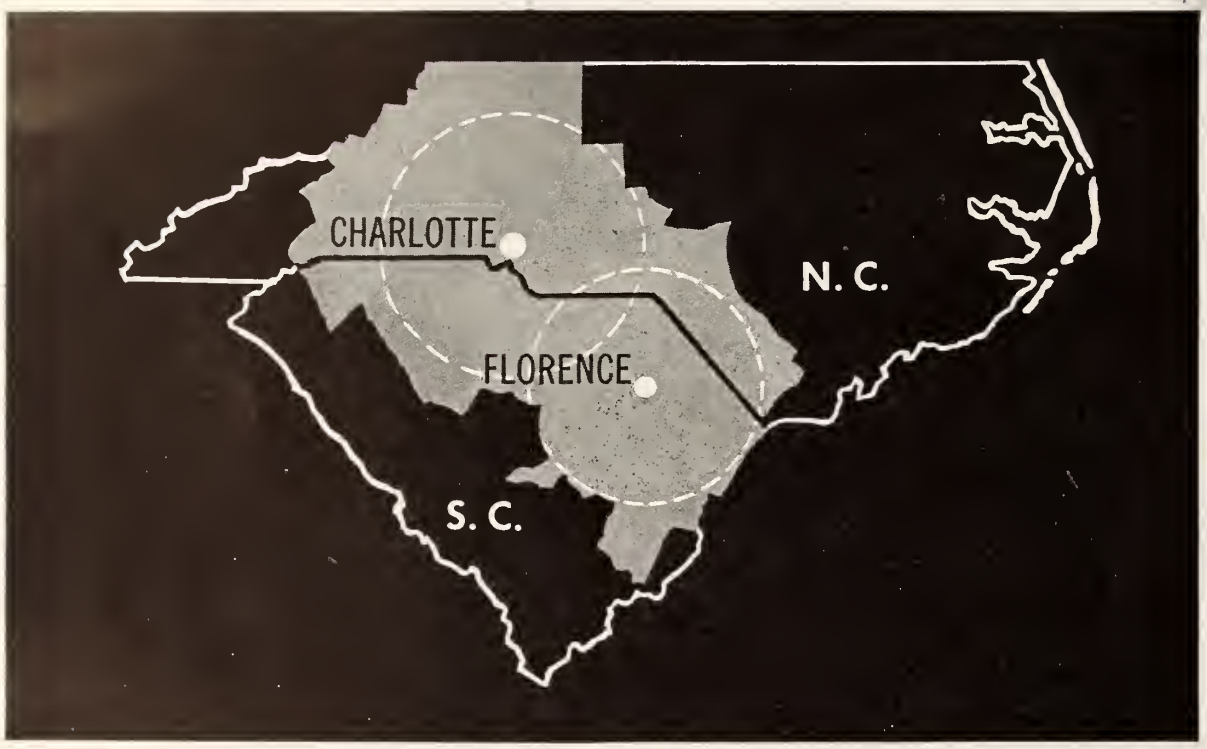
MAXIMUM POWER

E. NEWTON WRAY
President and General Manager

NBC

Represented Nationally by
EDWARD PETRY & CO. INC.

NOW one PACKAGE DISCOUNT for two great area stations



WBTV
CHARLOTTE
Channel 3 Top Power

WBTW
FLORENCE, S. C.
Channel 8 Top Power

and you get . . . DOMINANCE DOUBLED IN THE CAROLINAS

One package discount now gives your product special delivery to one of the nation's top 10 TV markets! Advertisers earn 15% discount on WBTW *in addition to regular discounts*—by combining top-power WBTV and WBTW.

The buying habits of more than 50% of all Carolinians are directly influenced by these two great area stations. That's 3,375,000 Carolinians with $3½ billion in effective buying power . . . over $2½ billion in retail sales!

Here's a package of sales power, wrapped and ready to work for you. Place your order with WBTV, WBTW or CBS Television Spot Sales.

JEFFERSON STANDARD BROADCASTING COMPANY



IS HOLLYWOOD MAKING THE GRADE?

On answer to that question hinges audience for two key nights at ABC. As article below points out, discouraging first programs of two ABC studio-built shows may not be final story. Hopeful sign Hollywood studios can master tv impact was provided by strong showing of CBS' 20th Century premiere, "Cavalcade" (picture at r.). 20th used stars like Michael Wilding, Merle Oberon

Five $64,000,000 tv questions*

Patterns of network tv's programing future will be set in next six months, hinging around questions which include: How big can ABC become? Is show control shifting? Will situation comedy survive?

At one of television's kingpin agencies they're playing a game this season called Nielsen Roulette. It's said that each executive in the television hierarchy has guessed the ratings of key programs for the last month of 1955. The adman who comes closest on each show stands to win a dollar per rating point by which his contemporaries miss the mark.

Rather than reflecting a blithe attitude toward client investments in the dozens of millions, the game suggests an old truth in showbusiness made even more pertinent in the most volatile, changed and changing season of television's history: Nobody, not even the Ziegfields, the Goldwyns, or the Weavers, can take the gamble out of show production. In the end the office boy may turn out to have as good an eye for the public taste as the vice president in charge of programing.

(Even the program with the most meteoric rise in television history—*$64,000 Question*—slipped through the fingers of at least one major Madison Ave. shop, although in this case it was more a question of letting Norman, Craig & Kummel snap the show up first rather than outright rejection.)

What is certain about television's most dynamic season to date is that industry history will be made on the basis of what happens in the next six months. These are some of the questions awaiting answers which will come more from the nation's 36 million television householders than from television's 400 vice presidents.

1. Will ABC make it big? ABC, under the American Broadcasting-Paramount Theatres banner and financing, has come a long way from its status as a nominal network. And behind the scenes advertisers and agencies—even those who have no programs on the network—constitute a silent cheering section. Everyone wants to see ABC make it big. This is true even though in the process ABC can't help but cut into the ratings of longer-running NBC and CBS shows.

(*Article continues on next page*)

*Multiply $64,000,000 by five and, by numerological chance, you get the gross total advertiser investment in network tv (PIB 1954). And the five questions asked with interpretations herein add up to another gross total: the broad picture of tv programing's big 1955 issues.

Despite the risks to their own audiences, admen have told SPONSOR repeatedly over recent months that on ABC may hinge their own opportunity to exert leverage in their buying relationships with the two longer-established television networks.

ABC has come into the '55-'56 season with a strategy built around reaching for the audience early in the evening with movies three nights a week and children's appeal shows in-between.

Sunday night at 7:30 it's *Famous Film Festival*. This collection of 20 late-vintage British movies is ABC's 90-minute attempt to grab and hold audience for the rest of a name-studded evening on the senior networks; on Tuesday it's *Warner Bros. Presents*, again at 7:30 to do the same lead-off job; and on Wednesday at 7:30 *Disneyland* continues this season with *MGM Parade* following at 8:30.

In-between the movie nights it's *Topper* on Monday, *Lone Ranger* on Thursday, *Rin Tin Tin* on Friday—all at 7:30 and designed to start the family on the right channel through the children. (CBS, of course, has the same thing in mind with its own new block of early-evening kid shows.)

Up to SPONSOR's presstime the two Hollywood-built movie shows were weak. The one-hour *Warner Bros. Presents*, for example, got a Trendex of 9.6 in its third week on the air (Tuesday, 4 October). That's a slim return on the SPONSOR-estimated $65,000 program cost. By contrast *Name That Tune* (7:30-8:00 on CBS) costs only $15,000 to produce and got a 7.3 Trendex.

MGM Parade on Wednesday, 5 October, lost about half the 22.5 Trendex delivered that evening by the immediately preceding *Disneyland*, with the program sliding to an 11.9 for the half hour. *MGM Parade* costs $44,000. *Godfrey*, the opposition on CBS, costs $35,000 per half hour to produce and hit a 20.8 Trendex opposite *MGM Parade*. *Father Knows Best*, the opposition on NBC, costs $38,000 and got an 18.2.

Famous Film Festival, facing the strength of a CBS Jack Benny-Ed Sullivan lineup and NBC's *Colgate Comedy Hour*-cum-Spectaculars has an even tougher row to hoe; initial ratings were below those for the two Hollywood shows. (The show is available in participations and was nearing a sellout at presstime but at a specially reduced "introductory" price.)

Since tv shows tend to reach these rating plateaus quickly—unless drastic changes are made—it's already apparent ABC's movies may be in for overhaul.

A producer whose activities bridge multiple facets of live and film television made this appraisal of the ABC-movie situation:

"Do not conclude that Hollywood cannot do short-length television magnificently. The studios mastered one entertainment art and they can master this one. It may take time for them to use up the shows that were shot before the audience reaction was in. But wait until they get rolling later this season after some of the contempt has worn off and the studios realize getting all that free promotion isn't going to sell pictures if the programs don't deliver big audiences."

A West Coast v.p. of a major agency not tied in with any of the studio shows added: "As bad as Warner Bros. and MGM looked in their initial shows, that's how well 20th Century Fox came off in its first show of the season. If 20th can do it on CBS, the other two studios will eventually find the way on ABC. Even the plugs on 20th's hour had tremendous pacing and class. To me two studios out of four that hit it right away—Disney and 20th—is a great batting average."

The Trendex on *20th Century Fox Hour* in its 5 October premiere was an





average 19.8. The program's Wednesday night slot from 10 to 11 had been warmed up, however, by alternate weeks of the *U.S. Steel Hour;* and it follows an evening's program rather than leading off. Its budget, moreover, is the highest among the Hollywood entries with a SPONSOR-estimated $125,000 production nut per show. That's almost twice the nut on *Warner Bros. Presents* and 20th mustered a star cast contrasted with Warner's freshman team.

Production quality, too, was good compared with the Warner Bros. premiere in which the sound was actually out of sync with the lip motions of performers for about a quarter hour. (This during a program in which Warner Bros. devoted perhaps 10 minutes to a gee-whiz about its advanced audio equipment.)

2. Will network program control become permanent? Up until the *$64,000 Question* came along there weren't many advertisers and agencies who could see the point in debating a *fait accompli.* NBC and CBS had a seller's market at night. To a varying degree both believed they could (a) insure larger audiences, (b) maneuver better competitively and (c) fulfill

(*Please turn to page* 116)

Battle of the ratings: *Here are first October Trendex ratings averaged for each of the networks night by night*

	ABC	CBS	NBC
Saturday (1 Oct.)	5.9	18.7	21.0
Sunday (2 Oct.)	7.8	20.5	13.3
Monday (3 Oct.)	5.6	22.9	19.8
Tuesday (4 Oct.)	9.2	21.0	19.9
Wednesday (5 Oct.)	14.0	19.7	17.2
Thursday (6 Oct.)	5.1	16.7	23.7
Friday (7 Oct.)	10.8	18.7	13.7
WEEKLY AVERAGE	8.3	19.7	18.4

NOTE: Trendex ratings cover metropolitan area of 15 cities which get live feeds from all three networks. Trendex' corps of interviewers wire results from telephone inquiries to New York, where show ratings are tabulated. Network averages above are an indication of relative strengths on the various nights, even though figures for the three networks are not completely comparable: NBC, for example, has no daily Trendex-measured nighttime programing before 8:00 p.m., while ABC and CBS do. It's interesting, incidentally, that CBS and NBC are within one rating point of each other on Tuesday night even though that's the night of CBS' top-rated *$64,000 Question.*



Question of whether long shows can become permanent fixtures depends on audience reaction to frequent scheduling of spectaculars. CBS' own addition to 90-minute shows is in form of Ford "Jubilee." (Mary Martin and Noel Coward, shown together, go on for Ford Saturday, 22 Oct.)

Success of "$64,000 Question" (first October Trendex: 45.2) has sent shows opposite searching for new audience lure. Armstrong moved in with newsy scripts like Korean orphan story, pictured, to fight quiz. Ratings of new NBC "Big Surprise" may determine how far quizzes go

With constant fluctuations in popularity of show types, programing execs wonder whether situation comedy is fading as major format. Nets are scheduling fewer situation comedies this season. "Joe and Mabel" is one of only three new CBS entries of this type for the '55-'56 lineup





ANNUAL VIDEOTOWN SURVEY IS DIRECTED BY C&W RESEARCH DIRECTOR GERRY TASKER (FAR LEFT) AND STAFFERS; FIELD WORK IS DON IN

Videotown 1955: the longer they own, the more they watch

Latest C&W study puts tv ownership at 86%, radio-tv use up to new highs

Last May, the local newspaper in New Brunswick, New Jersey — a tv-minded community well within range of New York's seven video channels— proudly carried a lead story, the gist of which was:

"Here come those men from Cunningham & Walsh again!"

And come to New Brunswick they did. Interviewers rang the doorbells of 1,000 homes, about one in every 10 in the community, and C&W researchers supervised the data gathering for the agency's eighth consecutive Videotown panel survey.

As usual, the survey proved an excellent chance for C&W admen to size up the 1948-1955 growth of television and its impact on a typical, model town that is largely representative of the whole U. S.

And, as C&W Research Director Gerald W. Tasker pointed out to SPONSOR when the Videotown analysis was completed this month, there were "a lot of surprises in store for us."

A few:

• The public hasn't lost its appetite for enormous helpings of tv. Panel members reported that 96% of all sets were tuned to tv on the average weekday evening, as compared with 92% in 1954 and 91% the year before. The average number of hours of evening viewing use for all sets was up from an even four hours to 4.08 hours. And the average person in Videotown spends 2.64 hours per evening watching tv, as compared with 2.34 last year—a gain of nearly 13%.

• The newest tv owners are not the families that do the most tv viewing. As C&W puts it, "now that saturation is nearly 87%, the new tv set owner of today cannot be a 'typical' or 'aver-



W. BRUNSWICK, N.J. HOMES

age' family. First-time owners today are mostly either newlyweds or older couples." Families buying sets in the first half of 1955 for the first time tuned only an average of 3.8 hours each weekday evening.

• Other leisure-time activities are slowly climbing back, having been knocked to a low point back in 1952 and 1953. But the climb (as noted above) is not at the expense of tv. Families, C&W reasons, are rearranging their living schedules to accommodate tv—and other pastimes. Radio usage, for instance, is up slightly in the morning as it was last year. Newspaper reading is holding up strongly; magazine reading is climbing back slowly. Hurt most today: entertaining at home, or visiting other people.

• The "second set" tv home pattern has bogged down. The number of two-set homes climbed only from 5% in April 1954 to 7% in June 1955. Most people feel they "don't need it," or "the house is too small." But, importantly, many of those with large-screen tv sets are waiting patiently to buy a color tv set. Many of the two-set homes have as their second set a receiver that simply wasn't traded in for

(*Article continues on next page*)

TV VIEWING AND RADIO DIALING TOPS LAST YEAR'S

WATCH TV DURING:	IN 1951	1952	1953	1954	1955
WIVES					
MORNING	2%	10%	12%	22%	17%
AFTERNOON	10%	18%	19%	25%	27%
EVENING	71%	73%	78%	79%	89%
ALL DAY	72%	76%	80%	83%	92%
ALL PEOPLE—AVERAGE					
MORNING	1%	5%	8%	11%	11%
AFTERNOON	7%	15%	14%	16%	20%
EVENING	68%	70%	73%	74%	85%
ALL DAY	70%	72%	76%	77%	87%

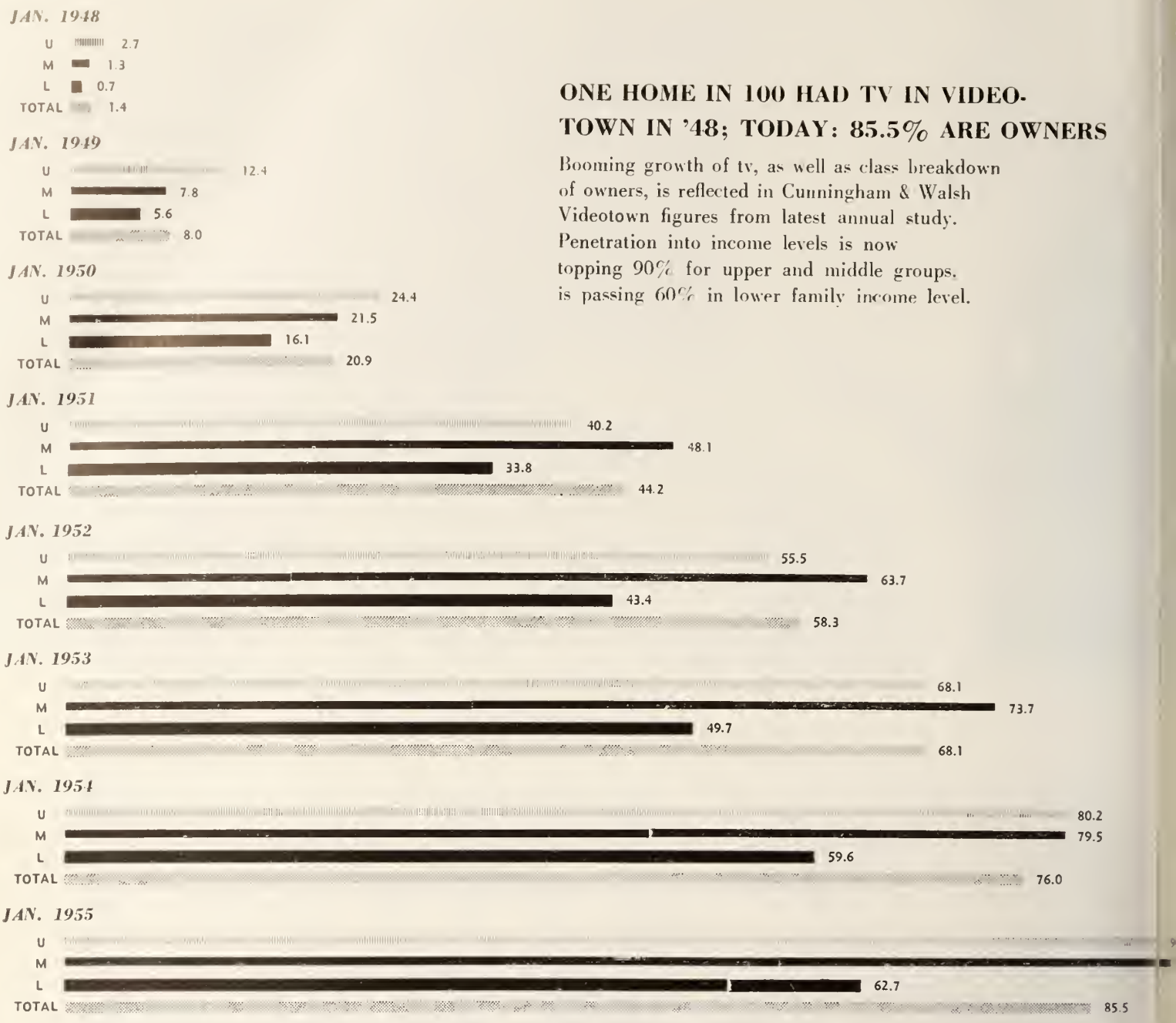
LISTEN TO RADIO:	IN 1951	1952	1953	1954	1955
WIVES					
MORNING	25%	33%	12%	45%	43%
AFTERNOON	15%	19%	16%	17%	13%
EVENING	7%	13%	12%	15%	14%
ALL DAY	34%	42%	50%	52%	52%
ALL PEOPLE—AVERAGE					
MORNING	10%	15%	22%	23%	25%
AFTERNOON	6%	9%	8%	8%	8%
EVENING	5%	8%	9%	10%	10%
ALL DAY	16%	22%	28%	30%	33%

OLDEST TV HOUSEHOLDS VIEW TELEVISION MOST

	DATE OF PURCHASE OF TELEVISION SET					
	PRE-1951	1951	1952	1953	(5 MOS.) 1954	ALL SETS
% SETS TUNED						
1951	87%	85%	—	—	—	86%
1952	87%	84%	82%	—	—	86%
1953	91%	90%	87%	93%	—	91%
1954	93%	93%	88%	94%	80%	92%
1955	**97%**	**98%**	**97%**	**96%**	**84%**	**96%**
AVERAGE HOURS USED WHEN SET IS ON						
1951	4.23	4.00	—	—	—	4.10
1952	4.64	4.20	4.83	—	—	4.52
1953	4.25	4.56	4.05	4.00	—	4.25
1954	4.51	4.37	4.53	3.57	2.75	4.35
1955	**4.49**	**4.31**	**4.20**	**4.29**	**3.62**	**4.25**
AVERAGE HOURS ALL SETS (INCL. THOSE NOT IN USE)						
1951	3.66	3.10	—	—	—	3.53
1952	4.04	3.53	3.96	—	—	3.89
1953	3.87	4.10	3.52	3.72	—	3.87
1954	4.20	4.07	3.98	3.36	2.20	4.00
1955	**4.43**	**4.27**	**4.15**	**4.21**	**3.18**	**4.08**
% PEOPLE VIEWING						
1951	67.4%	69.1%	—	—	—	67.9%
1952	70.2%	69.6%	76.0%	—	—	69.9%
1953	73.0%	76.9%	68.9%	76.3%	—	73.1%
1954	75.9%	77.3%	69.4%	69.1%	56.9%	73.9%
1955	**85.2%**	**87.6%**	**88.4%**	**85.5%**	**73.8%**	**85.0%**
AVERAGE HOURS VIEWING PER PERSON WATCHING						
1951	3.16	3.18	—	—	—	3.16
1952	3.41	3.33	2.77	—	—	3.27
1953	3.25	3.28	3.50	3.64	—	3.29
1954	3.22	3.40	3.14	2.86	2.00	3.16
1955	**3.20**	**2.94**	**3.08**	**3.15**	**2.76**	**3.11**
AVERAGE HOURS VIEWING ALL PEOPLE (INCL. THOSE NOT WATCHING)						
1951	2.13	2.20	—	—	—	2.15
1952	2.39	2.32	2.11	—	—	2.29
1953	2.37	2.52	2.41	2.78	—	2.40
1954	2.44	2.63	2.18	1.97	1.14	2.34
1955	**2.73**	**2.58**	**2.72**	**2.69**	**2.04**	**2.64**
TOTAL HOURS VIEWING PER PERSON, PER WEEK (ALL PEOPLE, WEEK-DAY EVENINGS)						
1951	10.65	11.00	—	—	—	10.75
1952	11.95	11.60	10.55	—	—	11.45
1953	11.85	12.60	12.05	13.90	—	12.00
1954	12.20	13.15	10.90	9.85	5.70	11.70
1955	**13.65**	**12.90**	**13.60**	**13.45**	**10.20**	**13.20**

ONE HOME IN 100 HAD TV IN VIDEOTOWN IN '48; TODAY: 85.5% ARE OWNERS

Booming growth of tv, as well as class breakdown of owners, is reflected in Cunningham & Walsh Videotown figures from latest annual study. Penetration into income levels is now topping 90% for upper and middle groups, is passing 60% in lower family income level.



U,M,L refer to upper, middle and lower class.
All figures are percent homes with tv.

the larger one now in the living room, with the older model relegated usually to the recreation room (33%) or the bedroom (44%).

• At the same time, manufacturers who think that Videotown residents are straining at the leash for color sets regardless of cost are in for a jolt. According to C&W research chief Tasker, the average Videotowner is willing to spend "only slightly more than $330" for a color set. No small screens, either; Videotowners want their color sets to be at least 19-inches or larger—at the price mentioned above. The percentage of respondents who have actually *seen* a colorcast, incidentally, has doubled over last year. But the figure stands in 1955 at only 17% of the viewers.

Love that tv: What makes Videotowners so fond of tv?

Adman Tasker offered this choice: "The people who are the most avid television fans seem to fall into two groups. Either they are seeking a painless, pleasant escape from what might be called 'executive tension'—or else they have never been able to entertain themselves by a mental process."

Whatever the reason, there's plenty of tv viewing in the model community's panel. But it tends to vary by individual members of the family.

Using total hours of evening weekday tv viewing, Monday through Friday, as the index, husbands spend 14.3 hours and wives 15.3 hours in front of their tv receivers in "Videotown."

Children, under 10, spend the least amount of time—11.0 hours—but this is caused for the most part by bedtime restrictions, rather than any lack of television interest. Their viewing is highly concentrated in the late afternoon and early evening. About one out of three moppets is watching tv between 5:00 and 6:00 p.m.

Tv's "lost audience," as C&W researchers found it, consists primarily of older children and teen-agers in the

(*Please turn to page* 102)

Latest in net radio revolution:

ABC turns to capsule programing

New night lineup is keyed to in-and-out listening with five-minute shows

It may well turn out that 1955 will be the year that network radio found the answer to its chronic headache of the tv era: programing.

Certainly the past few months have seen more changes (and proposed changes) in programing than during any time in radio's history.

It has been network radio's problem in recent years to come up with a programing format that is indisputably its own. It's been pretty well agreed all along what network radio *shouldn't* do. For example try to compete with video's big shows and glamor or compete with local stations by turning its schedule into a disk jockey's paradise. But what network radio *should* do is another problem.

The first big answer to what the am webs should do was NBC's *Monitor*. Now ABC has come along with a nighttime programing revolution as radical as they come, and they come pretty radical these days. Whether ABC's format is more or less revolutionary than *Monitor* is of little moment. What is important is that ABC has taken a seven-league stride, broken with tradition and formulated a program concept which it feels spells Network Radio 1955.

Details of the new programing will be unveiled to admen in an elaborate presentation on 20 October in New

(*Please turn to page* 107)

Analysis of ABC Radio's new nighttime programing is given in story starting this page. For the long-term thinking going on at the network, turn page for tape-recorded interview with its two top men, Robert E. Kintner, ABC president; Charles Ayres, v.p. in charge of ABC Radio



Six months of research preceded decisions on ABC Radio's new nighttime programing. The decision-makers are (l. to r.) Don Coe, director of special events and operations for ABC; Fred Sheehan, news and special events editor; Ray Diaz, the national program manager; Nancy Mazur, assistant to the executive producer of new programing; Drexel Hines, the executive producer

KINTNER ON ABC RADIO'S FUTURE: GOOD CHANCE OF OUTPACING NBC AS NO. 2 NET

MR. KINTNER



For a frank discussion of ABC Radio's prospects in the tv era, SPONSOR editors tape-recorded a talk with ABC President Robert E. Kintner and Charles Ayres, vice president in charge of ABC Radio. In the interview, which covered such controversial subjects as the effect of ABC's new pricing on affiliate's income, questions were asked by SPONSOR's Miles David, editorial director, and Alfred J. Jaffe, senior editor. The verbatim text is run below

MR. AYRES



▼ THIS IS WHAT ABC RADIO WILL PROGRAM AT NIGHT STARTING 24 OCTOBER

EVENTS OF THE DAY

7:31-7:35—Today's Sensational Story—The top tabloid story of the day

7:35-7:40—Inside Washington—Controversial news from the nation's capital

7:40-7:44—Transatlantic Exclusive—Tabloid story of the day from Europe

745-7:50—Personality of the Day—Hero or heel of the headlines, profile, interview

7:50-7:54—News You Live By—Farm, financial, medical, industry, labor, science

7:55-8:00—News—(Regular newscast)

THE WORLD AND YOU

8:01-8:05—Arrivals and departures—On spot interviews with famous people

8:05-8:10—Let's Visit—On spot visits to famous cities and landmarks

8:10-8:14—Yesterday at Midnight—on spot recordings with interesting people in interesting places during the late hours

8:15-8:20—America at Work or Play—Close-ups—factory, farm, beach, ball park

8:20-8:24—From Broadway to Main Street—Visits backstage, Broadway to front row, town meeting

8:25-8:30—News

YOUR BETTER TOMORROW

8:31-8:35—Your Living Thoughts—Words to live by from spiritual leaders

8:35-8:40—Your Marriage and Family—Practical, expert advice on problems that touch everyone

8:40-8:44—Your Personality—How to be a more popular, happier person

8:45-8:50—Your Success—How to be more attractive, more successful

8:50-8:54—Your Home—Do-it-yourself for kitchen, workshop, house and garden

8:55-9:00—News

SOUND MIRROR

9:01-9:10—Sounds of Today—sounds of modern life

9:10-9:14—Sound of No Importance

9:15-9:20—Sounds of Yesterday—Stories, readings and voices that make the past come alive

9:20-9:24—Soundings—Short editorial-type features. Soundings of people.

9:25-9:30—News

OFFBEAT

9:31-9:35—Offbeat humor

9:35-9:44—Beyond Tomorrow—Sound picture of the future, science fiction, new music for tomorrow's tomorrow

9:45-9:54—Soloscope—Readings by expert storytellers and authors themselves.

9:55-10:00—News

Note: Titles are tentative

Q. (JAFFE) *What is the reason for the complete revamping of your nighttime programing?*

A. (KINTNER) Before I answer that question, I would like to give you the American Broadcasting Co.'s philosophy concerning radio. We're in an extremely difficult period in radio as it concerns the network. The reason, I believe, is that basically radio has lost its so-called glamor in comparison with television. As a result, we are faced with creating radio networks that produce for the advertiser an excellent cost-per-1,000 and, for the listener, a type of program which is available at various times of the day in large—for want of a better word, I'll call—hunks.

As far as ABC is concerned we have reviewed over the last few years our radio picture and we intend to stay in the radio network business. We believe that this medium is so important that a company engaged in broadcasting should remain in it. We also have extreme confidence in its future.

Nighttime has been a problem for all the networks. About six months ago we started a research study under Don Durgin, who is head of our sales presentation and research department. What we wanted to find out is what type of program service ABC could bring to its stations and their listeners which would be different from other programing available and which should attract listeners and, as a result, attract advertisers. We were also looking for a plan whereby advertisers could buy in relatively short-term periods, and could also get—what for want of a better word, I'll call—saturation.

These research studies showed that there was a great abundance of music through the country, but in their shift away from the old radio patterns, practically all of the stations had resorted to music as a means of attracting listeners—not only in the daytime but also the nighttime.

We also found that there was a demand on the part of listeners for what I will call personalized information. This obviously includes news, weather, but it also includes such types of information as can satisfy the emotional anxieties of people, can satisfy their desire to improve themselves physically and can satisfy their desire to live better. The results of these research studies was very clear: That ABC could serve the purpose by redoing its entire nighttime from 7:30 until 10:00 p.m. five nights a week.

...PS A CHANCE TO SUPPLANT CBS AS NO. 1

Q. (DAVID) *What about the economics of this move? How can you afford to sell time at $800, less discounts, per minute announcement?*

A. (KINTNER) I would like to answer the question generally and then ask Charles Ayres to answer in particular. First of all, this new nighttime programing is going to cost us many, many thousands of dollars more than our existing programing. This indicates our faith in the future of nighttime radio. Because the desire of the advertisers is to obtain a very low cost-per-1,000 in radio it is necessary perhaps to price network radio lower than we actually think it's worth.

In other words we have to meet the market. But our sales plan is so designed, not only to give the advertiser a very low cost-per-1,000, but if it is successful, to give the ABC Radio network and its stations a profit. I would not say it was a substantial profit, but a profit which will satisfy us. To pursue the point further, let me ask Mr. Ayres to give his comment.

(AYRES) I think the best way to answer that is simply this. We don't expect that many advertisers will buy one single five-minute period at $800 so, let's talk in terms of a strip: $800 times five is $4,000 per strip. Now, let's relate that to what our rate card is, if you please. We sell quarter hours in a strip on a contiguous basis; by that I mean quarter hours at 25% of the hour rate. Now, in round numbers, a quarter-hour strip in the evening would sell in the neighborhood of $12,000. If we sell five-minute strips at $4,000 and if we sell three of those within a quarter hour, we will have recovered substantially the same amount of money that we would have recovered had we sold a quarter-hour strip.

Q. (DAVID) *If the plan works out, it is apparent from what you just said that your potential will not be reduced. However, the difficulties for a radio network in obtaining that potential have been considerable. A lot of people are asking for that reason just why does an organization like ABC want to continue in the radio business? Is it partially because the o&o's continue to be profitable even though the network itself may not be profitable? In other words does the network in effect provide a service for the o&o's?*

A. (KINTNER) I'd say, Mr. David, that was a very pertinent question. But I think people underestimate radio by comparing it to 1944 when it was the leading medium in the country. The reason we want to stay in the radio business is that there is a substantial volume of advertising business in it on which we believe we can make a profit. Instead of comparing radio of 1955 with radio of 1944, the volume of radio should be compared with advertising in magazines, newspapers, outdoor billboards, etc.

To answer the second part of your question: It is correct that basically the profits of our radio operation come

(*Please turn to page* 110)

INTERVIEW HIGHLIGHTS

"As far as ABC is concerned we have reviewed over the last few years our radio picture and we intend to stay in the radio network business. We believe that this medium is so important that a company engaged in broadcasting should remain in it. We also have extreme confidence in its future."

—*Kintner*

". . . this new nighttime programing is going to cost us many, many thousands of dollars more than our existing programing. This indicates our faith in the future of network radio. Because the desire of the advertisers is to obtain a very low cost-per-1,000 in radio it is necessary perhaps to price network radio lower than we actually think it's worth. In other words we have to meet the market."

—*Kintner*

"We believe we have a good possibility of certainly becoming the 'number two' radio network and perhaps the 'number one' radio network."

—*Kintner*

". . . it is possible that some of our own o&o stations could lose some spot business. On the other hand, their opportunity of getting new business via this network plan is considerably enhanced."

—*Ayres*

"It is incorrect that this new nighttime program is patterned after *Monitor* . . . As you know *Monitor* has the unexpected quality. You don't know exactly what is coming up. We believe that our concept of fixed positions is better."

—*Kintner*

"There's nothing sacred in the radio business about a 15-minute and a half-hour concept. It just grew up in that way."

—*Kintner*

Spot radio rescues a bumper prune crop

Large yield of small prunes was tough to sell until radio put over their bargain appeal

Toward the end of 1954 the California prune industry faced up to an emergency marketing problem that called for some drastic promotional activity in a hurry. Use of saturation spot radio played a big part in the events which followed.

An overabundance of small-sized prunes complicated the industry's selling plans. The 1954 total prune crop was a record breaker in the tonnage produced. And the overloaded fruit trees bore an unusual volume of smaller sizes, which normally are marketed to juice processors. It early became apparent that a large tonnage of these small-size "economy" prunes would have to be absorbed by retailers.

A price differential of 5c to 10c per pound over the larger sizes more in demand was the appeal broadcast to thrifty shoppers—and it worked. Botsford, Constantine and Gardner, agency for the California Prune Advisory Board, proposed a $75,000 spot radio campaign in 21 selected metropolitan markets for the "buy economy prunes" drive.

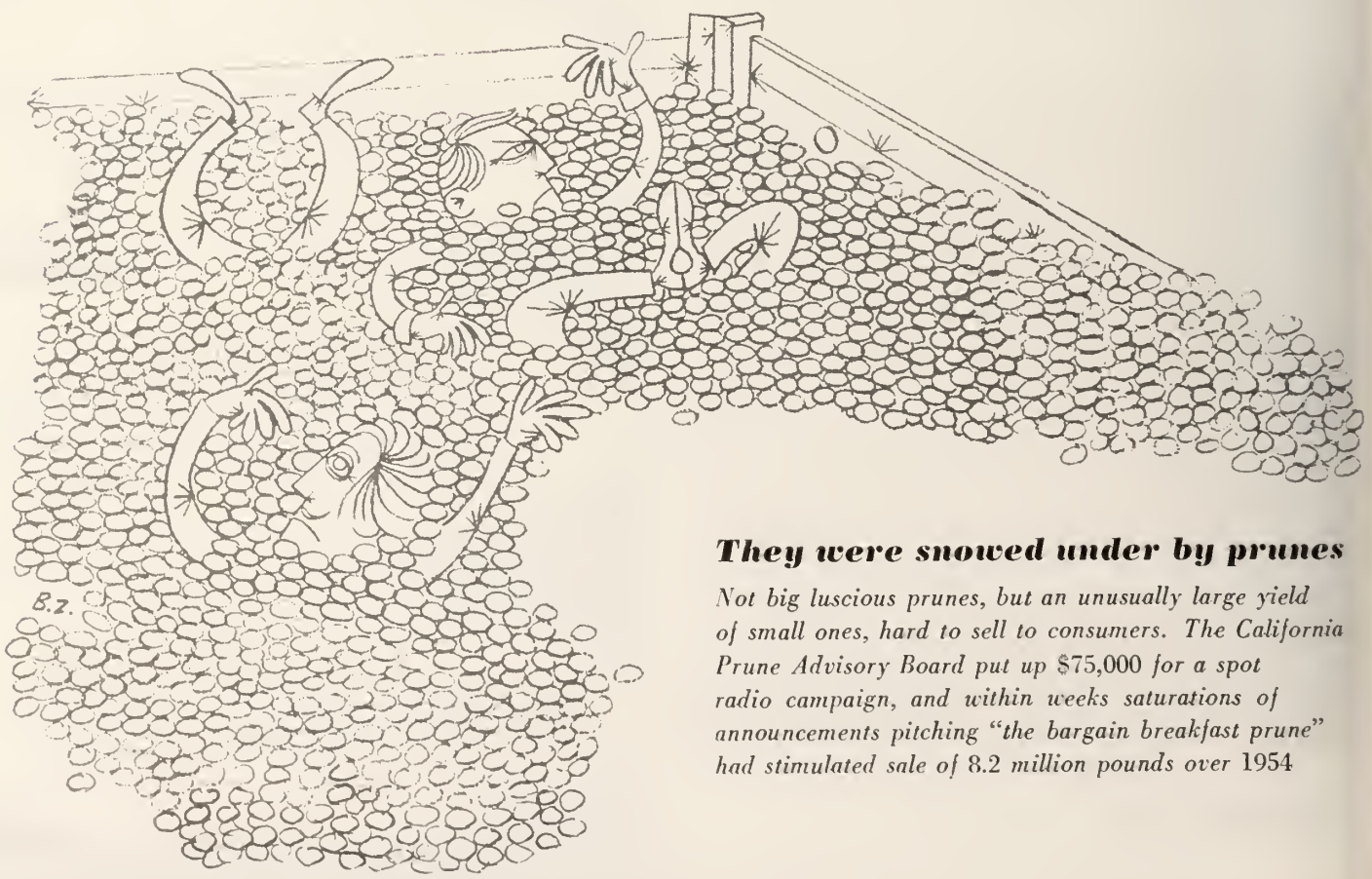
The impetus of the campaign aroused dealer interest, and leading supermarkets used big space to advertise small prunes at a price. At the end of the crop year, 1 August 1955, the prune industry statistician reported a sales increase over the year before of 4,100 tons or 8.2 million pounds—the biggest gain since 1949. Much credit was given by agency and client to the special spot campaign, supplementing the regular advertising activity carried on the past three years.

To increase the demand and improve prune sales, the California Prune Advisory Board has to keep in mind a number of problems that have plagued the industry recently:

1. *With the steady decline of ample three-course breakfasts, eating of prunes to start the day is not the habit it once was.* In the Thirties particularly juice-and-coffee snacks began to replace hot-cereal-and-eggs breakfasts. Prunes, considered a daily staple in earlier days, went the way of the flapper.

2. *In the* 1930's *the prune industry began suffering from excessive production.* From 1930 to 1940, and in the face of declining prices for all agricultural products, California produced a 225,000-ton-a-year average.

The Depression hit the California prune growers hard and finally forced a decline in acreage and production through subdivision of land and diversion to other crops. The war was a



They were snowed under by prunes

Not big luscious prunes, but an unusually large yield of small ones, hard to sell to consumers. The California Prune Advisory Board put up $75,000 *for a spot radio campaign, and within weeks saturations of announcements pitching "the bargain breakfast prune" had stimulated sale of* 8.2 *million pounds over* 1954



Girl skating (in print ad shown above) represents radio theme, "top of world feeling"

temporary boost to the prune industry as to most food industries and halted the decline in production somewhat. But after World War II California prune producers and packers faced four more lean years and production went on the skids again. This decline wasn't arrested until this year; acreage is estimated at 95,000 acres compared with 94,600 in 1954; total output averaged 156,000 tons during the past five years.

After 1949 came five years of good prices, helped along by a Federal marketing program which brought prune producers' income close to or over parity. However since 1951 there's been no Federal aid, such as export subsidies granted to the prune industry.

3. *Prunes have always been intimately associated with their lavative function.* But this is not the type of role a food must necessarily play daily in a home, nor for every member in the family. Therefore, in order to promote daily eating of prunes, the California Prunes Advisory Board felt it should come up with some reasons for eating prunes regularly which would better fit into current American eating habits. Nutrition is the big theme of the day. However, some prune packers, members of the board, still stress the effects their product will have upon "regular habits." This is a theme the board's advertising plays in a far lower key.

4. *The 21 members of the California Prune Advisory Board represent 6,000 growers and 14 packers.* The California Marketing Act of 1937 provides that none of the advertising placed by the board can make use of or reference to a specific brand. Instead it has to be designed to promote prune eating and prune juice drinking in general, with strong emphasis upon "California prunes."

This marketing agreement program, assented to in writing by 55% of the producers and 70% of the packers in 1951, provides for assessments made by the board (usually $1.50 per ton for each grower and packer), enforceable through the state law. While this method assures a budget, it also implies that all growers and packers are vitally interested in seeing results produced from their contributions.

In fall 1952 the California Prune Advisory Board, under Robert A. McArthur, chairman of the board, began to advertise in major markets primarily to increase demand, regain the confidence of the food trade which had been shaken by instability within the industry. The relatively small budget (under a quarter million) and decision to advertise intensively dictated advertising in selected markets rather than use of national media. Until August 1955, the board divided its budget among newspapers, trade publications and participations on women's tv programs, with some radio programs used in one or two cities each year.

The board's peak advertising budget was the one in 1954: $360,000. This year the budget is $345,000, but the consumer advertising figure runs closer to $287,000. The main reason for the discrepancy is that the board spends a substantial sum in trade advertising and with the California Dried Fruit Institute for its share in a merchandising program to get grocers to put dried fruit in advantageous locations. The board also has funds for possible export development activities in order to build up exports again.

For fall-through-spring 1955-56 consumer advertising, the board's $287,000 budget breaks down this way: $89,000 for spot radio in nine markets; $182,000 in black-and-white

(*Please turn to page 96*)

BROGGER, ASST. BOARD MGR. (WITH PIPE), SWANBERG, AGENCY A E (BEFORE MIKE), WORKED WITH SONG ADS IN TRANSLATING AD THEME





McCann-Erickson's Leo Bogart ►

If all the needs pointed to by Dr. Leo Bogart in the article below were fulfilled, radio-tv research's millenium would be well on the way. Dr. Bogart, who is associate director of research at McCann-Erickson, Inc., here speaks out for types of data not now available as well as a better basis for evaluating existing data. The need he places first on his list is for accurate tv set and coverage data.



big needs in radio-tv research

If researchers are able to fulfill goals Leo Bogart sets, admen will get accurate picture of tv set circulation, better idea of what competition does, sounder media evaluation

What kinds of research on radio and tv would be helpful to advertisers and agencies? This question might be answered either in terms of what we want or in terms of what we ideally need. What we most urgently want is probably the type of "routine" information for which we get day-by-day demands, and which for one reason or another we cannot fully supply on the basis of the services to which we subscribe or the research supplied us by stations or networks.

Here are some of the question areas that come under this heading:

1. Tv station coverage data: This represents information on how many homes in an area have television, how many can receive a given station, and how many actually watch that station in the course of a week. In estimating tv station coverage today, we make (or use) projections from long-outdated surveys.

Four different research organizations (Nielsen, SAMS, ARB and NARTB) have indicated plans to get into this field. It would certainly be economically disastrous for two or more such major studies to be undertaken simultaneously—and probably this will not come to pass. The real need is for a service to be offered on a regular basis, at least once a year for at least the next five years.

2. Spot expenditures: Knowledge of what the competition is doing is vital to all advertising planning. With broadcast media advertisers making increased use of spot, it is harder to keep track of competitors' expenditures and media strategy. In this respect all national advertisers are in the same boat.

Our knowledge in this area has been full of great gaps, despite the useful services of N.C. Rorabaugh and Spot Radio Reports (whose releases cover activity rather than expenditures). The tough part is getting cooperation from stations and their representatives, who must dig up, at sometimes considerable bother, information they often consider confidential. The spot radio problem is more complex and the available information more meager—though the trend to spot is even more noticeable in radio than in tv.

Recently there have been some encouraging developments. Hooper Monitoring Reports provide detailed information on spot activity in a limited number of cities for particular product fields. Now it has been an-

nounced that the Television Bureau of Advertising has engaged Rorabaugh to prepare periodic estimates of tv spot spending (SPONSOR, 3 October 1955, page 38). Our ideal ought to be a service which produces accurate figures on a frequent and continuing basis, along the lines of P.I.B. and Media Records.

3. Audience characteristics: We don't know all we would like to know about the marketing characteristics of individual program audiences. The rating services can give us audience composition data, but this is limited to a few major variables: sex, family size, age of housewife, family income and so on. An advertiser or agencyman who compares programs with his own special marketing problems in mind must either make assumptions based on this kind of limited evidence or must undertake the expense of conducting a full-scale survey of his own. By contrast, the big magazine audience surveys tell him how many readers of *Look* keep canaries and how many readers of the *Post* drink whisky.

The three questions just raised are all immediate in the sense that if we had the answers we could put them to work without delay. But there are other problems which really ought to be on the agenda, although we're not as apt to come up against them day by day.

4. More frequent ratings on more markets: In the course of the last broadcast season, McCann-Erickson either subscribed to or did business with Nielsen, ARB, Hooper, Pulse, Videodex, Trendex and Conlan. We

(*Please turn to page* 105)

Wanted: suggestions from readers on best ways to attain research goals article cites

1.

TV STATION COVERAGE DATA: *Dr. Bogart feels set count and circulation studies must be done on annual basis for at least next five years of tv's growth era.*

2.

SPOT EXPENDITURES: *What admen really need will be available when both radio and tv are covered and data is available on frequent and continuing basis.*

3.

MARKETING CHARACTERISTICS OF AUDIENCE: *Magazines can furnish detailed data on buying habits of their readers. Similar data needed on individual show audiences.*

4.

MORE FREQUENT RATINGS ON MORE MARKETS: *Research firms ought to agree informally to space reports far apart as possible in markets where ratings are infrequent.*

5.

BETTER BASIS FOR EVALUATING RATINGS: *ARF has made a contribution with its ratings analysis. But the need now is for actual experiment out in the field.*

6.

COMPARATIVE EFFECTIVENESS OF MEDIA: *Like many of those SPONSOR quoted in its All-Media Evaluation Study, Dr. Bogart cites need for ways to compare media.*

7.

GETTING FULL VALUE FROM AIR MEDIA: *We need to know more; for example, what are the benefits of full program sponsorship vs. today's big-show tv participations?*

8.

QUALITATIVE RESEARCH: *Radio was once qualitative research-conscious. Tv can use analysis today to determine how its program types should differ from radio.*

Schick bids for razor supremacy with 76% tv budget

90-day ad splash puts most of $2.5 million budget on the air

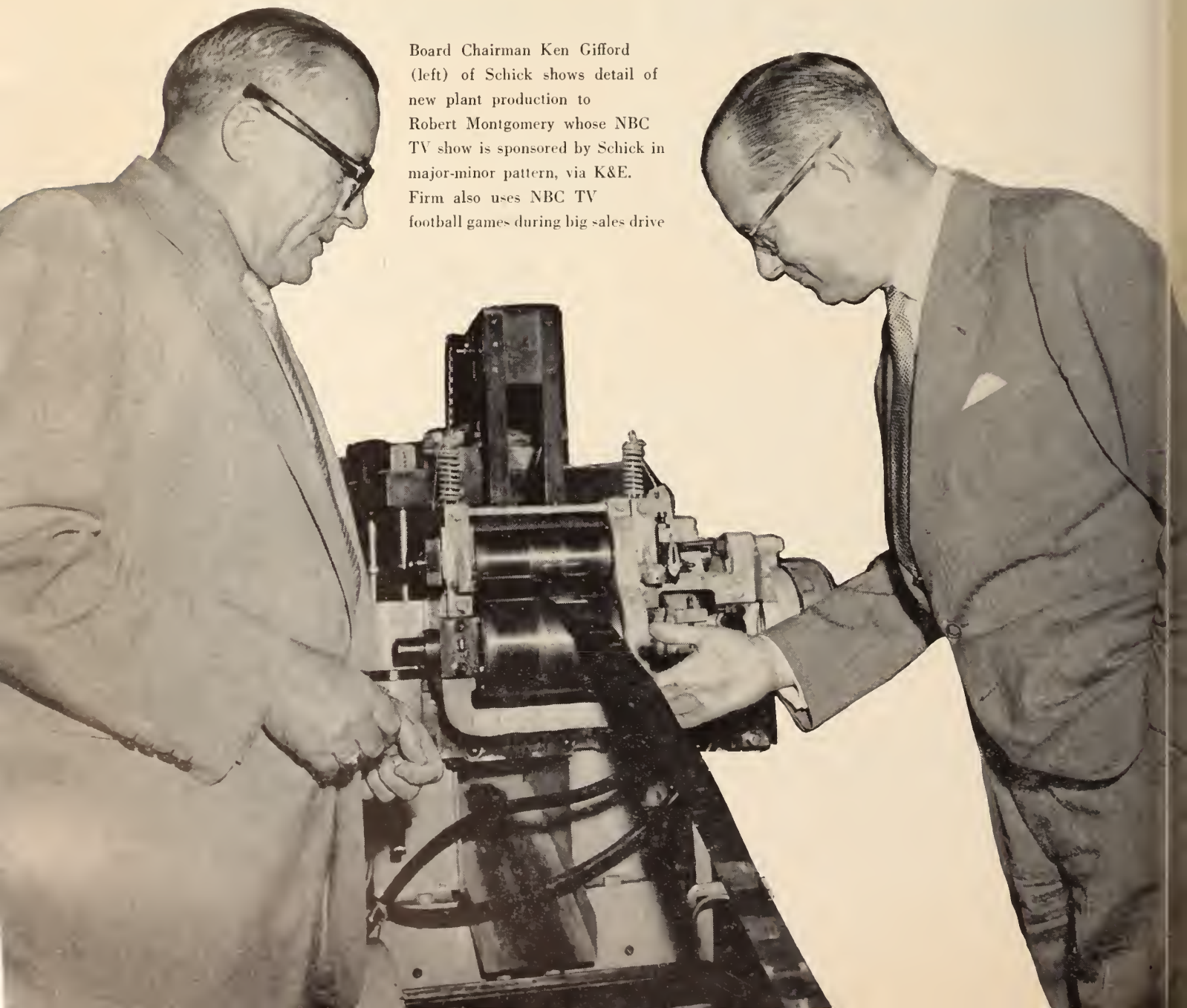
In the heart of the Pennsylvania Dutch country, where long, flowing beards are often a matter of family pride, stands the shiny new plant of a company dedicated to a never-ending war on America's morning whiskers—Schick, Inc.

And, in his trimly modern plant headquarters near Lancaster last month, Schick President Joe Elliott rubbed his clean-shaven chin thoughtfully and told SPONSOR:

"Electric razors are the biggest thing in U.S. small appliance sales today. One out of every three American men today uses an electric razor. The annual retail volume of electric shavers in this country has gone from $50 million in 1950 to more than twice that much today.

"We're setting the pace. More men are using Schick Electric Shavers than any other make. But that's only the beginning. We'll be shaving the bulk of American men 10 years from now."

Selling the steady stream (the amount is secret, but it runs into five figures daily) of white-plastic-and-chrome "Model 25" razors that pour from the Schick assembly lines is not



Board Chairman Ken Gifford (left) of Schick shows detail of new plant production to Robert Montgomery whose NBC TV show is sponsored by Schick in major-minor pattern, via K&E. Firm also uses NBC TV football games during big sales drive



New plant: On site of former Pennsylvania Dutch farm Schick built new Lancaster plant, moved in and started new model rolling in just one year at $3 million cost. New precision manufacturing methods are heavily plugged in Schick's television commercials

quite as easy as tall, lanky Joe Elliott or jovial Board Chairman Kenneth Gifford make it seem.

It takes plenty of sales strategy. And plenty of advertising. That's where television enters Schick's picture today.

There are few ad budgets of major advertisers that are as heavily tv-minded as that of Schick. And there are few one-product manufacturers who will be making the kind of video splash that Schick will cause this fall during its peak sales season.

In the next 90 days:

- Schick will spend some $2.5 million to advertise its razors and repair service facilities—slightly more than 10 times as much as the company spent for advertising during the entire 12 months of 1940.
- Three out of every four dollars of this $2.5 million—76%—will wind up in network television, or spot radio and television on a dealer cooperative basis, via the Kenyon & Eckhardt agency.
- Schick "25's" will be the most air-sold razor in the field. The company is out-advertising any of its principal competitors (see box at right) by a noticeable margin.
- According to K&E account executive Joe Moss, Schick will be reaching some 30 million viewers each week with its alternate-week, major-minor ad schedule on *Robert Montgomery Presents* (NBC TV) and another 10 million or so with *NCAA Football* (eight national, five regional, also on NBC TV).
- Backstopping this tv barrage will be a print splash of 18 full-color ads (spreads and single pages) at the rate of more than an ad a week in *Life* and *Satevepost* which K&E estimates will reach a combined audience of over 75 million readers from September to Christmas.
- Schick's 57 salesmen and six distributors will be out hustling for orders in a stepped-up sales program, and will be plugging the big tv and print campaign, as well as pushing the advantages of a co-op program (a liberal 50-50 deal) that includes such dealer aids as radio commercial copy, tv film announcements and other air material.

Big gamble: Behind this concerted advertising and sales push there is a major gamble on Schick's part.

In just 12 months, Schick executives picked the site near Lancaster for its new plant, authorized the design and construction of the factory by Austin Co., moved 92 families and tons of equipment from Stamford, Conn. (the old headquarters), paid a sizable sum in severance pay to others, moved into the new quarters and began manufacturing a brand new razor model. Cost to Schick: some $3 million—and it was paid out of company funds, not borrowed money.

As if the problems of corporate logistics created by the move were not enough, Schick faces a fiercely competitive lineup of rival firms today. Remington and Sunbeam are out after Schick's sales scalp and use a heavy schedule of network television in their efforts. Dutch-controlled Norelco, and Ronson (currently importing its razor works from Germany but planning to make them soon in, of all places, Schick's old Stamford plant) are also crowding on Schick's heels. Other low-priced European and Japanese electric shavers are beginning to appear on the U.S. market.

But Schick's top brass feel that the gamble will pay off. In fact, they talk confidently of a $25 million sales year—about $2 million higher than last.

Reason: Tv, they feel, will play a major role in accomplishing the big goal. The visual air medium has already racked up an impressive record for Schick.

In the second half of 1951, Schick bought, via the Kudner Agency (then Schick's ad counsel), a CBS TV package, *Crime Syndicated*. The program was aired in some 33 markets (see story in SPONSOR, 25 August 1952).

Within a few weeks, the results were startling. Tv-covered markets ran 100% or higher in sales vs. non-tv markets. And the dealers loved tv.

(*Please turn to page 88*)

SCHICK OUT-ADVERTISES RIVALS IN TV, RADIO

REMINGTON	Features razors (among other Remington products) in its alternate sponsorship of "What's My Line" (CBS TV) and one-third slice of "Caesar's Hour," Mondays on NBC TV
SUNBEAM	Features razors (and other appliances) in participations in "Color Spread" spectaculars, part-sponsorship of Milton Berle, Martha Raye shows. Also in tv "Home"
RONSON	Plugs new line of Razors (and cigarette lighters) on Wednesday, Friday segments of "Douglas Edwards & the News" on CBS TV, with periodic spot campaigns
NORELCO	Primarily a magazine user (four-color spreads, pages). Norelco is currently considering use of tv, either spot (via dealer co-op) or network for its imported razors







How to kee

Broadcast Advertisers Roo

The staid citizens of Darby, Pa., were startled one day several years ago to see what looked like a full-fledged horseroom operating in the heart of their downtown business area. Through the windows over a barber shop several men could be seen from the street, earphones clearly visible, bending intently over a battery of mysteriously whirring machines.

Someone yelled for the cops. The raid, however, was a disappointment. No front-page stuff; not even a pinch. Instead of bookies, the investigation uncovered a quiet group of unobstrusive men alternately fingering the controls of ordinary tape recorders and turning to scribble hurried notes on nearby pads.

The suspected bookies were *not* on a direct hookup with the track; they were simply tuned in to the local radio stations, and what they were doing was noting the time, the name of the show, station, and sponsor.

This was Broadcast Advertisers Reports at an early stage in its history. Darby was its first and, at that time, only base of operations.

That was three years ago. Today the firm is doing a similar monitoring job on both radio and television in 14 markets. Here's the way BAR goes about providing a service which is as yet not widely known among admen (though its in use already at shops like JWT, Y&R, Dancer, and accounts like Toni):

BAR executives (l. to r.) Bob Morris, exec. v.p.; Phil Edwards, pres.; and David Allen, v.p., discuss plans to expand from 14 markets (x's on map) to 30 (circled areas)

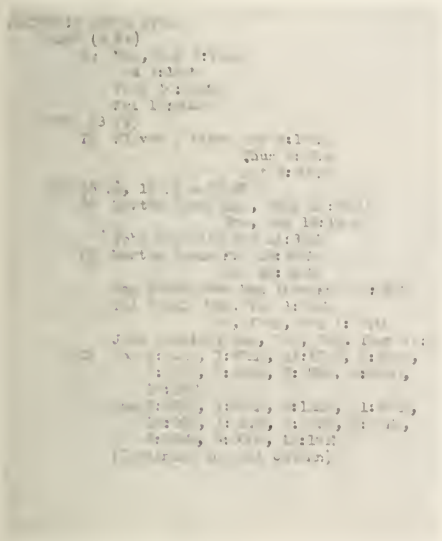
Recording equipment is synchronized by technician in Chicago hotel room for week-long monitor of local radio and tv stations. Scene is duplicated in 13 other markets

Transcribing at BAR headquarters in Darby, Pa., takes less time than actual recording as trained listeners can skip program bits between commercial announcements

eye and ear on the competition

local, spot, net radio and tv commercials: to be in 20 markets this year

For a full week, once every two months, BAR tape records the signals of all stations in these markets. Trained technicians then play back the tape at an adjusted speed that enables them to condense the transcribing time to a small fraction of the original recording time. The firm then publishes two summaries within a single mimeo-



Report, compiled for week-long period, lists programs, sponsor, specific brands plugged, station, time, and length of announcement

graphed report: one a complete breakdown, by products, of each advertiser's schedule; the other a chronological, minute-by-minute operating log of each station showing, in order of occurrence, every commercial broadcast.

There are, of course, monitoring firms that record a specific program or commercials for a given product category, on assignment. But BAR does a blanket job, including every minute of the broadcast day, then sells its service to subscribers. Along with its West Coast affiliate, BAR of Sherman Oaks, Cal., owned by Pat and Tonie Kelley, it is believed to be the only service of its type operating on a multi-market basis.

Use for admen: With a complete schedule of his own and his competitors' radio-tv activity in the 14 BAR markets an advertiser has a tool with which he can analyze his relative position. BAR provides or can provide:

- An accurate rundown on competitors' activity in each of the 14 markets, together with data on the type of time they buy.
- A basis for judging availabilities in the light of surrounding programing and commercials on a given station and those opposite, with incidental information about the commercial spotting practices of each station.

(One national advertiser who thought he was doing a successful mid-morning job of whetting his listeners' appetite for his brand of biscuit learned, he told SPONSOR, that in at least one Western market the whetting was being somewhat offset immediately beforehand by a minute announcement for beer and, immediately following, by another plug for a laxative.)

- The opportunity to review, by listening to tapes or reading transcripts, any announcements aired by competitors in the markets concerned.
- A way to figure expenditures of competitors (by applying station rate cards against BAR's poop on announcement the competition is using).
- The means for critically analyzing the substance and format of successful shows with a view toward creating a comparable effort or improving a going one.

Besides providing local broadcast-telecast information in these 14 markets, BAR constantly monitors and compiles similar data on all network programs. Separate reports for network radio and television are published every week describing all announcements by product and brand name and giving the length of each commercial.

Suppose you're laying out a campaign. With the BAR data you have the complete rundown on what your competition is doing and, perhaps most important, how much backing each specific brand gets.

By using the network reports and the local ones—as far as they go—an advertiser has a complete record of actual performance in the areas monitored. At present these include seven in which both radio and television are monitored: New York, Chicago, Los Angeles, Philadelphia, Boston, San Francisco, and San Diego; six with tv only: Detroit, Baltimore, Cleveland, Washington, D. C., Minneapolis, and Cincinnati; one with radio only: Pittsburgh.

During the next few months BAR plans to include six more markets: St. Louis, Atlanta, Denver, Seattle, Portland, and Salt Lake City. By the end of 1956 these additional markets: Dallas, New Orleans, Kansas City, Milwaukee, Indianapolis, Miami, Houston, and Buffalo—for a total of 30.

With this extended coverage the reports could conceivably open the way toward obtaining spot radio dollar expenditures of national and regional advertisers—at least in those 30 markets. Using BAR's compilation of activity in these markets, tabulating the outlays would be a matter of arithmetic. (Spot dollar figures for *television* will be available through the

(*Please turn to page* 119)



Library of BAR holds some 5,000 7-inch (1,200-foot) reels of taped recordings



RADIO LISTENERS DID MORE THAN LOOK AT SHIP MODEL: THEY BOUGHT CARS

SALTY RADIO TEASERS SELL CARS

Local radio station draws attention to car promotion built around 11-foot Japanese ship model. Visitors' gift certificates boost sales

Burlington, Iowa, radio listeners were surprised to hear ship's whistles blowing recently. When Japanese voices were added they became more than curious. Which was the whole idea. KBUR's, that is, or, more accurately sponsor Harry Murray's. This Chevrolet-Buick dealer was launching what turned out to be a highly successful promotion for his Hawkeye Motor Co.

The entire plot hinged about an 11-foot model of the Japanese ocean liner Hikara Maru, the only major Japanese ship to survive the war. The model came into the hands of Murray, an ex-coast guardsman, who decided to place it in his showroom for inspection.

Incredibly detailed, complete with workable winches, tiny deck furniture, and wheel house steering, the model was used to draw listeners to the car showroom. There they were given gift certificates to apply toward the price of new or used cars bought at Hawkeye.

The promotion began with a teaser campaign of ships' whistles and voices in Japanese describing features of the model. As soon as there was interest in the promotion, announcements began to describe the one-ton miniature ship, and gave the date and location of its exhibition.

Despite the extreme night heat, the showroom was so jammed by unveiling time that the announcer had a struggle to get near the model to broadcast the proceedings. A 20-minute broadcast created additional interest by describing the ship first-hand, and that kept the flow of visitors coming in. In three days over 10,000 gift certificates were given out, 27 of which were turned in on new and used cars. More were turned in during the weeks that followed, with the latest figures totaling 98 used cars and 31 new ones, with more likely to arrive. The promotion cost Hawkeye $615, in addition to its regular campaign over KBUR.

Says Murray: "I'm still getting little thrills from the way this promotion paid off, is continuing to pay off, and apparently will continue to pay off for months and years to come. It has proved conclusively that a radio campaign carefully thought out and enthusiastically pursued is tops."

Says KBUR: "He's right." ★★★

40 E. 49TH

(*Continued from page* 17)

your articles concerning the promotional material which national representatives and timebuyers say they'd like to receive from stations in the field. We always supply whatever material is requested, and much that is not requested, and often wonder where this evidence of a station's popularity ends up.

Even so, I cannot help but wonder if either national reps or timebuyers can really know a station from the material which we send them.

Certainly I recognize the value of promotional data but I also contend that reps and timebuyers alike could get a far more comprehensive picture of any market if time could be taken to visit given cities. I think that safaris—not all the markets, naturally, but the major ones. Especially those with seven to 10 stations. Not that our corporation can't stand a cold yardstick test—in Dallas KLIF is first in both Hooper and Oulse; in El Paso, KELP has Hooperatings which break all records; in Milwaukee, WRIT has in only 150 days risen to nip-and-tuck fight for first place in that city's Hooperatings. So, all our stations are willing to subject themselves to any survey. And all of us are virtually sold out. Even so, in the very best interest of national reps and timebuyers, we believed that buyers and sellers would be better off if they visited the few highly competitive top cities, went to our night clubs, talked with people on the street, visited briefly wtih local agency personnel, played golf and, through brief but intensive questioning, sought to implement the information gleaned from ratings and promotional data. In many cases, a national rep or timebuyer might be surprised at what he or she learns. It won't jive with a lot of the promotion pieces they receive. But they'll be prepared to do a better job for their client. First hand information is always more accurate than hearsay.

To sum up what I've tried to say: be very careful when you apply that slide rule—when not used properly, it's as dangerous as a fifth of whiskey. It can promise you more and give you less than anything I know.

CECIL HOBBS
General Manager
KLIF
Dallas

EVERYBODY WHO HAS SOMETHING TO SELL WILL WANT A STAKE IN **CBS RADIO'S SEGMENTED PROGRAM PLAN**...THE MOST DYNAMIC, FAR-REACHING, PROFITABLE SELLING FORCE EVER OFFERED TO NATIONAL ADVERTISERS. **ELEVEN**

BIG–REALLY BIGTIME–
SHOWS ARE LINED UP ON A BASIS THAT COMBINES LARGEST AUDIENCES AT LOWEST COST, GREATEST MERCHANDISING VALUES, MIX 'EM OR MATCH 'EM FLEXIBILITY. FOR THE FIRST TIME, THIS PLAN MAKES POSSIBLE TESTED

SHOWS AND TOP STARS IN FIVE-MINUTE SEGMENTS TO BE COMBINED BY YOU TO FIT YOUR NEEDS.



1. *Bing Crosby Show*
2. *Kathy Godfrey Show*
3. *Juke Box Jury (Peter Potter)*
4. *Bergen-McCarthy Show*
5. *Amos 'n' Andy Music Hall*
6. *The Mitch Miller Show*
7. *Tennessee Ernie Show*
8. *Galen Drake Show*
9. *On A Sunday Afternoon (Del Sharbutt)*
10. *Jack Carson Show*
11. *Young Ideas (Fred Robbins)*

Turn to next page for examples . . .



...If you want big-name, low-cost advertising the year round, here's one possibility. A five-minute segment weekly on the GALEN DRAKE SHOW, KATHY GODFREY SHOW and EDGAR BERGEN-CHARLIE McCARTHY SHOW:

GROSS WEEKLY LISTENERS* **15,040,000**
WEEKLY COST** **$4,710**

...For an impressive and merchandisable star line-up, with daytime, nighttime, Sunday through Saturday spread: BING CROSBY, AMOS 'N' ANDY, PETER POTTER's all-star JUKE BOX JURY, BERGEN-McCARTHY and GALEN DRAKE.

GROSS WEEKLY LISTENERS* **22,393,000**
WEEKLY COST** **$8,400**

...And for concentrated, saturation selling, here's a powerhouse plan. Twenty-five segments a week for two weeks on BERGEN-McCARTHY, ON A SUNDAY AFTERNOON, THE MITCH MILLER SHOW, GALEN DRAKE, KATHY GODFREY, JUKE BOX JURY, TENNESSEE ERNIE, BING CROSBY, JACK CARSON and AMOS 'N' ANDY!

GROSS WEEKLY LISTENERS* **92,268,000**
WEEKLY COST **$48,000**

**Est. from NRI full net AA, Jan.-Apr. 1955; Auto-Plus to SIU, Feb.-Apr.; Audience composition, Feb. **For 52 weeks.*

THREE OF A BIG RANGE OF SALES-POWERED, LOW-COST COMBINATIONS

Those are just three examples. Whether your budget is large or small...whatever your sales problem, there's a combination of stars and shows tagged to sell for you in the Segmented Program Plan...on

THE CBS RADIO NETWORK

GASOLINE

SPONSOR: Major Gasoline Co. of El Centro — AGENCY: Direct

CAPSULE CASE HISTORY: *Using only KXO radio, the advertiser has become the second largest gasoline dealer in El Centro, selling 60,000 gallons per month. Radio schedule consists of regular usage of one announcement daily in the Monday to Friday* Afternoon Varieties *show* ($3.00 each) *plus sponsorship of the five-minute* Let's Swap *program, also a popular local strip. In addition, the sponsor sometimes runs special seven-second announcement saturations of 10 per day for five to 10 days to feature a special phase of its operation.*

KXO, El Centro, Calif. — PROGRAMS: *Afternoon Varieties*, announcements and *Let's Swap*

RADIO results

JEWELERS

SPONSOR: Lord's Jewelers — AGENCY: Tel-Ra Productions

CAPSULE CASE HISTORY: *Since starting a six-announcement per week schedule on WKLO four years ago, the sponsor has grown from one location to six outlets. Today Lord's uses two quarter-hour programs and two announcements each day on WKLO, credits the station with 50% of its total volume. Despite the growth of the jeweler, it has retained the same hillbilly vehicle for its radio advertising. The original schedule had been in Jimmie Osborne's* Noontime Roundup, *and the present sponsorship is of the same show.*

WKLO, Louisville — PROGRAM: *Noontime Roundup*, p.m. segments and announcements

OUTBOARD MOTORS

SPONSOR: Island Outboard Motors — AGENCY: Direct

CAPSULE CASE HISTORY: *A single flash (15-second) announcement over CHUB, Nanaimo, B. C., resulted in the sale of $1,600 worth of boating equipment at an advertising cost of $6. "Al the Beachcomber" aired the annoucement in his* Beach House *show, plugging an outboard motor. An American tourist heard the broadcast, traveled to the store and bought the motor plus a 28-foot boat to go with it.* Beach House *is a personalized show designed to serve advertisers with limited capital.*

CHUB, Nanaimo, B.C. — PROGRAM: *Beach House*, Announcement

DOG FOOD

SPONSOR: Sturdy Dog Foods — AGENCY: Mogge Privett Inc.

CAPSULE CASE HISTORY: *Most advertisers are not happy to report that their business is going to the dogs, but Sturdy Dog Food President Craig Sandford is very happy about it. Using only KBIG on a year-round basis, Sturdy sales gained 17½% in 1954 over 1953 and has already notched a 22½% increase for the first eight months of 1955 as compared to the same period last year. Sturdy sponsors the 9:25-9:30 a.m. news strip on a yearly basis, pays $23.25 per show and is nearing the end of its second year of sponsoring the same news show.*

KBIG, Avalon, Catalina Island, Calif. — PROGRAM: *KBIG News*

HELP WANTED

SPONSOR: N.C. State Employment Service — AGENCY: Direct

CAPSULE CASE HISTORY: *WFNC saved the dam when it looked doomed. As a flood breach threatened to wash out the city reservoir's dam, the North Carolina State Employment Service called WFNC, Fayetteville, and asked it to broadcast two want ads for 25 to 50 laborers. Less than an hour after the ad was aired, there were enough men on the job to stem the breach and save the dam. Only one announcement was needed and the second was cheerfully canceled.*

WFNC, Fayetteville, N. C. — PROGRAM: Announcements

PEACHES

SPONSOR: Collins' Open Air Market — AGENCY: Direct

CAPSULE CASE HISTORY: *A phone call to WDVA saved Harry Collins' stock of fresh peaches. He called Farm Director Homer Thomasson while* The Virginia-Carolina Farm Hour *was on the air and asked him to insert a one-minute commercial as soon as he could. Within 45 minutes of the 7:15 a.m. commercial, Collins had sold the entire $250 worth of perishable fruit. Before this he had unsuccessfully tried other media to move the same stock. Cost of the commercial was $3.50 or just 1.4% of the sales price.*

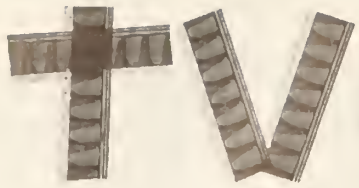
WDVA, Danville, Va. — PROGRAM: *The Virginia-Carolina Farm Hour*

MEATS

SPONSOR: Rutland Meat Market — AGENCY: Direct

CAPSULE CASE HISTORY: *Low-cost advertising on radio can mean the difference between selling and not selling at all. The Rutland Meat Market is located off the main Okanagan Valley Highway, seven miles north of Kelowna, B. C., in a sparsely populated area. Yet, using only two announcements per week costing a total of $4.70, it draws customers from Westbank, which is 14 miles and a 15-minute ferry ride away. This despite the fact that there are two butchers in Westbank.*

CKOV, Kelowna, B.C. — PROGRAM: Announcements



film shows recently made available for syndication

New or first-tv-run programs released, or shown in pilot form, since 1 Jan., 1955

Show name	Syndicator	Producer	Length	No. in series
ADVENTURE				
Adventures of Long John Silver	CBS TV Film	Joe Kaufman	30 min.	26
Adventures of Robin Hood*	Official	Sapphire Films	30 min	In production
Adventures of Scarlet Pimpernel	Official	Towers of London	30 min	In production
Captain Gallant	TPA	Frantel	30 min	39
Count of Monte Cristo	TPA	Ed Small	30 min.	In production
Crunch & Des	NBC Film Div.	Bermuda Prod.	30 min.	In production
I Spy	Guild	Guild	30 min.	In production
Jungle Jim	Screen Gems	Screen Gems	30 min	1 (pilot)
Mandrake the Magician	ABC Film Synd.	Bermuda Prod.	30 min.	1 (pilot)
New Adventures of China Smith	NTA	Bernard Tabakin	30 min.	26
Passport to Danger	ABC Film Synd.	Hal Roach, Jr.	30 min.	39
Rin Tin Tin*	Screen Gems	Screen Gems	30 min	39
Sea Hawk	MCA-TV	Rawlins	30 min.	1 (pilot)
Sheena, Queen of the Jungle	ABC Film Synd.	Sharpe-Nassour	30 min.	26
Soldiers of Fortune**	MCA-TV	Revue	30 min	In production
Tales of the Foreign Legion	CBS TV Film	Tony Bartley	30 min.	1 (pilot)
Tropic Hazard	Sterling	Sterling	15 min.	In production

*Available in markets not currently bought by network advertiser.

**Sponsored by 7-Up in 120 markets, but many are open on alternate-week basis.

Show name	Syndicator	Producer	Length	No. in series
COMEDY				
The Goldbergs	Guild	Guild	30 min.	In production
Great Gildersleeve	NBC Film Div.	NBC TV	30 min	1 (pilot)
Little Rascals ("Our Gang")	Interstate	Roach	10 min. 20 min.	22—1 reel 70—2 reel
Looney Tunes	Guild	Warner's	15 min. to one hour	Library
DOCUMENTARY				
Key to the City	Hollywood Tv Prod.	Hollywood Tv Prod.	15 min.	7
Living Past	Film Classics	Film Classics	15 min.	7
Mr. President	Stuart Reynolds	Stuart Reynolds	30 min.	3
Science in Action	TPA	Calif. Academy of Sciences	30 min.	52
Uncommon Valor	General Teleradio	General Teleradio	30 min.	26
DRAMA, GENERAL				
Dr. Hudson's Secret Journal	MCA TV	Morgan & Solow	30 min.	In production
Celebrity Playhouse*	Screen Gems	Screen Gems	30 min.	None
Confidential File	Guild	Guild	30 min.	In production
Brother Mark	Guild	Guild	30 min.	In production
His Honor, Homer Bell	NBC Film Div.	Galahad	30 min.	In production
O. Henry Theatre	MCA-TV	Gross-Krasne	30 min.	26
Science Fiction Theatre	Ziv	Ziv	30 min.	In production
Tugboat Annie	TPA	Edward H. Small	30 min.	In production
Wrong Number!	John Christian	John Christian	30 min.	1 (pilot)

*Very similar to Screen Gems' "Ford Theatre." Pilot unnecessary.

Show name	Syndicator	Producer	Length	No. in series
DRAMA, MYSTERY				
Highway Patrol	Ziv	Ziv	30 min.	In production
New Orleans Police Dept.	UM&M	Minot	30 min.	26
Paris Precinct	UM&M	Etoile	30 min.	39
Police Call	NTA	Procter	30 min.	26
Sherlock Holmes	UM&M	Sheldon Reynolds	30 min.	39
MUSIC				
Bandstand Revue	KTLA	KTLA	30 min	6
Bobby Breen Show	Bell	Bell	15 min.	1 (pilot)
Ina Ray Hutton	Guild	Guild	30 min.	In production
New Liberace Show	Guild	Guild	30 min.	In production
Song Stories of the West	Gibraltar	Althea Pardee	15 min.	13
Stars of the Grand Ole Opry	Flamingo	Flamingo	30 min.	39
Story Behind Your Music	.....	Randall-Song Ad	30 min	1 (pilot)
This Is Your Music	Official	Jack Denove	30 min.	26
RELIGION				
Hand to Heaven	NTA	NTA	30 min.	13
SPORTS				
Jimmy Demaret Show	Award	Award	15 min.	In production
Mad Whirl	NTA	Leo Seltzer	30 min.	52
Sam Snead Show	RCA Programs	Scope Prod.	5 min.	39
Touchdown*	MCA TV	Tel-Ra	30 min.	Approx. 13

*Available with start of fall football season. New film each week. No reruns.

Show name	Syndicator	Producer	Length	No. in series
VARIETY				
Eddie Cantor Comedy Theatre*	Ziv	Ziv	30 min.	In production
Hollywood Preview	Flamingo	Balsan Productions	30 min.	In production
Showtime	Studio Films	Studio Films	30 min.	39

*Show is sponsored by Ballantine in 26 markets, is aired in total of 201 markets.

Show name	Syndicator	Producer	Length	No. in series
WESTERNS				
Buffalo Bill, Jr.	CBS TV Film	Flying "A"	30 min.	In production
Frontier Doctor	Studio City Tv	Studio City Tv	30 min.	39
Fury*	TPA	TPA	30 min.	In production
Gene Autry—Roy Rogers	MCA-TV	Republic	1 hour	123
Red Ryder	CBS TV Film	Flying "A"	30 min.	1 (pilot)
Steve Donovan, Western Marshal	NBC Film Div.	Vibar	30 min.	39

*Available in markets not currently bought by network advertiser.

Show name	Syndicator	Producer	Length	No. in series
WOMEN'S				
Amy Vanderbilt	NTA	United Feature Synd.	5 min.	1 (pilot)
It's Fun To Reduce	Guild	Guild	15 min.	156
Life Can Be Beautiful	ABC TV Films	Trans-American	15 min.	5 (pilots)

You can't—in Yuma

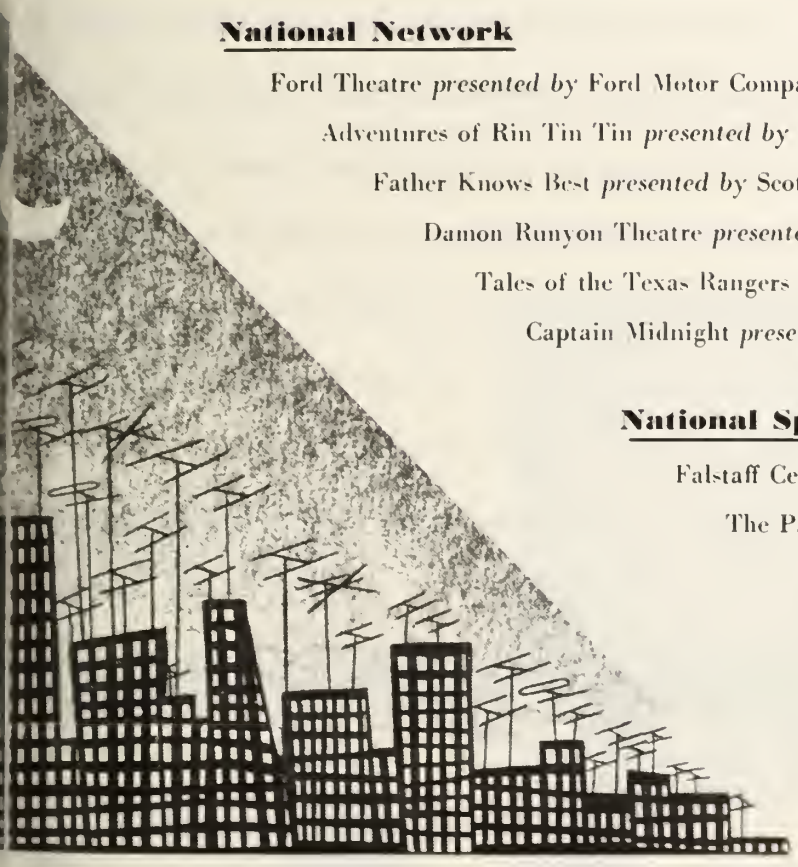


but...

IN EACH OF THE OTHER **266** TELEVISION MARKETS IN THE UNITED STATES

You can

ENJOY AT LEAST ONE OF OUR GREAT PROGRAMS EVERY WEEK



National Network

Ford Theatre *presented by* Ford Motor Company

Adventures of Rin Tin Tin *presented by* National Biscuit Company

Father Knows Best *presented by* Scott Paper Company

Damon Runyon Theatre *presented by* Anheuser-Busch

Tales of the Texas Rangers *presented by* General Mills

Captain Midnight *presented by* Wander Company

National Spot

Falstaff Celebrity Playhouse *presented by* Falstaff Brewing

The Patti Page Show *presented by* Oldsmobile

National Syndication

Celebrity Playhouse – Premiere Oct. 1955

Jungle Jim – Premiere Oct. 1955

All Star Theatre

Top Plays of 1955

Jet Jackson

Big Playback

TV sets in Yuma, Arizona . . . 18,900
TV sets in the rest of the United States . . . 36,081,100

SCREEN GEMS Inc.

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

233 WEST 49TH STREET, NEW YORK 19, N. Y. • CIRCLE 5-5044



JIM DELINE, The Jim Deline Gang



DEACON DOUBLEDAY, Farm Director



FRED HILLEGAS, News Edito

CENTRAL NEW YORK'S

They are part of the largest local talent roster maintaine by any radio station in Central New York. The are old hands in the business of serving the needs an tastes of this great area. They have become, over the yea the TRUSTED daily companions of a great share the 428,000 radio families in WSYR's coverage. They a RELIED UPON for good entertainment, authoritative new important public service. Naturally, the produc which they advertise share in their public acceptanc.



JENNIE-BELLE ARMSTRONG, Women's Director

NBC AFFILIATE

WSYR

5 KW — SYRACUSE — 570 KC



ROD SWIET, News Commentator



BILL O'DONNELL, Sports Editor



ELLIOTT GOVE, Timekeeper Show

EST SALES FORCE!

Te market which they serve is one of America's truly important markets.
politan Syracuse is ranked by Sales Management Magazine as the
n's best test market. The great trade area served by WSYR
baces a population of 1.5 million, with annual buying
r of $2 billion. WSYR's superior population coverage,
VSYR's superior local program-
n service, is clear beyond dispute.



CARL ZIMMERMAN, News Commentator



ED MURPHY, The Ed Murphy Shows



ROBERT NELSON, News Commentator



Represented Nationally by

THE HENRY I. CHRISTAL CO., INC.

NEW YORK • BOSTON • CHICAGO • DETROIT • SAN FRANCISCO



Film notes and trends

Reruns: Despite the obvious success of reruns, advertisers are often bothered by certain questions: How many viewers of my sponsored rerun are seeing it for the first time? Are most rerun viewers watching a show they saw before? One reason for these questions is the feeling that a viewer who is seeing the show again may not be watching as intently and, hence, may not watch the commercials as intently.

If the figures on the film show *Topper* are any indication, most of the tv homes watching a rerun will be seeing it for the first time. *Topper* reruns are being shown for the 1955-56 season on ABC TV, Monday nights, 7:30-8:00. (The show had been running first run on CBS TV Friday nights.) At present Standard Brands is sponsoring the show on alternate weeks.

ABC researchers calculate that the chances of an average tv home seeing this coming season a *Topper* show that it had seen during the 1953-54 season are one out of 32, assuming the show gets an average rating of 20. If the average rating this coming season is 25.9, the chances are one out of 24.

When the odds are narrowed to those homes likely to be tuned to a typical 1955-56 *Topper* repeat telecast, the figures are as follows: The chances are one in six that the home viewing a repeat had seen it during th 1954-55 season (assuming an average rating of 20 for the repeats) and one out of four if the rating average comes to 25.9.

In other words, according to ABC, the odds are about five to one that a tv home viewing a *Topper* episode this season will be seeing it for the first time.

One of the reasons for these odds is the fact that new tv homes are appearing constantly. It is estimated that 36% of all tv homes in January, 1956, did not have a tv set two years previously and, hence, were unable to see any *Topper* telecast. Of course, in the case of most shows, most of the homes with tv sets do not watch a particular episode. That is, most shows get ratings under 50.

Employee promotion: Most employees of large companies using spot tv film don't know (1) the name of the show, (2) the time it's on the air or (3) the channel on which it's shown.

This has been brought out in a series of surveys by the Ziv Tv Research Dept. It was discovered that between 50 and 70% of employees were not aware of this information.

In the belief that the success of an advertising campaign is partly dependent on a company's employees' awareness of what it's all about, Ziv has brought out a special "Enthuse Kit" for employee promotion in connection with all future film show sales. The company states the kit was first tested out with *Science Fiction Theatre*, now placed in well over 150 markets, and has been used for more than a month with *Highway Patrol*, newest Ziv tv property.

The kit embodies suggestions and ideas on four levels:

1. *Executive level:* suggested memos, plans for previews and staff meetings to brief corporate brass on details of the show and its advertising.

2. *Salesman-dealer level:* suggested mailings, telegrams, "citation" tickets and the like to acquaint salesmen and dealers with the program series.

3. *Office-factory worker level:* Suggested cafeteria streamers, public address announcements, letters to employees, postage meter designs, payroll enclosures to generate interest among employees and word-of-mouth advertising to friends of employees of the company.

4. *Follow-up:* Additional ideas for house organ publicity, contests, meetings of employees, coordination with local tv stations are outlined. ★ ★ ★



BIG ONES
for little ones . . .

You have a problem? Wont to demonstrote how something tiny works? Wont to bring something enormous into the studio before the TV comero? Your onswer is . . . Film— for shows thot tell oll obout everything, without chonge or "fluff," doy ofter doy, on or off network. Whot's more, it's eosy, economicol to **USE EASTMAN FILM.**

For complete informotion, write to:

Motion Picture Film Deportment
EASTMAN KODAK COMPANY
Rochester 4, N.Y

East Coost Division
342 Modison Avenue
New York 17, N.Y.

Midwest Division
137 North Wobosh Avenue
Chicogo 2, Illinois

West Coost Division
6706 Sonto Monico Blvd.
Hollywood 38, Californio

or **W. J. GERMAN, INC.**
Agents for the sole ond distribution of Eostmon Professionol Motion Picture Films
Fort Lee, N. J.; Chicogo, Ill ; Hollywood, Colif.

AND BE SURE to film it IN COLOR . . . You'll be needing it soon.

round-up

WING promotes auto advertisers with free car offer

To promote some of its advertisers in conjunction with the annual picnic of the Dayton Retail Merchants, WING whipped up a novel hole-in-one contest. The station offered a $3,000 new car to the first person to get a hole-in-one on any of the three three-par holes. All of the auto dealers who advertise on WING were offered an opportunity to have one of their cars on display for the winner to pick.

When the picnic day arrived, 10 brand-new cars were drawn up with WING signs on them awaiting the winner's choice. The models included Ford, Chevrolet, Oldsmobile, Mercury, Buick, Studebaker and Packard.

Signs were posted throughout the picnic area telling of the opportunity to win a car. The station personnel who attended all wore "hole-in-one" pins, and good-looking young gals were guards at each of the qualifying greens to certify the winner.

Although there was no winner, the station felt that the promotion was a success from the amount of favorable interest it aroused both among the picnickers and dealers who participated.

The idea for the promotion was evolved to take the place of the customary door prize WING had been contributing. After the success of this year's picnic attraction, station officials indicated that they would be interested in another off-beat promotion for next year and hope to receive a similar response from the public. ★ ★ ★

KBTV uranium stock grows 2,000% since its delivery

When Denver's ABC TV affiliate, KBTV, sent uranium stock certificates out to admen recently it did not expect to enrich the recipients with much more than information about its new fall lineup. But 25,000 shares of penny stock given away are now worth 20c a share.

The first 10 shares went to Alfred R. Beckman, ABC TV's director of station relations. In the photo below Beckman, right, is shown receiving his stock certificates from KBTV's general manager, Joe Herold. KBTV didn't mention whether Herold's look of pleasure was due to the fall schedule or the stock. ★ ★ ★



KBTV's fast-growing uranium stock is issued

$64,000 Question winner to star in own new show

The *$64,000 Question* has not only captured a large share of the audience in its own time segment, but now it has given birth to another show. One contestant who appeared on the show as an amateur expert in the Bible is going to have her own tv show. Mrs. Catherine Kreitzer took $32,000 as her reward for her knowledge of biblical subjects, and in so doing captured the imagination of the viewing audience. Now under the joint guidance of Monumental Films and ERB Productions, both of Baltimore, she will be the star of her own tv and radio show called *The Bible and Mrs. Kreitzer.*

General format of the five-minute show will be Mrs. Kreitzer reading her favorite passages from the Bible. The shows are to be syndicated by Monumental to radio and tv stations throughout the country. ★ ★ ★

Bavarian Brewing starts heavy tv film campaign

A tv film campaign totaling 14 weekly half hours in four markets has been launched by Bavarian Brewing Co. This buy of five NBC Film Division shows in Cincinnati, Columbus, Dayton and Zanesville is said to be one of the most intensive regional advertising campaigns in brewing history.

Properties involved include *Victory at Sea; Steve Donovan, Western Marshal; His Honor, Homer Bell; The Adventures of the Falcon.* ★ ★ ★

Briefly . . .

When WRCA, New York, announced *The Bill Cullen Show,* it had an edition of the *New York Journal-American* printed with a replated front page all about Cullen and the show. Some 1,800 issues were run off.

The effect was probably startling for some people, as the paper's style was followed exactly down to the red "fudge headline" reading "WRCA Finds Morning Man." Needless to say, the *Journal-American* is one of the sponsors of *The Bill Cullen Show.* The issue was the brain child of Max E. Buck, director of advertising, promotion and merchandising for WRCA, and Sumner Collins, promotion director of the paper.

* * *

Hedges Pontiac Indianapolis, played host to a flagpole sitter for a month recently and managed to attract a lot of attention to its used car lot in the



Ann Wagner talks by phone to pole sitter

process. Flagpole sitter Curt King clammered up to his perch above the lot in August as radio station WFBM, covered his ascent with a broadcast directly from the scene.

For three days *Make Mine Music* was broadcast from the lot, with disk jockey Ann Wagner describing the situation. Three times a week during King's record attempt, Monday, Wednesday and Friday, a five-minute recorded phone interview with him was aired at 4:45 p.m. This segment of *Make Mine Music* was used because it marked the time that King went up.

(*Please turn to page* 65)

The *Magic Tree* is not for sale...



The *Magic Tree* is a program which re-creates the fairy stories loved through the ages.

In presenting it, WDSU-TV renders real service to a large New Orleans audience

(Latest Pulse Rating: 25)





The New Orleans TV audience has shown by its warm response that WDSU-TV's unsponsored programs not only fulfill a station's public responsibility, but satisfy a public need. That is why the *Magic Tree* is not for sale.



ROUND-UP

(*Continued from page 60*)

The interest in the flagpole sitter drew listeners to the lot, who while there bought many used cars. Even after King climbed back to the ground, people remembered the lot and that is what Hedges wanted them to do.

* * *

During the recent anti-Peron revolt that resulted in the ousting of the Argentine dictator, KITE, San Antonio, got a phone call through to the United States Consul in Buenos Aires, recorded his description of the rebels' tank attack, and aired it along with news of Texans in the city on business. The station scored a beat with the on-the-spot voice report, it says, though the wire services later got the account of the successful junta tank attack.

* * *

Around the country one of the ways in which Negro radio stations build the loyalty of their audiences is through beauty contests like this one,



held recently at WMRY, New Orleans. Winner, dubbed Miss WMRY, is shown with two runners-up.

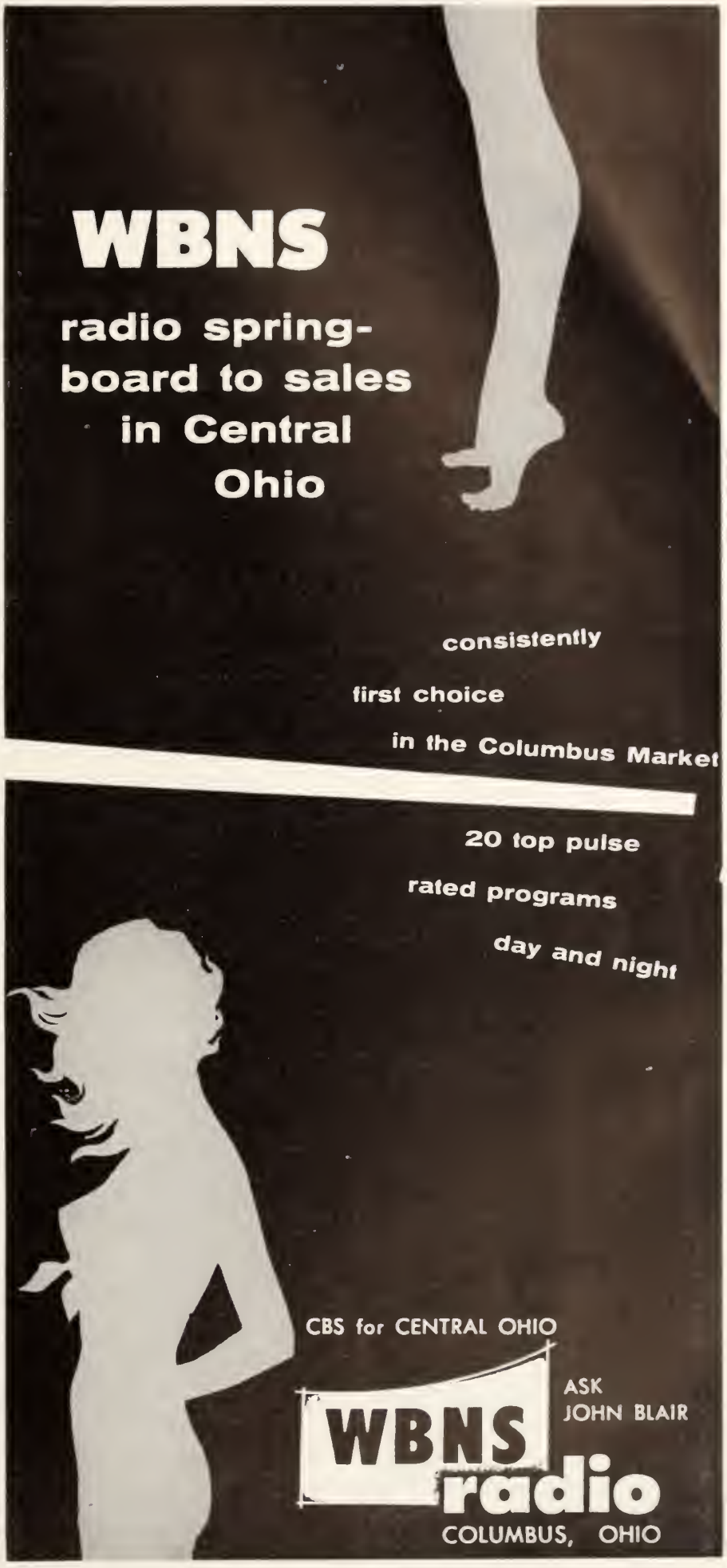
* * *

When Lee Jahncke visited Seattle on a tour of ABC affiliated stations, KING helped him celebrate his 43rd birthday. Singing "Happy Birthday" to Vice President and Assistant to the President Jahncke are, left to right: Mel



Anderson, director of promotion and publicity for KING; Bill Jahn, tv editor of the *Seattle Post-Intelligencer;* Harvey Long, editor of the Pacific

(*Please turn to page 115*)



63%*
LISTEN
To
Local Sports
in
ROCKFORD, ILLINOIS*
* 1st in FOOD SALES in Illinois
(except Chicago)
* 2nd largest machine tool center
IN THE NATION
☆
WROK
is the ONLY STATION
in this $809 million market
OFFERING LOCAL SPORTS COVERAGE
*10th Annual Consumer Analysis Survey

John Dixon,
Gen. Mgr.
WROK
FIRST in Rockford, Illinois
for over 30 years.
H-R
Nat'l. Reps.

AGENCY AD LIBS



(Continued from page 11)

and more attention-holding value than what appears before us these days.

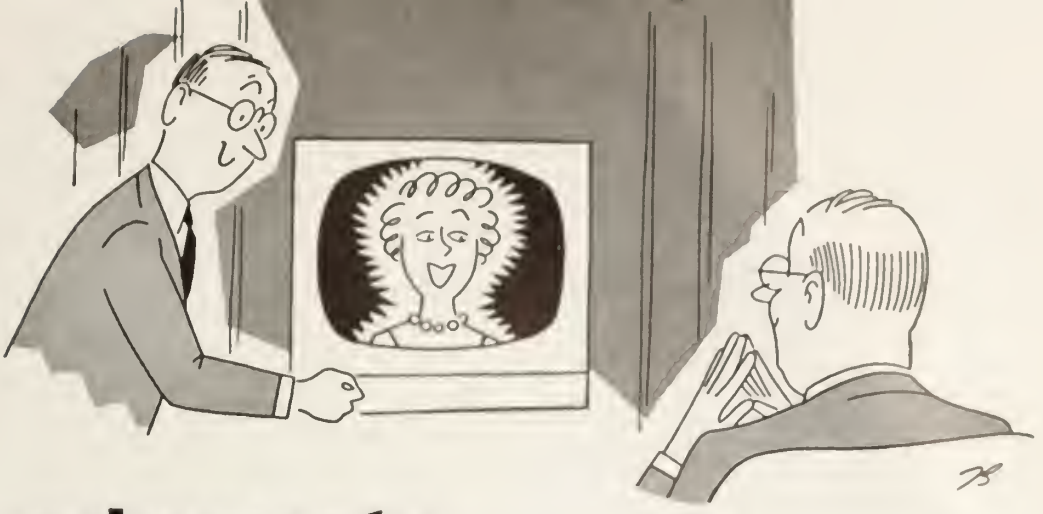
Color itself, while startling and lovely and a tremendous sales plus (the cars recently shown were gorgeous), is also a bear to work with. Unless extreme skill is used, backgrounds submerge the important close-up elements. Distractions are common. And the biggest of these, as it will be for a long time, is the very wonder of color *per se*.

Integration too is a big problem in these participations. Complete lack of integration puts the advertiser in the class of a spot buyer, not that there is anything unsound about being a buyer of spots since many successes have been attained via chainbreaks and minutes and I.D.'s. But in this case the products sponsored must bear sizable talent costs; also they have available to them, unlike the spot-user, a segment of a show. This does or should permit some copy flexibility which can be used in some manner to make that copy a part of the program rather than apart from it.

One of the simplest techniques of integration, far from complete, however, is the lead-in delivered live by a narrator or announcer who comes on laughing at the joke or with some verbal reference to the show-portion which immediately preceded the commercial. Unfortunately, the same gent, wearing the same grin, usually follows each product participating in the program; furthermore. The Human Transition has no real part in the program so the integration is to a degree contrived.

Smoother, but more difficult to achieve, is the commercial lead-in that takes some show element and warps it to the copy (with no loss of commercial time). This technique adds relevance to the commercial copy and interest for the viewer, assuming, of course, these lead-ins are plausible. But it also means no filmed copy (unless the films are altered each time they are projected).

There are dozens of other methods of integration, each of which requires effort, ingenuity, and perhaps money. All, however, are well worth it. Ask Gallup-Robinson. Schwerin or anyone. Even your wife. ★★★



How adequate house monitoring can *HELP YOU* sales-wise



WHEN a client visits your office, are you able to punch up any on-air signal . . . color or monochrome . . . on the channel selector of your nearest TV receiver? Or, are you limited when it comes to station monitoring? Wouldn't it give you a "selling aid" to be able to go to your channel selector and receive:

a. Any rehearsal . . . live program . . . preview of sponsor's film
b. Any on-air show . . . from studio . . . from transmitter
c. Other local stations' off-air signals . . .

---

sales plus in the ales Manager's office

ith a modern RCA signal distribution stem you can flip the switch and bring in natever your customer requests. Handles l studios in rehearsal, on-air signal, or any cal station. Up to seven channels are avail-le . . . tailored to your own special require-ents . . . for monochrome and color.

low the house nonitoring system works

cal and remote signals (audio and video) e fed to a closed circuit transmitter of the onitran type. An RCA monitran handles cal signals—one monitran is used for ch signal.

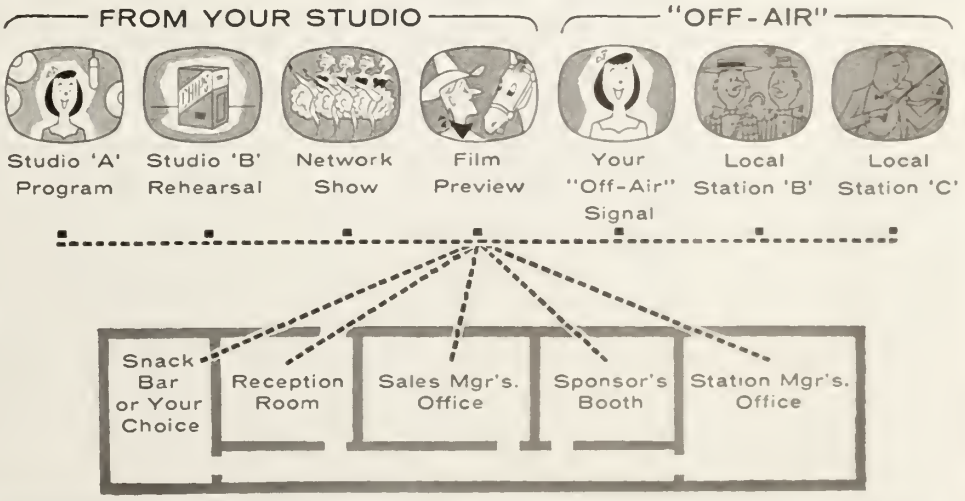
he output of the monitran is then fed to an F amplifier. Off-air signals go directly to te input of the amplifier. All signals are d via a single coax cable to any standard V receiver. In the RCA system, the receiver eed not be "jeeped." No expensive video nonitors are required since standard eceivers are used.

Fully rated for color

Whether for color or monochrome you'll find the RCA house distribution system—low in cost, easy to install and operate, and fully satisfactory for picture quality.

Your RCA Broadcast Sales representative will be glad to advise you on the equipment best suited to your needs.

SEVEN PICTURE SOURCES TO ANY LOCATION VIA A SINGLE CABLE



Ask the Engineer —he knows

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DIVISION · CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal


He walks
by night...
and runs well wherever he goes!
David Stone Martin



The Whistler is death on criminals . . . but he breathes new life into television programming wherever he's scheduled. Evidence? Here's how this syndicated series is doing in representative markets around the country . . .

SAN FRANCISCO: Wednesday 10:30 pm. Sponsored by Signal Oil and White King Soap. It's the highest-rated show in its time period—with virtually *twice* the audience of competing programs *on all other television stations combined!*

DETROIT: Friday 10:30 pm. Sponsored by Household Finance Corporation. Highest-rated show in its time period!

BOSTON: Saturday 11:05 pm. Sponsored by Block Drug. Tops in the time period!

TULSA: Thursday 9:30 pm. Sponsored by Safeway Stores. Tops in the time period!

PORTLAND, OREGON: Sunday 9:30 pm. Signal Oil. Tops in the time period—with more audience than competing programs *on the other two stations combined!*

And so it goes. For The Whistler is one of the most successful film series in all television. Suggest you contact us and see whether it's available in your area.

CBS TELEVISION FILM SALES, INC.
New York, Chicago, Los Angeles, Detroit, San Francisco, St. Louis, Dallas, Atlanta, Boston. In Canada: S. W. Caldwell, Ltd., Toronto

Source: ARB, latest reports

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

How can advertisers make the most effective use of closed-circuit telecasts?



Richard H. Depew
Television Operations Manager, ABC-TV

UTILIZE ITS UNIQUENESS

● With the ever-increasing expansion of advertising and the tremendous impact and growth of television, it seems only practical for the advertiser to turn the medium to his own internal use. More and more meetings, conferences and liaison are necessary for the advertiser to keep both himself and his far-flung representatives abreast of what's going on. Old fashioned meetings and get-togethers result in high costs for travel, entertainment and the ever-present detail work. Probably of greater importance is the loss-of-time element.

In this age of television and inventiveness there must be an easier way. Indeed there is.

Today the advertiser has closed-circuit television, a money saver and a time saver. Take a look at the advantages:

1. Selected, pin-pointed audience.
2. Can have more than one point of origination.
3. Immediate audience reaction by audio and video, if desired.
4. Information is fresh and first-hand.
5. Viewing facilities can be tailor-made, as conservative or lavish as required.
6. The program content may be preserved on film for reference and further use.
7. Audience impact, created by the immediacy and presence of the tv screen.
8. Lower per-viewer cost than the old-fashioned conference involving travel and subsequent time loss.
9. Arrangements and details formerly handled by the advertiser can be made by closed circuit personnel.

These are the facts. The advertiser can best use closed-circuit television by merely turning his attention to it.



Peter J. Smith
Manager, TeleSales NBC

COLOR INCREASES REALISM

● Because of the nature and purpose of closed-circuit telecasts, there can be no hard and fast rules as to how one can be more or less effective than the next. An advertiser who recognizes that a closed-circuit telecast is uniquely "his own," and that each closed-circuit should be tailor-made to his own merchandising goals will at least be starting properly.

However, regardless of all other considerations, the show is the thing, and showmanship should be a compelling factor in any closed-circuit plans. Whether the advertiser is introducing to his dealers a new line of cars, announcing to his entire distributive organization the new television show he has just purchased, or even holding his regular sales meeting, his manner of presenting should complement and take full advantage of the most exciting and dramatic of the communications arts.

Today the most exciting closed-circuit telecasts are those done in color. Not only does the attraction of color television insure the high pitched enthusiasm of the viewers, but the resultant trade "talk," the prestige factor of utilizing the ultimate—all have proven to be more than worth the comparatively slight extra cost of color.

Color, besides bringing a new life and dimension to the tv screen, always draws the plaudits when products are shown. And because the association of the tv picture of the product with the "real McCoy" is one of the most important factors in the advertising business, color tv becomes increasingly more important. A closed circuit in color gives the advertiser, perhaps for the first time, a chance to gain invaluable knowledge of color.

At NBC, the TeleSales Department was organized to implement Pat Weaver's and Bob Sarnoff's philosophy that it should become the network's aim to aid the client in completing his advertising and sales program by making available to him all the great resources of NBC to maximize the merchandising possibilities of his television sponsorship. Aside from the technical-facilities advantage of NBC, the client is able to draw on the talent and producing wealth of the experienced NBC staff.



Wallace A. Ross
Vice president
Box Office Television, Inc.

LOW COST, HIGH IMPACT

● Common sense decrees that multi-million dollar consumer advertising campaigns incorporate pre-orientation of wholesalers, jobbers and dealers to insure their maximum cooperation.

Similarly, since modern advertising campaigns break simultaneously throughout the nation, they cannot tolerate antiquated, slower techniques that require many months to introduce new products to dealers' shelves.

Of course the personal contact achieved by route salesmen is valuable, if slow. How much more valuable is the personal contact between selling agents and a company's president, sales and advertising managers and other top executives that closed-circuit large-screen telecasts can achieve dramatically, authentically, simultaneously in cities all over the country?

Closed-circuit tv is today serving national advertisers in every brand category, helping them to introduce new products, kick off a new tv or radio show, or establish new policy. Ford and Chrysler have used Box Office Television for national sales meetings and contest inaugurals in as many as 39 cities. Kaiser-Willys introduced new models simultaneously to all its dealers. Dow Chemical, Pontiac and many, many other national network advertisers kicked off expensive tv shows with closed-circuit telecasts calculated to arouse dealer enthusiasm and cooperation.

Pan American Airways briefed independent travel agents with details of new foreign travel plans. Wyeth Pharmaceutical Laboratories told physicians details of a new drug prepara-

(*Please turn to page* 112)

CHECK

BEFORE YOU

BUY

RADIO

IN HOUSTON

FOR OVER **SEVEN** *YEARS THE LEADING*

INDEPENDENT RADIO STATION

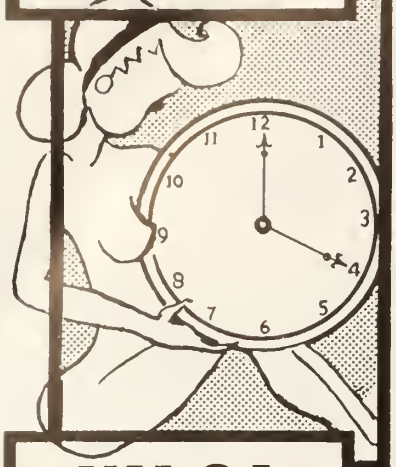
IN HOUSTON HAS BEEN . . .

K - N U Z

√ *LOWEST COST PER 1000*
√ *FIRST IN PERSONALITIES*
√ *FIRST IN NEWS*
√ *LEADS ALL LOCAL STATIONS IN RATINGS ALL THE TIME . . . MOST NETWORK STATIONS, TOO.*

NAT'L. REP: Forjoe & Company
IN HOUSTON: Dave Morris • JAckson 3-2581

around the clock



WLOL
IS THE HOTTEST STATION IN THE NORTHWEST!

Whether it's five after five in the evening, or it's quarter to three in the early morn . . . Twin Citians always get the best in Music, News and Sports from WLOL. The "1330 Habit" is really goin' strong right around the clock. WLOL leads all independent stations and three networks in Day and Night Pulse ratings. . . Take the time now to buy WLOL for one of your important clients.

THE TOPPER IN INDEPENDENT RADIO

WLOL
MINNEAPOLIS - ST. PAUL

1330 on the dial—5000 watts

LARRY BENTSON, Pres.
Wayne "Red" Williams, Mgr.
Joe Floyd, Vice Pres.
Represented by AM Radio Sales

SPONSOR BACKSTAGE



(*Continued from page 28*)

attending committee meetings regularly, and laboring lightly on the paper. What this little activity has done is to bring home to me anew that things haven't changed much since the days when a nice older fellow named Leslie Anderson hired me for *The Billboard*.

Anderson and a handful of other guys did all of the work in the Association of Advertising Men, and, similarly, Bob Burton and a handful of other guys, year after year, do all the work in the RTES. Anderson and Burton and the guys who were working for the AAM then and the RTES now were and are just as busy as you and I, but they find time to do a little extra in the way of working in industry organizations, a substantial part of whose purpose is to help younger and newer people get into, and progress in, the industry.

In the RTES, for example, there are three separate committees doing a really fine job of helping younger people in the industry. The first is the Listening Post (see "The industry's personnel pool." SPONSOR 19 September 1955, page 42) chairman of which is Roger Pryor. But to repeat or re-emphasize here, the simple task of the Listening Post, and one on which Pryor and his committeemen spend hundreds of hours, is to help people (particularly younger people) in the industry to get jobs.

A second activity of the RTES is the Radio-Television Seminars. Here a group headed by Frank Pellegrin of H-R Representatives, Inc. and Mary McKenna of WNEW, run season-long timebuying and selling seminars. This committee didn't feel it had done enough work last year with a single course, so this year they've split the operation up into two seminars, one a basic course, and the second an advanced course on these complex phases of our business. Each of the courses runs eight weeks. Many a young man and lady will derive benefits from these seminars that will help their careers immeasurably.

A third operation of the RTES is the Radio-Tv Workshop headed up by Don McClure. Always one of the industry's hardest workers, Don has built the workshops into one of the finest sources for practical knowledge of current industry problems any group has yet devised. The workshops last season were attended by an average of 100 people per meeting, and there's little doubt that this year's workshops will break all previous records. ★ ★ ★

LOUD & CLEAR W·GTO



from Gulf To Ocean • Gainesville To Okeechobee

THE COMMENTS BELOW ARE TAKEN FROM THOUSANDS OF LETTERS RECEIVED AT OUR STUDIOS DURING OUR FIRST TWO WEEKS OF OPERATION.
(Names and addresses furnished upon request.)

Bradenton
"Heard your station Saturday and enjoyed it very much." Mrs. S. D. S.

Sarasota
"Like your news and choice of music." Mrs. M. A.

Titusville
"Comes in good here." Mrs. C. C.

Tarpon Springs
"Your signal strong. Heard you on auto radio—no fading." V. C.

St. Petersburg
"Your friendly station first on the dial. It is clear and powerful." I.D.

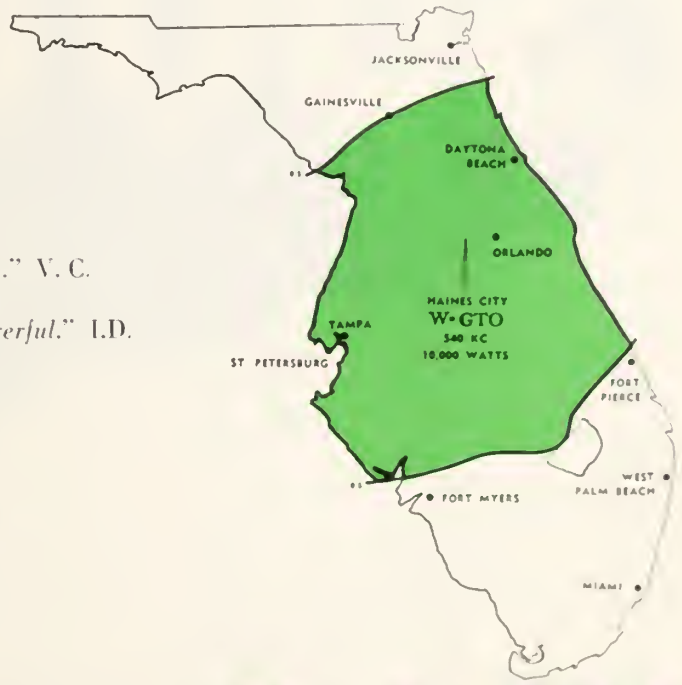
Hollywood
"Heard your station with good volume." Mrs. W. G. S.

Tampa
"You have a terrific signal in Tampa." F. N. R.

Orlando
"Your announcers are exceptionally good." Mrs. E. A. W.

Cocoa
"Reception is good and enjoyed morning news." P. G. S.

Gulfport
"Very good reception." Mrs. J. F. C.



Included in our mail up-to-date are letters from 197 towns and cities in Florida, as well as Atlanta and Thomasville, Georgia, and Gulfport, Mississippi.

10,000 WATTS
540 KILOCYCLES

W·GTO
HAINES CITY, FLA.
PHONE 6-2621
owned and operated by KWK, *St. Louis, Missouri*
Represented by
WEED & COMPANY



Pioneer Station Representatives Since 1932

FREE & PETERS, INC.

NEW YORK
250 Park Avenue
Plaza 1-2700

CHICAGO
230 N. Michigan Ave.
Franklin 2-6373

buy

and we can tell you why

If you really want more business and will tell us a few basic facts about your sales policy, distribution, and sales objectives, we will research your industry, competitive sales strategy and media patterns. If our study shows promise of greater impact, economy and RESULTS through Spot Radio, we will submit campaign ideas and budgets. You then decide for yourself.

Product and media research is one of the many services we offer to advertisers and their agencies. Please call or write us today.

EAST, SOUTHEAST		
WBZ+WBZA	Boston + Springfield	51,000
WGR	Buffalo	5,000
WWJ	Detroit	5,000
KYW	Philadelphia	50,000
KDKA	Pittsburgh	50,000
WFBL	Syracuse	5,000
. . . . .		
WCSC	Charleston, S. C.	5,000
WIST	Charlotte	5,000
WIS	Columbia, S. C.	5,000
WPTF	Raleigh—Durham	50,000
WDBJ	Roanoke	5,000
MIDWEST, SOUTHWEST		
WHO	Des Moines	50,000
WOC	Davenport	5,000
WDSM	Duluth—Superior	5,000
WDAY	Fargo	5,000
WOWO	Fort Wayne	50,000
WIRE	Indianapolis	5,000
KMBC-KFRM	Kansas City	5,000
KFAB	Omaha	50,000
WMBD	Peoria	5,000
. . . . .		
KFDM	Beaumont	5,000
KRIS	Corpus Christi	1,000
WBAP	Ft. Worth—Dallas	50,000
KENS	San Antonio	50,000
MOUNTAIN AND WEST		
KBOI	Boise	5,000
KVOD	Denver	5,000
KGMB-KHBC	Honolulu—Hilo	5,000
KEX	Portland	50,000
KIRO	Seattle	50,000

DETROIT
Penobscot Bldg.
Woodward 1-4255

ATLANTA
Glenn Bldg.
Murray 8-5667

FT. WORTH
406 W. Seventh St.
Fortune 3349

HOLLYWOOD
6331 Hollywood Blvd.
Hollywood 9-2151

SAN FRANCISCO
Russ Building
Sutter 1-3798

IN
SALT LAKE CITY
KNAK IS FIRST



KNAK's "Uncle" Will Wright

Will conducts 2 shows daily. "Original Old Corral," oldest western show on the radio in the Intermountain area. 5 to 7 a.m. Western music. Max. share of audience 46.1. "Wright side of the day" 7 to 9 a.m. Popular music. Max. share of audience 31.5.

AVAILABILITIES MON. THRU SAT.

MUSIC
NEWS
SPORTS
24 HOURS A DAY

NOW GRANTED
5000 WATTS

LOWEST COST
Per Listener in
SALT LAKE CITY

(Hooper Feb. 1955 12 noon to 6 p.m.)

Represented Nationally by
FORJOE & CO., INC.

P.S.

See: What spot did for Old Spice shave lotion

Issue: 6 October 1952, page 40

Subject: Spot radio and tv use made Old Spice lotion largest seller

Shulton's Old Spice Clipper Ship has sailed out of the shallows of 1951 and 1952 when its radio and tv budget sounded a depth of only $300,000 and $350,000 respectively. Today the Clipper ship is in waters sounding $1.3 million annually: $300,000 to spot radio and $1 million to spot tv, according to trade estimates.

The campaign that Shulton runs today in 30 tv and 36 radio markets differs in size too from the campaign it ran three years ago. In 1952 one-minute tv commercials were used in 20 markets and radio announcements in 70 market to plug the line, especially the lotion. In 1955 30 markets are covered via tv announcements in one-minute and 20-second lengths, 20 markets are covered with a half-hour syndicated film show, and 76 radio markets get announcement schedules, though only 10 on a 52-week basis

Shulton carries the UM&M film series *Paris Precinct* in 20 markets on a 13-week spring and fall schedule, taking a 12-week hiatus in the summer. Other campaigns run from time to time during the year in both radio and tv to plug special events and boost products at special times. Examples are the spring and summer weekend radio saturation pushes given to Bronze Tan, a sun tan lotion: the special gift package promotion for Father's Day and Christmas sales; the April promotion for Old Spice Stick deodorant.

The extent to which these special promotions have been effective when tied to the regular advertising program is readily seen in the case of the stick deodorant. First promoted a year-and-a-half ago, it is now the company's number two seller. Shulton also has a leading after-shave lotion in the industry.

Media Director Joe Knap Jr. of Shulton's agency, The Wesley Associates, states Old Spice's change-over from strictly morning use of radio to a combination of minutes in morning and late afternoon is based on a realization that men are more likely to take the time to buy the product when they are not caught in the rush on their way to work. Tv time is bought in both one-minute and 20-second segments.

P.S.

See: Timebuying Basics

Issue: 11 July 1955, page 209

Subject: Summary of the 13 RTES Timebuying seminars

The second annual Radio & Television Executives Society Timebuying and Selling Seminar will open in New York on 18 October. The aim of this year's series is the same as the first one: to reduce the confusion existing between the buyers and sellers of time and to give them both knowledge of the basic tools which they have to work with.

This year the lectures will take the form of two series of eight lectures each; last year there was one 13-week series. All lectures will be held at the Old Brewhouse Restaurant in New York.

Reason for the two series is to provide one of a more basic nature and another with more advanced courses in such subjects as color tv, specialized uses of radio, trends of timebuying and the like for the more experienced members of the industry.

Last year's seminar was condensed in the Fall Facts Basics issue and the 40,000-word, edited text of the talks has been published as a book by Sponsor Services Inc. (price: $2.00). ★ ★ ★

Looks like *EVERYBODY watches...

TV's TOP FAMILY PROGRAM

*For the post three months OZARK JUBILEE hos led oll other progroms in viewers per set with o decisive 3.40. (ARB, Moy, June, July 1955). No other progrom in television ottrocts a more even percentoge of men, (31%), women, (38%), children, (31%), than the OZARK JUBILEE!



OZARK JUBILEE

Starring

RED FOLEY

with other top country-music artists

OZARK JUBILEE, with it's informol formot, is o reloxing kind of progrom . . . enjoyable to look ot . . . eosy to listen to. Thot's the secret of its phenomenal success. Heoded by Red Foley, o stor who hos stoyed ot the top in his field for over 14 yeors . . . augmented by a versatile regular cast and visited weekly by some of the biggest names in the business . . . the OZARK JUBILEE presents o perfect balonce of country music, comedy and voriety thot increosing millions of people wotch ond enjoy each Saturdoy night.

There's no getting around it, the OZARK JUBILEE hos "cought on" . . . not only in smoller towns and rural areas where you would expect it . . . but in cities, too. Tulsa, for instonce, with a recent locol ARB roting of 26.0; Minneapolis, 13.8; Denver, 23.6; Washington, 15.0; Atlonta, 17.2 and Fresno, 22.3. Twenty metropoliton areas overoged 19.6.

Late Nielsen gives Ozark Jubilee 13.6 notionol roting . . . 23.6 shore of oudience.

Ask your ABC-TV Representotive for full particulors.

a Crossroads TV production
SPRINGFIELD, MISSOURI

ABC
TELEVISION NETWORK



Jacksonville, Florida . . . a City whose metropolitan area now has 363,000 residents. A city that has become the insurance center of the southeast; the industrial, financial and distribution capital of a vast southeastern area. Jacksonville has grown.

WJHP-TV

has grown too!

MORE . . . Spot Sales

MORE . . . Conversions

MORE . . . Satisfied Clients

MORE . . . Happy Viewers

MORE . . . Quality Programing

N B C AFFILIATE A B C

WJHP-TV

Channel 36

JACKSONVILLE, FLORIDA



agency profile

William Philip Smith

V.p. in charge of radio-tv
Charles W. Hoyt, New York

When it comes to putting animals on tv, Bill Smith, Charles W. Hoyt v.p. in charge of radio-tv, wishes he could forget the evening that made him a full-fledged expert. It was last spring, right in the midst of Kentucky Club Tobacco's annual contest which promised an honest-to-goodness live racehorse to the contest winner. This same horse was appearing on Steve Allen's show in conjunction with the contest announcements, and here's how Bill tells the story:

"Well," says he, "we wanted to get the horse on from the side entrance during the last possible minute because we were afraid he'd get nervous, but Steve wanted him there early, and apparently the horse did have a nervous reaction, because while I watched on my tv set, the close-ups on the horse were getting tighter and tighter. and finally the horse just grinned into the camera with a very benign, thoroughly relieved expression and the audience roared."

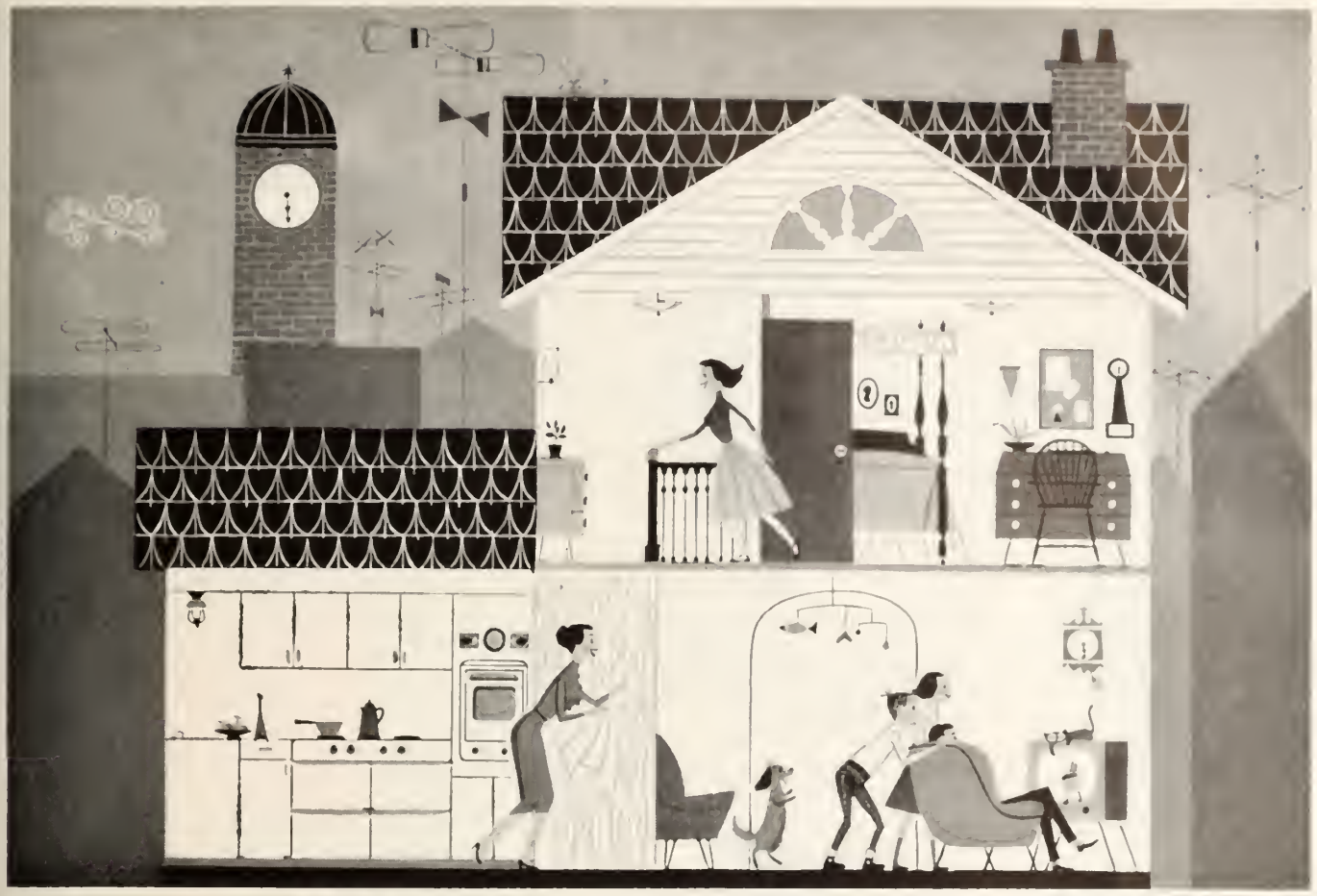
Anyway the contest pulled well for Kentucky Club, and the firm has already bought its racehorse for next year, as well as time for a six-week campaign this fall on the Steve Allen show.

Bill Smith, whose agency radio-tv men have been with Hoyt for an average of seven years or more, has seen the air media billings grow rather spectacularly from $300,000 three years ago, to $700,000 in 1953, to $1.2 million in 1954 to a guestimated $2 million this year. "Out of a total $9 million in thoroughly diversified accounts," he says, "we figure that's fairly nice going."

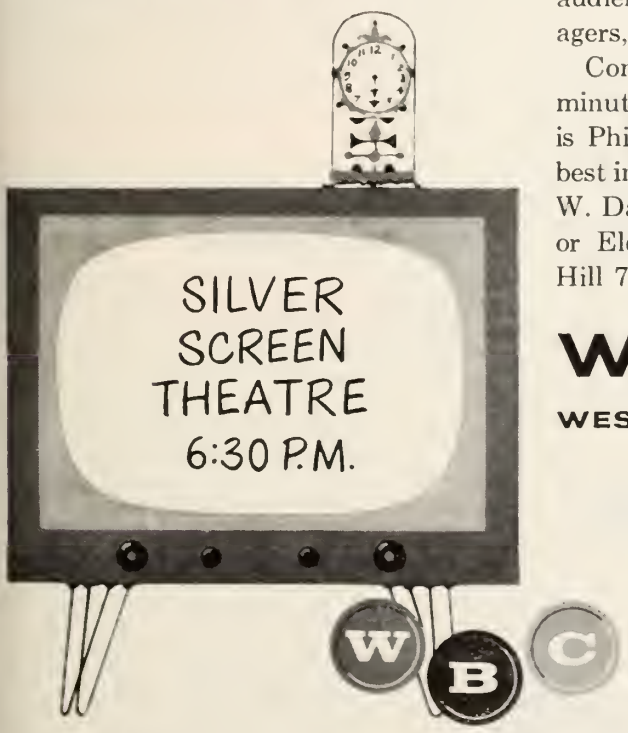
Bill has his own pet theory about wise uses of the tv medium. "If a sponsor has millions to play with, he can do well either with a snow job (saturation announcements) or by sponsoring a show of his own. But if you're dealing with the smaller fellow, we feel that you often do best with participations in top-talent shows like Garroway and Allen. That way you're getting personality identification virtually for announcement cost."

A versatile showman even when not engaged in agency-tv efforts, Bill Smith has had paintings hung on 57th Street and at the Provincetown Art Association. He sums up his life thus:

"Born in New York City. Went to school there. Never left the island, except to go back and forth to Europe with my father. Consider my age and salary my own private business. Will show scripts and paintings upon request." ★ ★ ★



Philadelphia's Sunday Best!



Ever since August 14th, when WPTZ introduced "Silver Screen Theatre," more and more people are going to WPTZ for the *finest full-length feature films* ever seen on television in Philadelphia! Films like "Algiers," with Charles Boyer and Hedy Lamarr – "Pardon My French," with Paul Henreid and Merle Oberon.

At 6:30 on Sunday evening it's a family time and a family audience . . . two-thirds adults, one-third children and teen-agers, an amazing three viewers per set!

Commercials are carefully integrated, so that even a one-minute participation rates a big payoff. "Silver Screen Theatre" is Philadelphia's "Sunday best" in entertainment . . . Sunday best in advertising value. Get the complete scoop from Alexander W. Dannenbaum, Jr., WPTZ Sales Manager, at LOcust 4-5500, or Eldon Campbell, WBC National Sales Manager, MUrray Hill 7-0808, New York.

WPTZ **First in Television in Philadelphia**

WESTINGHOUSE BROADCASTING COMPANY, INC.

RADIO	TELEVISION
BOSTON—WBZ+WBZA	**BOSTON**—WBZ-TV
PHILADELPHIA—KYW	**PHILADELPHIA**—WPTZ
PITTSBURGH—KDKA	**PITTSBURGH**—KDKA-TV
FORT WAYNE—WOWO	**SAN FRANCISCO**—KPIX
PORTLAND—KEX	

KPIX REPRESENTED BY THE KATZ AGENCY, INC
ALL OTHER WBC STATIONS REPRESENTED BY FREE & PETERS, INC.

No selling campaign is complete without the WBC stations

AROUND FARGO,

IT'S WDAY-TV

BY A COUNTRY MILE!



HOOPER TELEVISION AUDIENCE INDEX Fargo, N. D. - Moorhead, Minn. — Nov., 1954			
	TV-SETS-In-Use	Share of Television Audience	
		WDAY-TV	Station B
AFTERNOON (Mon. thru Fri.) 12 noon — 5 p.m.	28	86	14
5 p.m. — 6:30 p.m.	48	88	13
EVENING (Sun. thru Sat.) 6 p.m. — 12 midnight	65	85*	17*
(*Adjusted to compensate for fact stations were not telecasting all hours)			

FARGO-MOORHEAD Hoopers prove that WDAY-TV outruns all television competition by a comfortable country mile. *Day and night, WDAY-TV gets 5 to 6 times as many Metropolitan Fargo viewers as the next station!*

Look at the TV sets-in-use—*65% at night!*

With the next nearest stations 50, 185 and 200 miles away, you can be sure WDAY-TV is amazingly popular *throughout* the heavily-saturated Red River Valley. Let Free & Peters give you the whole story — *it's really something!*

WDAY-TV

FARGO, N. D. • CHANNEL 6

Affiliated with NBC • ABC



FREE & PETERS, INC., *Exclusive National Representatives*

TV COMPARAGRAPH OF NETWORK PROGRAMS

SUNDAY

CBS

Omnibus (Alcoa Co. of Canada) Paul Taylor 5-6:30 L

Beulah (Carlo Co. of Canada) Bob Carlo 6:30 L

You Are There (Electric Auto-Lite Co.) Walter Cronkite & Holden 5-6 L

Lassie (Campbell Soup Co.) Jan Clayton & Jon Provost 6:30-7 L

Ed Sullivan Show (Lincoln-Mercury Div. of Ford Motor Co.) Ed Sullivan 8-9 L

Toast of the Town (Ford Motor Co.) Ed Sullivan 9-10 L

I Love Lucy (Philip Morris & Co.) Desi Arnaz & Lucille Ball 10-10:30 L

December Bride (Lever Bros. Co.) Spring Byington 10:30-11 L

Ozzie & Harriet (Eastman Kodak Co.) Ozzie & Harriet Nelson 11-11:30 L

Name That Tune (Whitehall Pharmacal Co.) Red Benson 11:30-12 L

DuMont

Beulah 9/25 L

NY Times Youth Forum at 6:30

Kukla, Fran & Ollie (Ch co-op) at 8/28

No network programming

Topper alt wks co-op starts 9 Oct

Voice of Firestone (Firestone Tire & Rubber Co.) NBC alt wks

Medical Horizons (Vick Chem. Co.) Dr. Paul Dudley White 9/12 L

Beulah 9/25 L

Johns Manville Visitor 25Wash 10L

Rev. Rogers Gen Fds. grape jute, post toasties 832Ly

B&B $26,000

It's a Great Life McC&E

$38,500

Frontier

$50,000

Colgate Variety Hour (Colgate-Palmolive Co.) 12NY alt wks in 41 3-4 cities

Estey $60,000

Spectacularama (black & white) 7:30-9 (1hr 1st) 9SNY

$150,000

Goodyear TV Playhouse 9-10 Goodyear Tire & Rubber 101NY alt wks

Y&R $57,000

Alcoa Premiers (Aluminum Co. of Canada) JWT, CBS, Sun 5-6:30 pm

A C Spark Plug, Brother: NBC, Th 10-10:30 pm; Amana, Maury, Lee & Marshall: CBS, alt Th 8-8:30 pm; Sat 2-2:30 pm; M-Sa 9:45-10 am; Oct

Amer. Chicle, D-F-S: NBC, M 8-8:30 pm

Amer. Dairy Assn., Campbell-Mithun: ABC, alt W 7:30-8:30 pm

Amer. Dental Pr., Biow, Beirn & Toigo: CBS, M-F 12:45-20 pm; M-F 4:15-30 pm; Th 9:30-10 pm

Amer. Motors, Geyer: ABC, W 7:30-8:30 pm

Amer. Oil Co., Joseph Katz: CBS, alt Th 9:30-11 pm

Amer. Tob., SSCB: CBS, Tu, Th 7:30-45 pm; NBC, alt F 9-9:30 pm; ABC, alt Th 9-9:30 pm; BBDO: CBS, Sun 7:30-8 pm; NBC, alt Sun 10-11 pm; Sun 10:30-11 pm

Anheuser-Busch, D'Arcy: CBS, Sat 10:30-11 pm; ABC, alt Sun 5:30-6:45 pm

Charles Antell, Inc., W: NBC, W F 10:30-11 am

Armour & Co. FC&B: NBC, Su 10-10:30 pm

Armstrong, BBDO, NBC, alt T 10-10:30 pm

Assoc. Prods., Grey: NBC, Tu 8:30-9; M, T 7:30-45 pm

Avco, Benton & Bowles: NBC, Sat afternoon game

Bell Bldng., Needham, Louis & Brorby: CBS, Sun 9-9 pm; NBC, Th 5:15-6 pm; NBC, M-F 12:30-45 pm; Roxanne: NBC, M F 4:45-5 pm

Continental Bkg., Bates: NBC, W 5:30-6 pm

Converted Rice, Leo Burnett: CBS, F 10:15-11 am

Corn Prods., C. L. Miller: CBS, W 9-9:15 pm; W 10:30-45 am

Derby Fods., McCann-Erickson: ABC, W 7:30-8:30 pm

DeSoto Motor, Hilton: NBC Th 8-8:30 pm

Dodge, Grant: ABC, Tu 9-9:30 pm; Sun 10-10:30 pm; Sat 9-10 pm

Dole Sales, Ayer: CBS, F 2:45-3 pm

Dormeyer, John Shaw: NBC, M 8:45-9 pm

Dow Chemical, MacManus: NBC, M 9-9:30 pm; Sat 5-5:15 pm; CBS, Th 10:30-45 am

DuMont Labs., direct: BTN, F 7:30-8 pm

DuPont, BBDO: CBS, alt Th 8-8:30 pm

Eastman-Kodak, JWT: NBC, W 8-8:30 pm

Ekco, Y&R: CBS, alt F 10:30-11 pm

Emerson Drug, L&N: ABC, alt Sun 9-9:30 pm

Faith for Today, Rockhill: ABC, Sun 12:30-1 pm

Falstaff, BBDO: NBC, Sun 12-12:15 pm

Firestone, Sweeney & James: ABC, M 8:30-9 pm

Ford Motor Co., Kenyon & Eckh.: CBS, Sa 5:30-6 pm; Sat 4:30-5 pm; M 8:30-9 pm; er 4th wk CBS, Sat 9:30-11 pm

R. T. French, JWT: NBC, W 4:30-45 pm

General Cigar, Y&R, NBC, Sat afternoon game

General Dynamics, Mooney, Humm & Johnstone: NBC, Sun 2:30-3 pm

General Electric, BBDO: CBS, Sun 9-9:30 pm; CBS, alt W 10-11 pm; ABC, Tu 7:30-8:30 pm

General Foods, B&B: CBS, Sun 5:30-10 pm; NBC, Sun 6:30-7 pm; CBS, alt M 9-9:30 pm; B&B: CBS, Sun 5:30-6 pm; Th 10:30-45 am; NBC, Sat 11-11:30 am

General Mills, DFS: ABC, Th 7:30-8 pm; CBS Sat 1-1:30 pm; & K-R: CBS, M, W, F 12-12:15 pm; BBDO: CBS, F 5-5:15 pm; M, W, F 3:45-4 pm; W, F 2:15-30 pm; T-L: CBS, Sat 10:30-45 am; Sun 5:45-6 pm

General Motors, Frigidaire, FC&B: CBS, Tu, Th, 11-11:15 am; NBC, Th 8-8:30 pm; Buick Div., CBS Sat 8-9 pm

Gerber Prods., D'Arcy: NBC, Th 10:15-30 am; CBS, alt F 3:30-45 pm

Gillette, Maxon: NBC, Th 10 pm to conel

A. Goodman, Al Paul Lefton, Du Mont, Th 8-Sat 10-10:15 pm; CBS, Th 10:30-45 am

Gold Seal, CM, Sat, NBC 8:30-8:45 pm

W. F. Goodyear, BBDO: CBS, alt M 8:30-9 pm

Goodyear, Y&R: NBC, alt Sun 9-10 pm

Gulf Oil, Y&R: NBC F 8:30-9 pm

Hall Bros., FCAB: Sun, NBC 4-5 pm

Hamm Brewing, Campbell-Mithun: CBS, M 8:30-9 pm

H. J. Heinz, Maxon: BTN, Tu 8:30-9 pm; NBC, Sun 5:30-6 pm

Hoover, Leo Burnett: ABC partic 8-8:30 pm

Ideal Toy, Grey: CBS, Sun 12-12:30 pm

Int'l Shoe, H. H. & McD: NBC, alt F 8:15-6 pm

Jergens, Bow & Bow: NBC, Sun 10:30-11 pm

Johns-Manville, JWT: NBC, alt Sun 6-6:30 pm

Johnson & Johnson, Y&R: CBS 7:30-8 pm

Kellogg, Burnett: CBS, Sun 5:30-10 pm; NBC, Sun 6:30-7 pm; CBS, alt M 9-9:30 pm; B&B: CBS, F 5-5:15 pm; M, W, F 3:30-45 pm; NBC, M-F 12:30-45 pm; Rozanne: NBC, M F 4:45-5 pm

Kimberly-Clark, Foote, Cone & Belding: CBS, Sun 3-3:30 pm; NBC, Sun 5-5:30 pm; M, W, F 3:45-4 pm

Knomark Mfg., esquire polish: Modpl alt wks

Kraft TV Theatre, Kraft Foods Cheese, Kraft deluxe slices

64NY 43L

JWT $28,000

This Is Your Life P&G: gleem Compton Hazel Bishop: cosmetics

Hayrides Whitehall Pharmacal

BBT

Midwestern

Lever Bros., McE: CBS, M, W 11-11:15 am F 10-10:30 am; NBC, Sun 5:15-5:30 pm; M, W, F 2:30-45 pm; JWT: NBC, Th 10-11 pm; CBS T 10:30-45 am

Libby, JWT: DTN, Th 1:45-2 pm

Liggett & Myers, CAW: NBC, Th 9-9:30 pm; ABC, W 8:30-9 pm; CBS, Sat 10:30-11 pm; ABC, Tu 7:30-8:30 pm

Lincoln-Mercury, K&E: CBS, Sun 8-9 pm

Thomas J. Lipton, Y&R: CBS M 8:30-9 pm

P. Lorillard, JWT: CBS, F 8-8:30 pm; Sat 9-9:30 pm; Sun 10-10:30 pm

Ludens, Inc., Sam H. Mathes: NBC, F 5:30-45 pm

Mars Candy, Barnett: CBS, Tu 2:15-30 pm; M 8-9 pm

Maryland, Anderson & Cairns: CBS, W 10:10:15 am

Mattel, ABC, alt W 5:30-5:45 pm

Maytag, McCann-Erickson: CBS, alt F 8-8:30 pm

Manhattan Soap, SHEAV: NBC, T 7:30-8:30 pm

Monnen Co., McCann-Erickson, Kenyon & Eckhardt: ABC, W 10 pm to conel

Miles Labs, Wade: CBS, Th 10:45 am; ABC, M, W, F 2:15-30 pm

Minn. Mining, BBDO: CBS, M 10:30-45 am

Minn-Moline, WAG: NBC, F 9-9:30 pm

Monsanto Chem., NL&B: ABC, Tu 7:30-8:30 pm

J. Monteniet, Ludgin: CBS Sun 10:30-11 pm

Nat'l Biscuit, McCE: ABC, F 7:30-8 pm; CBS, alt Th 10:30-11 pm

Nat'l Carbon, Esty: CBS, W 8:30-9 pm

Nat'l Dairy Prods., Ayer: CBS, Sat 12-1 pm

Nat'l Distillers, Ayer: NBC, Th 10-10:30 pm

Nestle, Bryan Houston: CBS Sat 8-9 pm

NY Pharmaceuticals, direct: ABC, Th 10:10-20 pm

Norwich Pharm., B&B: CBS, Sun 11-11:15 pm

Nescafe, SSCB: CBS, Sat NBC, 8:15-8:30

Old Dutch Coffee, Bu-Mont, Th 7:30-8 pm

Oldsmobile, Buchan: NBC, Sun 9-10:30 pm

Pan-Am Airways, JWT: NBC, alt Sun 6-8:30 pm

Paper Mate, FC&B: CBS, Sat 9:15-9:30 pm

Parker Pen, Tatham-Laird: ABC, Th 8:30-9 pm; Sat 10:30-11 am; CBS, Sun 5-5:30 pm

Pet Milk, Gardner: NBC, Sat 10-10:30 pm; CBS, Th 9:30-10 pm

Pharmaceuticals, Inc., Kletter: ABC, alt W 9-9:30 pm; Sat 10-10:30 pm

Phillip Morris, BB&T: ABC Partic S 7:30-8 pm

Pillsbury, Burnett: CBS, M 8:30-9 pm; M-Th 2:15-3 pm; W 3-3:9 pm

Plymouth, Ayer: NBC, M-F 4 M, er W T 4:45-5 pm

Pontiac, McM&A: NBC, alt T 10-10:30 pm; CBS, W 9-10 pm; alt wks

Ponds, direct: NBC, F 8:30-10 pm

Procter & Gamble, D-F-S; B&B, Biow, Beirn & Toigo, Compton: CBS, M F 12:30-1 pm; 1:30-2 pm; 4:30-5 pm; 4:45 pm; M F 9:30 pm; Sun 10:15-30 am; 10:15-30 am; CBS, Sat 8-9 pm; Sat 9:30-10 pm; F 9:30-10 pm; F 8:30-9 pm; NBC, M-F 12:45-15 pm; NBC T 9-9:30 pm

Prudential Ins., Calkins & Holden: CBS, alt M 10:15-30 am; Sun 6:30-7 pm

Purex, Foote, Cone & Belding: CBS, Sun 9:30-9 pm

Quaker Oats, NL&B: NBC, Sun 3:30-1 pm; Th 7:30-8 pm; Wheaties, Bauer & Tilden: CBS, Th 7:30-8 pm

Quality Bakers, Grey: ABC, Th 8:30-9 pm

Reardon-Paulsen Guild, Bascom & Bonfigli: F 10-10:30 pm

RCA, K&E: NBC, M 8-9:30 pm; T 8-9 pm

Remington Rand, Y&R: CBS, alt Sun 10:30-11 pm; 8-9 pm

Revlon, BBDO, Norman, Craig & Kummel: CBS, alt T 10-10:30 pm

R. J. Reynolds, Esty: CBS, 3 of 4 Th, 12:30-1 pm; CBS, Sat 5-5:30 pm; T 8:30-9 pm; F 8:30-9 pm

Ronson, Norman, Craig & Kummel: CBS, W, F 7:30-45 pm

Rosehill Pkg., G.B&B: ABC, Sun 7-7:30 pm

Schick, K&E: NBC, M 9:30-10:30 pm; Sat afternoon game

Schlitz Brewing, L&N: CBS, F 9-9:30 pm

Scott Paper, JWT: NBC, W 8:30-9 pm; CBS, M 3:30-3:45 pm; Th 10:10-15 am; Th 3:45-4 pm; CBS, Sun 5-5:30 pm

Sheaffer Pen, Seide: ABC, W 9:30-10 pm; CBS, Sat 10:30-11 pm; Sat 9:30 pm

Sinclair Oil, Ayer: CBS, B&B, Biow, Beirn & Toigo, Compton: CBS, M F 12:30-1 pm; 1:30-2 pm; 4:30-5 pm; 4:45 pm; M F 9:30 pm; Sun 10:15-30 am; 10:15-30 am; CBS, Sat 8-9 pm; Sat 9:30-10 pm; F 9:30-10 pm; F 8:30-9 pm; NBC, M F 12:45-15 pm; NBC T 9-9:30 pm

Speidel, SSCB: NBC, Sat 7:30-8 pm

Staley Mfg., R&R: CBS, alt M 10:15-30 am

Standard Brands, Benton & Bowles: NBC, M 8:30-9 pm

State Farm Ins., NL&B, NBC, F 10:30-11 pm

Sterling Drug, D-F-S: ABC, F 8:30-9 pm

Studebaker-Packard, R&B: ABC, M 8-8:30 pm

Sunbeam, Perrin-Paus, NBC, T 8-8:30 pm

Swezis, Mosello & Elson: NBC, Sat 10:30-11 am

(Please turn to page 119)

MONDAY

ABC

No network programing m-f

D Edwards News Whitehall 7PNY m-sat L BB&T $8,500

Robin Hood Johnson & Johnson Wilkinot Y&R $34,500

Burns & Allen Carnation Co. 111NY alt m F L. W. (see bel) General Mills 85Hy alt m F BBDO $31,000

Talent Scouts Thos J. Lipton tea, soup, bites Y&R alt wks

Tobi alt wks 7PNY W&G $28,000

Medis (13 wks in 4) Dow Chemical McManus, John & Adams $38,200 41Hy F

R Montgomery Presents 9:30-10:30 (see above)

Professional Boxing (cont'd)

9:30-11

Al Ringside NY co-op L

No network programing m-f

Rocky Jones Space Ranger NY F

No network programing m-f

The Lone Wolf NY F

Captain Video (Vick Chem. Co.) Al Hodge & Fran Allison 5-6:30 L

Kukla, Fran & Ollie Ch co-op at 8/29

John Daly News Miles Labs 32NY m-sat L Wade $19,500

Warner Bros. Presents 7:30-8:30 GE Mason, Letcott & Myers C&W alt wks

Romantic Chess, NL&B alt wks

$65,000

Warner Bros. Presents 7:30-8:30 GE Mason

Wyatt Earp at 9/6 Parker Pen Tatham-Laird Gen Mills D-F-S

$26,500

Danny Thomas Alt wk sponsors: American Tobacco: call mail SSCB (see bel) Dodge, Chrysler: 32NY L Grant $28,000

Du Pont Theatre DuPont at 9/13 BBDO

Outside USA starts 3 Nov

No network programing m.t.th.f

No network programing m-f

Tony Martin Assoc. Pr. Grey Webster Chicago L. W. Show Hy co-op L

$15,000

Caesar's Hour Remington Hand Y&R Amer. Chicle D-F-S Ethelle Curtis Ludpin NY L

$112,900

Producer's Showcase (Spectaculars) IN COLOR (8-8:30 Jenkins) Ford Motor

RCA: NY K&E

$260,000

Meet Millie Pharmaceuticals 84NY Klattar alt wks (Series Prod.) 32NY L SSCB $38,000

Red Skelton Pet Milk Gardner alt wk 25St L

NL&B $41,000

The $64,000 Question Revlon Prods 68NY L Norman, Craig & Kummel $25,000

My Favorite Husband General Motors Corp. Institutional Dept. Inc. 6PNY L

$32,500

News of the Night; Sports of the Night NY m-f L

No network programing m.t.th.f

No network programing m-f

No network programing m-f

D Edwards News Pall Mall SSCB 7PNY tu, th L

$8,500

D Edwards News Pall Mall SSCB 6NY tu, th L

SSCB $8,500

Whitehall 6NY tu, th L BB&T $15,000

Navy Log Maytag Co. McCann-Erickson Sheaffer Pen 110NY alt wk L Russel Seeds

You'll Never Get Rich (Phil Silvers) H. J. Reynolds Esty alt wks Amana Refrig. Maury, Lee & Marshall alt wks 180NY

$38,000

Studs 57 R J Reina Co. 32NY F Maras $25,000

Meet Millie Pharmaceuticals 84NY Klattar alt wks (Series Prod.) 32NY L SSCB $38,000

Red Skelton Pet Milk Gardner alt wk S C Johnson 25St L

NL&B $41,000

Play of th eWeek Whelan Drugs Product

NY F

City Assignment Whelan Drugs Product

NY F

Playwright's Hour Pontiac McM&A Sealy L olt with Bates

$23,000

Armstrong Circle Theatre Armstrong Cork

BBDO

NY L

$50,000

Big Town Lever, McC Spark Plug O. P. Drabner

NY F

$32,500

No network programing

Tonight (Steve Allen) 11:30 pm-1 am Var m-f L 1-min partic: time & talent $3800 to $5750

No network programing m-f

No network programing m-f

Jane Wyman's Fireside Theatre Comptex

NY L

$35,000

Playwright's Hour Pontiac McM&A Sealy L olt with Bates

$23,000

Wednesday Night Fights Pabst Brewing Warwick & Legler

Menzer Co co-sponsor

10 pm to conel McCann-Erickson, Kenyon & Eckh.

$35,000

No network programing

No network programing m-f

No network programing

Dinah Shore Chevrolet Dlrs Hy tu,th Campbell-Ewald

Camel News Caravan R. J. Reynolds Esty L

$5,000 per ½ hr

Martha Raye Show Milton Berle every 3 wks RCA Sunbeam Perrin-Paus Whirlpool K&E Chevy Hour every 3 wks

NY L

$146,700

M-G-M Parade at 9/21 Amer. Tobacco SSCB Gen Foods B&B; Y&R

$44,000

Ampoperada Party Knomark Mfg.: esquire polish: Modpl alt wks

Pharmaceuticals: rdx polio Klether $20,000

Penney to a Million Sheaffer Pen: S. C. Johnson & Son Brown & Wmsn Tilly alt wk L

$23,000

Wednesday Night Fights Pabst Brewing Warwick & Legler

Menzer Co co-sponsor

10 pm to conel McCann-Erickson, Kenyon & Eckh.

$35,000

No network programing

No network programing m-f

No network programing

Kukla, Fran & Ollie Ch m-f L co-op

John Daly News Miles Labs 32NY m,w,f L

$19,500

Disneyland 7:30-8:30 Amer. Motors Dayer ½ hr wkly Amer. Dairy Campbell-Mithun ½ hr alt wks ½ hr $37,375

Disneyland (7:30-8:30 conel) Derby Foods McCann-Erickson 100 Hy 1 hr show

$75,000

M-G-M Parade at 9/21 Amer. Tobacco SSCB Gen Foods B&B; Y&R

$44,000

Godfrey & Friends Toni: home perm alt wks 4:30-9 CBS: Colgate& W&G Ted Bates 8-8:30 Nat'l Carbon Esty alt wks 4:30-9 Pillsbury Burnett

$35,000 per ½ hr

No network programing

No network programing

No network programing m-f

D. Edwards News Ronson Norman, Craig & Kummel

D Edwards News Pall Mall SSCB 6NY tu, th L

$8,500

Coke Time Coca-Cola NY w,f L D'Arcy $28,000 for 2

Plymouth News Plymouth Dlrs 110NY alt wk L Russel Seeds

Screen Directors Playhouse Eastman-Kodak 28NY JWT

JWT $40,000

Father Knows Best Scott Papel 62Hy

JWT $38,000

Kraft TV Theatre Kraft Foods Cheese, Kraft deluxe slices

64NY 43L

JWT $28,000

This Is Your Life P&G: gleem Compton Hazel Bishop: cosmetics

Hayrides Whitehall Pharmacal

BBT

No network programing all wk

Tonight (Steve Allen) 11:30 pm-1 am Var m-f L 1-min partic: time & talent $3800 to $5750

No network programing m.t.th.f

No network programing m-f

No network programing

Kukla, Fran & Ollie Ch co-op

John Daly News Miles Labs 32NY m,w,f L

$19,500

D Edwards News Pall Mall SSCB (see pri SSCB)

Rin Tin Tin Nestl Bisenit Co. shredded wheat

Hy

DFS $24,000

Sgt. Preston of the Yukon Quaker Oats

W & F

$32,000

Bob Cummings R. J. Reynolds: winston cigs

31NY

Esty $26,000

Climax (dramas) (3 wks in 4) Shower of Stars IN COLOR (1 wk in 4) Chrysler Corp. Hy $30-9:30 L

McE $65,000

Shower of Stars Chrysler Corp. McCann-Erickson

Four Star Plays Bristol Myers Y&R alt wks

Singer Sewing Marlina Co 98-109NT F

Y&R $30,000

Johnny Carson Show

General Foods Jello, Min Bros. Instant Sanka

Y&R $28,000

Wanted Amer. Home Products

BB&T

No network programing

No network programing

No network programing

Dragnet Liggett & Myers chesterfields

106NT Y

Cunp'hm & Walsh $36,000

Ford Theatre Ford Motor Co: autos, trucks F

123NY L

JWT $40,000

The Vise Sterling Drug

DFS $25,000

Einel & Albert NY Ralston-Purina Guild Bascom & Bonfigli

No network programing

Norwich Pharm., B&B: CBS, Sun 11-11:15 pm

Nescafe, SSCB: CBS, Sat NBC, 8:15-8:30

Old Dutch Coffee, Bu-Mont, Th 7:30-8 pm

Oldsmobile, Buchan: NBC, Sun 9-10:30 pm

Pan-Am Airways, JWT: NBC, alt Sun 6-8:30 pm

Paper Mate, FC&B: CBS, Sat 9:15-9:30 pm

Parker Pen, Tatham-Laird: ABC, Th 8:30-9 pm; Sat 10:30-11 am; CBS, Sun 5-5:30 pm

Pet Milk, Gardner: NBC, Sat 10-10:30 pm; CBS, Th 9:30-10 pm

Pharmaceuticals, Inc., Kletter: ABC, alt W 9-9:30 pm; Sat 10-10:30 pm

Phillip Morris, BB&T: ABC Partic S 7:30-8 pm

Pillsbury, Burnett: CBS, M 8:30-9 pm; M-Th 2:15-3 pm; W 3-3:9 pm

Plymouth, Ayer: NBC, M F 4 M, er W T 4:45-5 pm

Pontiac, McM&A: NBC, alt T 10-10:30 pm; CBS, W 9-10 pm; alt wks

Ponds, direct: NBC, F 8:30-10 pm

Procter & Gamble, D-F-S; B&B, Biow, Beirn & Toigo, Compton: CBS, M F 12:30-1 pm; 1:30-2 pm; 4:30-5 pm; 4:45 pm; M F 9:30 pm; Sun 10:15-30 am; 10:15-30 am; CBS, Sat 8-9 pm; Sat 9:30-10 pm; F 9:30-10 pm; F 8:30-9 pm; NBC, M F 12:45-15 pm; NBC T 9-9:30 pm

Prudential Ins., Calkins & Holden: CBS, alt M 10:15-30 am; Sun 6:30-7 pm

Purex, Foote, Cone & Belding: CBS, Sun 9:30-9 pm

Quaker Oats, NL&B: NBC, Sun 3:30-1 pm; Th 7:30-8 pm; Wheaties, Bauer & Tilden: CBS, Th 7:30-8 pm

Quality Bakers, Grey: ABC, Th 8:30-9 pm

Reardon-Paulsen Guild, Bascom & Bonfigli: F 10-10:30 pm

RCA, K&E: NBC, M 8-9:30 pm; T 8-9 pm

Remington Rand, Y&R: CBS, alt Sun 10:30-11 pm; 8-9 pm

Revlon, BBDO, Norman, Creig & Kummel: CBS, alt T 10-10:30 pm

R. J. Reynolds, Esty: CBS, 3 of 4 Th, 12:30-1 pm; CBS, Sat 5-5:30 pm; T 8:30-9 pm; F 8:30-9 pm

Ronson, Norman, Craig & Kummel: CBS, W, F 7:30-45 pm

Rosehill Pkg., G.B&B: ABC, Sun 7-7:30 pm

Schick, K&E: NBC, M 9:30-10:30 pm; Sat afternoon game

Schlitz Brewing, L&N: CBS, F 9-9:30 pm

Scott Paper, JWT: NBC, W 8:30-9 pm; CBS, M 3:30-3:45 pm; Th 10:10-15 am; Th 3:45-4 pm; CBS, Sun 5-5:30 pm

Sheaffer Pen, Seide: ABC, W 9:30-10 pm; CBS, Sat 10:30-11 pm; Sat 9:30 pm

Sinclair Oil, Ayer: CBS, B&B, Biow, Beirn & Toigo, Compton: CBS, M F 12:30-1 pm; 1:30-2 pm; 4:30-5 pm; 4:45 pm; M F 9:30 pm; Sun 10:15-30 am; 10:15-30 am; CBS, Sat 8-9 pm; Sat 9:30-10 pm; F 9:30-10 pm; F 8:30-9 pm; NBC, M F 12:45-15 pm; NBC T 9-9:30 pm

Speidel, SSCB: NBC, Sat 7:30-8 pm

Staley Mfg., R&R: CBS, alt M 10:15-30 am

Standard Brands, Benton & Bowles: NBC, M 8:30-9 pm

State Farm Ins., NL&B, NBC, F 10:30-11 pm

Sterling Drug, D-F-S: ABC, F 8:30-9 pm

Studebaker-Packard, R&B: ABC, M 8-8:30 pm

Sunbeam, Perrin-Paus, NBC, T 8-8:30 pm

Swezis, Mosello & Elson: NBC, Sat 10:30-11 am

(Please turn to page 119)

TUESDAY

CBS

No network programing m-f

D Edwards News Pall Mall SSCB 7PNY tu, th L

$8,500

D Edwards News Pall Mall SSCB 6NY tu, th L

SSCB $8,500

Whitehall 6NY tu, th L BB&T $15,000

Navy Log Maytag Co. McCann-Erickson Sheaffer Pen 110NY alt wk L Russel Seeds

You'll Never Get Rich (Phil Silvers) H. J. Reynolds Esty alt wks Amana Refrig. Maury, Lee & Marshall alt wks 180NY

$38,000

Studs 57 R J Reina Co. 32NY F Maras $25,000

Meet Millie Pharmaceuticals 84NY Klattar alt wks (Series Prod.) 32NY L SSCB $38,000

Red Skelton Pet Milk Gardner alt wk 25St L

NL&B $41,000

The $64,000 Question Revlon Prods 68NY L Norman, Craig & Kummel $25,000

My Favorite Husband General Motors Corp. Institutional Dept. Inc. 6PNY L

$32,500

News of the Night; Sports of the Night NY m-f L

No network programing m.t.th.f

No network programing m-f

No network programing

Dinah Shore Chevrolet Dlrs Hy tu,th Campbell-Ewald

Camel News Caravan R. J. Reynolds Esty L

$5,000 per ½ hr

Martha Raye Show Milton Berle every 3 wks RCA Sunbeam Perrin-Paus Whirlpool K&E Chevy Hour every 3 wks

NY L

$146,700

Jane Wyman's Fireside Theatre Comptex

NY L

$35,000

Playwright's Hour Pontiac McM&A Sealy L olt with Bates

$23,000

Armstrong Circle Theatre Armstrong Cork

BBDO

NY L

$50,000

Big Town Lever, McC Spark Plug O. P. Drabner

NY F

$32,500

No network programing

Tonight (Steve Allen) 11:30 pm-1 am Var m-f L 1-min partic: time & talent $3800 to $5750

No network programing m-f

No network programing

Kukla, Fran & Ollie Ch m-f L co-op

John Daly News Miles Labs 32NY m,w,f L

$19,500

D. Edwards News Ronson Norman, Craig & Kummel

$8,500

Coke Time Coca-Cola NY w,f L D'Arcy $28,000 for 2

Plymouth News Plymouth Dlrs 110NY alt wk L Russel Seeds

Screen Directors Playhouse Eastman-Kodak 28NY JWT

JWT $40,000

Father Knows Best Scott Papel 62Hy

JWT $38,000

Star Tonite Brillo Mfg 35NY L

JWT $17,600

Down You Go Western Union Albert-Frank Guenther-Law alt wks Amoin Home Prods P&G B&BT

$8,500

Ted Mack & His Original Amateur Hour NY Pharmaceuticals: ceuticals starts 3 Nov

Johnny Carson Show

General Foods Jello, Min Bros. Instant Sanka

Y&R $28,000

Wanted Amer. Home Products

BB&T

No network programing

No network programing

No network programing

Lux Video Theatre Lever Bros.

89Hy L

10-11

JWT $50,000

Dragnet Liggett & Myers chesterfields

106NT Y

Cunp'hm & Walsh $36,000

Ford Theatre Ford Motor Co: autos, trucks F

123NY L

JWT $40,000

The Vise Sterling Drug

DFS $25,000

Einel & Albert NY Ralston-Purina Guild Bascom & Bonfigli

No network programing

No network programing

No network programing

Coke Time Coca-Cola NY w,f L

News Caravan Plymouth

Ltd, 1 in 4 m

Esty

Truth or Consequences P. Lorillard Lennon & Newell NY $21,000

Life of Riley (Gulf Oil) 120NY L Y&R $39,500

Big Story Amer. Tob. Co: pall mall SSCB (see bel) Stanolind Oil & Gas 81NY alt F L&F

SSCB $32,500

Star Stage NY Campbell Soup A. Pond's BBDO alt wk

Cavalcade of Sports Gillette safety Razor Co F 127NY L

$40,000

Red Barber's Roundup State Farm Ins NY

NL&B $5,300

No network programing

No network programing

No network programing

Norwich Pharm., B&B: CBS, Sun 11-11:15 pm

Nescafe, SSCB: CBS, Sat NBC, 8:15-8:30

Old Dutch Coffee, Bu-Mont, Th 7:30-8 pm

Oldsmobile, Buchan: NBC, Sun 9-10:30 pm

Pan-Am Airways, JWT: NBC, alt Sun 6-8:30 pm

Paper Mate, FC&B: CBS, Sat 9:15-9:30 pm

Parker Pen, Tatham-Laird: ABC, Th 8:30-9 pm; Sat 10:30-11 am; CBS, Sun 5-5:30 pm

Pet Milk, Gardner: NBC, Sat 10-10:30 pm; CBS, Th 9:30-10 pm

Pharmaceuticals, Inc., Kletter: ABC, alt W 9-9:30 pm; Sat 10-10:30 pm

Phillip Morris, BB&T: ABC Partic S 7:30-8 pm

Pillsbury, Burnett: CBS, M 8:30-9 pm; M-Th 2:15-3 pm; W 3-3:9 pm

Plymouth, Ayer: NBC, M F 4 M, er W T 4:45-5 pm

Pontiac, McM&A: NBC, alt T 10-10:30 pm; CBS, W 9-10 pm; alt wks

Ponds, direct: NBC, F 8:30-10 pm

Procter & Gamble, D-F-S; B&B, Biow, Beirn & Toigo, Compton: CBS, M F 12:30-1 pm; 1:30-2 pm; 4:30-5 pm; 4:45 pm; M F 9:30 pm; Sun 10:15-30 am; 10:15-30 am; CBS, Sat 8-9 pm; Sat 9:30-10 pm; F 9:30-10 pm; F 8:30-9 pm; NBC, M F 12:45-15 pm; NBC T 9-9:30 pm

Prudential Ins., Calkins & Holden: CBS, alt M 10:15-30 am; Sun 6:30-7 pm

Purex, Foote, Cone & Belding: CBS, Sun 9:30-9 pm

Quaker Oats, NL&B: NBC, Sun 3:30-1 pm; Th 7:30-8 pm; Wheaties, Bauer & Tilden: CBS, Th 7:30-8 pm

Quality Bakers, Grey: ABC, Th 8:30-9 pm

Reardon-Paulsen Guild, Bascom & Bonfigli: F 10-10:30 pm

RCA, K&E: NBC, M 8-9:30 pm; T 8-9 pm

Remington Rand, Y&R: CBS, alt Sun 10:30-11 pm; 8-9 pm

Revlon, BBDO, Norman, Creig & Kummel: CBS, alt T 10-10:30 pm

R. J. Reynolds, Esty: CBS, 3 of 4 Th, 12:30-1 pm; CBS, Sat 5-5:30 pm; T 8:30-9 pm; F 8:30-9 pm

Ronson, Norman, Craig & Kummel: CBS, W, F 7:30-45 pm

Rosehill Pkg., G.B&B: ABC, Sun 7-7:30 pm

Schick, K&E: NBC, M 9:30-10:30 pm; Sat afternoon game

Schlitz Brewing, L&N: CBS, F 9-9:30 pm

Scott Paper, JWT: NBC, W 8:30-9 pm; CBS, M 3:30-3:45 pm; Th 10:10-15 am; Th 3:45-4 pm; CBS, Sun 5-5:30 pm

Sheaffer Pen, Seide: ABC, W 9:30-10 pm; CBS, Sat 10:30-11 pm; Sat 9:30 pm

Sinclair Oil, Ayer: CBS, B&B, Biow, Beirn & Toigo, Compton: CBS, M F 12:30-1 pm; 1:30-2 pm; 4:30-5 pm; 4:45 pm; M F 9:30 pm; Sun 10:15-30 am; 10:15-30 am; CBS, Sat 8-9 pm; Sat 9:30-10 pm; F 9:30-10 pm; F 8:30-9 pm; NBC, M F 12:45-15 pm; NBC T 9-9:30 pm

Speidel, SSCB: NBC, Sat 7:30-8 pm

Staley Mfg., R&R: CBS, alt M 10:15-30 am

Standard Brands, Benton & Bowles: NBC, M 8:30-9 pm

State Farm Ins., NL&B, NBC, F 10:30-11 pm

Sterling Drug, D-F-S: ABC, F 8:30-9 pm

Studebaker-Packard, R&B: ABC, M 8-8:30 pm

Sunbeam, Perrin-Paus, NBC, T 8-8:30 pm

Swezis, Mosello & Elson: NBC, Sat 10:30-11 am

(Please turn to page 119)

WEDNESDAY

CBS

No network programing m-f

D. Edwards News Ronson Norman, Craig & Kummel

D Edwards News Ronson Norman, Craig & Kummel $8,500

Brave Eagle TBA

The Big Fight partic F

No network programing

No network programing

No network programing m-f

Kukla, Fran & Ollie Ch co-op

John Daly News Miles Labs 32NY m,w,f L

$19,500

Disneyland 7:30-8:30 Amer. Motors Dayer ½ hr wkly Amer. Dairy Campbell-Mithun ½ hr alt wks ½ hr $37,375

Disneyland (7:30-8:30 conel) Derby Foods McCann-Erickson 100 Hy 1 hr show

$75,000

M-G-M Parade at 9/21 Amer. Tobacco SSCB Gen Foods B&B; Y&R

$44,000

Godfrey & Friends Toni: home perm alt wks 4:30-9 CBS: Colgate& W&G Ted Bates 8-8:30 Nat'l Carbon Esty alt wks 4:30-9 Pillsbury Burnett

$35,000 per ½ hr

See It Now Pontiac 26 Oct. only 9-10

No network programing

No network programing

No network programing m-f

Kukla, Fran & Ollie Ch m-f L co-op

John Daly News Miles Labs 32NY m,w,f L

$19,500

D Edwards News Pall Mall SSCB (see pri SSCB)

Lone Ranger General Mills: wheaties

61NY F

DFS $24,000

Life is Worth Living Admiral Corp. at 10/13 Erwin, Wasey

$20,000

Stop the Music Nestl Sunicrest Grey Quality Juice

NY L

Grey $ 20,000

Climax (dramas) (3 wks in 4) Shower of Stars IN COLOR (1 wk in 4) Chrysler Corp. Hy $30-9:30 L

McE $65,000

Shower of Stars Chrysler Corp. McCann-Erickson

Four Star Plays Bristol Myers Y&R alt wks

Singer Sewing Marlina Co 98-109NT F

Y&R $30,000

Jonnny Carson Show

General Foods Jello, Min Bros. Instant Sanka

Y&R $28,000

Wanted Amer. Home Products

BB&T

No network programing

No network programing

No network programing

Lux Video Theatre Lever B

"The service with the most subscribers"

LARGEST SAMPLING OUTSIDE U. S. CENSUS

Now in all Pulse reports —all markets!

333333 3 33

interview attempts for "Not-at-Home's" in sample!

1 original personal interview try
1 revisit to same family, hour later
1 additional revisit, end of 4 hours

Total **3** properly spaced attempts to interview in home each family before including alternate

This month throughout the U.S., 150,000 homes are being interviewed for next month's "U.S. Pulse TV"



RURAL AND URBAN COVERAGE

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IN LOS ANGELES — 6399 WILSHIRE BOULEVARD — WEBSTER 1-2412

SUNDAY

ABC	CBS	Du Mont	NBC
No network programming	Lamp Unto My Feet L sust Look Up and Live L sust	No network programming	No network programming
No network programming	No network programming Contest Carnival sust	No network programming	No network programming
No network programming Faith for Today Parish (or Today, Inc 8INT L Red Hill $2000	Winky Dink and You Ideal Toy 56NY L Grey 12:15-12:30 sust Wild Bill Hickok NY Kellogg P Burnett	No network programming	Capt Hartz & His Pets Hartz Mtn Prods Hartmen Chi L $12,000 No network programming
College Press Conference Wash sust Deep Pike NY Bust	No network programming	Football Giants Oct 9, Nov 6 Dec 4, Dec 11	Amer Forum Wash L Frontiers of Faith NY L
No network programming	No network programming	Football Giants Oct 9, Nov 6 Dec 4, Dec 11	Amer Inventory NY L Youth Wants to Know Gen Dynamics Wash L Morey Humm & Johnstone Wash L $3,800
No network programming	Talkaround sust 3-3:30 Adventure sust 3:30-4	Football Giants Oct 9, Nov 6 Dec 4, Dec 11	Dr. Speck NY L Zoo Parade Quaker Oats Var NL&B $13,000
No network programming No network programming	Face The Nation 4-4:30 Let's Take A Trip sust	No network programming	Wide Wide World 9 of 4 Maurice Evans Presents 1 of 4 Hall Bros FC&B $165,000 NBC Opera Theatre L NY L
Super Circus 5-6 49NY T Chunky alt wks 5-5:30 ct 9/25 co-op Hilton Rizzo Co-op wkly 5:30-6	Omnibus Alcoa Co of Canada Scott Paper JWT 5-6:30 pm NY L	No network programming	People NY L&F Capt. Defiant of Foreign Legion Heinz Foods F 85NY,H Mares

MONDAY

ABC	CBS	Du Mont	NBC
No network programming m-f	Garry Moore Bristol-Myers DCSS 10-10:15 Sisley Stic: R&R 68NY alt m L ¼ hr $3,180 Arthur Godfrey Minn Mining BBDO m 10:30-45 Bristl-Myrs, Y&R m,w 10:45-11 80Var L simul ¼ hr $3995	No network programming all wk	Ding Dong School 10-10:30 P&G: BB&T all m 10:15-30 86Ch L ¼ hr $745 ½ hr $1,600 Search for Beauty Ches Antell m-w-f tu, th sust NY L
No network programming m-f	Godfrey (cont'd) Lever: pepsodent m,w 11-11:15 FC&B Pillsbury Mills m-th 11:15-30 Burnett $1 stns Strike It Rich Colgate: tthpst: vol, super suds, palmolive, feb, ajax 76NY L Esty 3,000	No network programming m-f	Home m-f 11-12 91NY L&F (Women's service program. For partic sponsors, there are eight 1-min commer- cials an hour available 1-min partic time & tal $7000 (see tu for sponsor list)
No network programming m-f	Valiant Lady Gen Mls: block- 88NY m,w,f L $12,000 Love of Life Amer Home Pr 117NY m-f L B-B-T $8500 Search for Tom'w P&G: joyt eNY m-f L B-B-T $10,000 Guiding Light P&G: ivory dust 91NY m-f L Compt $9,500	No network programming all wk	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 Hy m-f L Benton & Bowles ¼ hr $2,700 Feather Your Nest (quia. Bud Coker) Colgate-Palmolive 98NY m-f L alt d 12:30-45 Esty ¼ hr $2,700
No network programming m-t	Jack Paar Show NY m-f L Welcome Travelers P&G: prell, ivory snow m-f (see mon) B&B ½ hr $3000	No network programming m-f	No network programming m-f
No network programming m-f	Robert D Lewis sust 72NY L ½ hr $3,150 Art Linkletter Kellogg: all pr 53Hy L LB tu,th 2:50-45 BBDO Pillsbury Mills m-th 2:45-3 LB ¼hr $4000	No network programming m-f	Big Payoff NY m-f L Bob Crosby Lucien C-M all wks Cornation 3:30-3:45 Miller Labs Wade 3:45-4
No network programming m-f	Big Payoff Colgate: frh shlsnwhsll, nh mil, pathmo, bc 83NY m-f T (see tu th) Esty ½ hr $3000 Bob Crosby Scott Paper Co J. W. Thompson m 3:30-3:45 General Mills m-w-f 3:45-4 K,B	No network programming m-f	NBC's Matinee Theatre partic sponsors HY L
No network programming m-f	Brighter Day P&G 116NY m-f L Y&R $2000 The Secret Storm Am Home Prods 116NY m-f L B-B-T $8,500 On Your Account (Wm Elliott) P&G: lids, prell 122NY m-f L B&B ½ hr $3000	No network programming m-f	Way of the World Borden Co NY m,w,f L Y&R ½ hr $2600 First Love Jergens Co 45Phila m-f L Drr ¾ hr $2,700 World of Mr Sweney NY L ¼ hr $2,700 Modern Romances Colgate-Palmolive 100NY sp alt L Houston ½ hr $2,000
No network programming m-f	Pinky Lee Show 43Hy m-f L 1-min partic time & tal partic $2,800 Howdy Doody Standard Brands: royal puddings aseptic 78NY 48L Baton ¾ hr $2800	No network programming m-t	Mickey Mouse Club m-f TV Time Foods Welch Grape Ju DCSS 5:15-5:30 Armour FC&B 5:30-5:45 Carnation Erwin Wasey 5:45-6 NY F per ¼ hr $2,800

TUESDAY

ABC	CBS	Du Mont	NBC
No network programming m-f	Garry Moore Miles Labs Wade Adv tu 10-10:15 Kellogg: Bunnett tu 10:15-30 59-76NY L ¼ hr $3,140 Arthur Godfrey Chef Boy-Ar-Dee tu,th 10:30-45 Y&R Kellogg: Burnett tu,th 10:45-11 58Var L simul ¼ hr $3995	No network programming all wk	Ding Dong Sch 10-10:30 Manhattan Soap SB&W t,th 10-10:15 Colgate: Bates P&G: BB&T ¼ hr $1,600 Hollywood Backstage Ches Antell m-w-f sust tu, th NY L
No network programming m-f	Godfrey (cont'd) GMC: frigidaire tu 11-11:15 FC&B Pillsbury Mills m-th 11:15-30 Lee Burnett Strike It Rich Colgate m-f (see mon) Esty	No network programming all wk	Home m-f 11-12 NY L&F (see mon) Partic sponsors: Wear-Ever Prods F&S&B H. J. Heinz Mason Hills Bros Ted Bates Peerless Elec: broil-quik Zlowe Co 1-min partic time & tal $7000
No network programming m-f	Valiant Lady Wesson Oil NY sl 9/0 L Fitzgerald Love of Life Amer Home Pr m-f (see mon) B-B-T Search for Tom'w P&G: joyt m-f (see mon) B-B-T Guiding Light P&G: ivory, dust m-f (see mon) Compton	No network programming all wk	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 Hy m-f L B&B Feather Your Nest Colgate-Palmolive alt d 12:30-45 NY m-f L Esty
No network programming m-t	Jack Paar Show NY m-f L Welcome Travelers P&G: prell, ivory snow m-f (see mon) DFS	No network programming all wk	No network programming
No network programming m-t	Robert D Lewis sust 72NY L ½ hr $3,150 Art Linkletter Kellogg: all pr 53Hy L LB tu,th 2:50-45 BBDO Pillsbury Mills m-th 2:45-3 LB ¼hr $4000	No network programming m-f	No network programming m-f
No network programming m-f	Big Payoff NY m-f L Bob Crosby Lucien C-M all wks Cornation 3:30-3:45 Miller Labs Wade 3:45-4	No network programming m-f	NBC's Matinee Theatre partic sponsors HY L
No network programming m-f	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Amer Homo Pro NY m-f L B-B-T On Your Account (Wm Elliott) P&G: lids, prell m-f Benton & Bowles	No network programming m-f	Way of the World Borden Co NY m,w,f L Y&R First Love Jergens Co Phila m-f L Off World of Mr Sweney NY L Modern Romances Colgate-Palmolive sp alt days Bryan Houston
No network programming m-f	Pinky Lee Show Hy m-f L Partic: Gen Fds: inst jello Johnson & Johnson Y&R tu,w,f Howdy Doody Kellogg Co: rice krispies 61NY 44L LB less beli to tu 8:30-40 Corp: tthpst 51NY 5:45-6 (4t) Bates ¾ hr $2800	No network programming m-f	Barker Bill's sust Geo Mls: sug jets 11NY m-f L ¼ hr $4000 No network programming m-t

WEDNESDAY

ABC	CBS	Du Mont	NBC
No network programming m-f	Garry Moore Maxland & Sons Anderson&Cairns w 10-10:15 am Simonis SSCB DFS Arthur Godfrey Corn Prods, Miller w 10:30-45 Briatl-Myrs, Y&R m,w 10:45-11 60Var L simul ¼ hr $3995	No network programming all wk	Ding Dong School 10-10:30 Wonder Co: oralline 10:15-30 Tolhem-Laird Ch m-f L ¼ hr $1,500 Hollywood Backstage Ches Antell mwf tu, th sust NY L
No network programming m-f	Godfrey (cont'd) Lever: pepsodent m,w 11-11:15 FC&B Pillsbury Mills m-th 11:15-30 Leo Burnett Strike It Rich Colgate m-f (see mon) Esty	No network programming all wk	Home m-f 11-12 NY L&F (see mon & tu) 1-min partic time & tal $7000
No network programming m-f	Valiant Lady General Mills m,w,f (see mon) DFS, K-R Love of Life Amer Home Pr m-f (see mon) B-B-T Search for Tom'w P&G: joyt m-f (see mon) B-B-T Guiding Light P&G: ivory, dust m-f (see mon) Comelen	The Big Fight	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 B&B Hy m-f L Feather Your Nest Colgate-Palmolive alt d 12:30-48 NY m-f L Esty
No network programming m-f	Jack Paar Show NY m-f L Welcome Travelers P&G: prell, ivory snow m-f (see mon) DFS	No network programming m-f	No network programming m-f
No network programming m-t	Robert D Lewis Corn Prods Ref 84NY L Miller m-w-f 2:45 sust ¼ hr $3000 Art Linkletter Lever: surf m-w-f 2:30-45 BBDD Pillsbury Mills m-th 2:45-3 (see mon)	No network programming m-f	No network programming m-f
No network programming m-f	Lee Burnett Rin Payoff Colgate m-f (see mon) Esty Bob Crosby Bob Hoover Co SSCB 3:30-45 General Mills m-w-f 3:45-4 Wheaties Knox ¼ hr Reeves ¼ hr $3,700	No network programming m-f	NBC's Matinee Theatre partic sponsors NY L
No network programming m-f	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Am Home Prods m-f (see mon) B-B-T On Your Account (Wm Elliott) P&G: lids, prell m-f Benton & Bowles	No network programming m-f	Way of the World Borden Co NY m,w,f L Y&R First Love Jergens Co Phila m-f L Robt W. Orr World of Mr Sweney NY L Modern Romances Colgate-Palmolive sp alt days Bryan Houston
Mickey Mouse Club m-f Virks 5:5-15 Gen'l Mills m-w-f 5:15-5:30 Mollol alt with BDS McC-E 5:30-5:45 NY F per ¼ hr $2,800	Barker Bill's sust Geo Mls: sug jets 11NY m-f L ¼ hr $4000 No network programming m-t	No network programming m-f	Pinky Lee Hy m-f L Partic: Gen Fds: inst Bisquick Johnson & Johnson Y&R tu,w,f Howdy Doody Continental Bkg wonder bread, hostess cakes 47NY 29L 5:30-6 Bates $2,600

THURSDAY

ABC	CBS	Du Mont	NBC
No network programming m-f	Garry Moore Scott Paper J W Thompson th 10-10:15 Chun King: JWT Toni: Burnett alt th 10:15-30 55-76NY L ¼ hr $3,140 Arthur Godfrey Dow Chemical MaM,J&A th,tu 10:30-45 Kellogg Co th,th 10:45-11 Burnett ¼ hr $3,140	No network programming all wk	Ding Dong School Manhattan Soap SB&W 10-10:15 Gerber Prods D'Arcy 10:15-30 Ch m-f L ¼ hr $1,160 Hollywood Backstage Ches Antell m-w-f tu, th sust NY L
No network programming m-f	Godfrey (cont'd) Gen: frigidaire th 11-11:15 FC&B Pillsbury Mills m-th 11:15-30 Lee Burnett 48Ver L simul ¼ hr $3995 Strike It Rich Colgate m-f (see mon) Esty	No network programming all wk	Home m-f 11-12 NY L&F (see mon & tu) 1-min partic time & tal $7000
No network programming m-f	Valiant Lady Tunt Co NY L Wells & Geller Love of Life Amer Home Pr m-f (see mon) B-B-T Search for Tom'w P&G: joyt m-f (see mon) B-B-T Guiding Light P&G: ivory, dust m-f (see mon) Compton	No network programming all wk	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 seg Hy m-f L Benton & Bowles Feather Your Nest Colgate-Palmolive alt d 12:30-45 R. J. Reynolds: winston cigs 15 min, 3 th in 4 NY m-f L Esty
No network programming m-f	Jack Paar Show NY m-f L Welcome Travelers P&G: prell, ivory snow m-f (see mon) DFS	No network programming all wk All About Baby Libby, McNeill & Libby: baby fd 11Ch th sat L JWT	No network programming m-f
No network programming m-f	Robert Q Lewis 2-2:15 sust 2:15-2:30 sust ½ hr $3,150 Art Linkletter Kellogg: all pr 53Hy L LB tu,th 2:30-45 Pillsbury Mills m-th 2:45-3 LB ¼ hr $4,000	No network programming m-t	No network programming m-f
No network programming m-f	Big Payoff NY m-f L sus tu,th Bob Crosby Toni Co Wells & Geller th 3:30-45 Scott Paper th 3:45-4 70Hy L J W Thompson	No network programming m-f	NBC's Matinee Theatre partic sponsors HY L
No network programming m-f	Brighter Day P&G m-f (see mon) The Secret Storm Amer Home Prs m-f (see mon) B-B-T On Your Account (Wm Elliott) P&G: lids, prell m-f Benton & Bowles	No network programming m-f	Way of the World Borden Co NY m,w,f L Y&R First Love Jergens Co Phila m-f L Robt W. Orr World of Mr Sweney NY L Modern Romances Colgate-Palmolive sp alt days Bryan Houston
Mickey Mouse S. C. Johnson & Son 5-5:15 Campbell Soups BBDO 5:15-5:30, 5:45-6 Hirtzel-Myers Y&R 5:30-5:45 NY F per ¼ hr $2,800	No network programming	No network programming m-f	Pinky Lee 43Hy m-f L Partic: Intl Bkg H,H&MaD th Howdy Doody Kellogg Co tu,th (see tu) Lee Burnett Standard Brand, Safeway ¼ hr $2,800

FRIDAY

ABC	CBS	Du Mont	NBC
No network programming m-f	Garry Moore Gen'l Mills DFS f 10-10:15 Lever Bros J. W. Thompson f 10:15-10:30 BOS: McC-E alt f 10:30-15 Converted Rice Burnett Alt Wks Prudential f 10:45-11 55-85NY L ¼ hr $3,140	No network programming all wk	Ding Dong School 10-10:30 Colgate: Bates alt f 10-10:15 General Mills: Tatham-Laird f 10:15-30 mag ¼ hr $1,160 Hollywood Backstage Ches Antell m-w-f tu, th sust NY L
No network programming m-f	Garry Moore (cont'd) Yardley of Lndn Ayer f 11-11:15 Borden Foods DCSS f 11:15-30 55-76NY L ¼ hr $2036 Strike It Rich Colgate m-f (see mon) Esty	No network programming all wk	Home m-f 11-12 NY L&F (see mon & tu) 1-min partic time & tal $7000
No network programming m-f	Valiant Lady General Mills m-w-f (see mon) DFS, K-R Love of Life Amer Home Pr m-f (see mon) B-B-T Search for Tom'w P&G: joyt m-f (see mon) B-B-T Guiding Light P&G: ivory, dust m-f (see mon) Compton	No network programming all wk	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 seg Hy m-f L Benton & Bowles Feather Your Nest Colgate-Palmolive alt d 12:30-45 NY m-f L Esty
No network programming m-f	Jack Paar Show NY m-f L Welcome Travelers P&G: prell, ivory snow m-f (see mon)	No network programming all wk	No network programming m-f
No network programming m-f	Robert Q Lewis Brown & Wmsn: steero—alt wk Beltx 2-2:15 2:15-2:30 sust 49NY L ¼ hr $3,150 Art Linkletter Lever: surf BBDD m,w,f Dole Pineapple Ayer 2:45-3 64Hy L ¼hr $4000	No network programming m-f	Big Ten Pacific Coast Football Amana Refrigeration 8 Oct, 22 Oct
No network programming m-f	Big Payoff Colgate m-f (see mon) Esty Bob Crosby BOS: McCann-E Gerber: D'Arcy alt f 3:30-45 General Mills 41Hy 3:45-4 f, Knox ¼ hr Reeves $2100	No network programming m-f	NBC's Matinee Theatre partic sponsors Hy L
No network programming m-f	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Am Home Prods m-f (see mon) B-B-T On Your Account (Wm Elliott) P&G: lids, prell m-f Benton & Bowles	No network programming m-f	Way of the World Borden Co NY m,w,f L Y&R First Love Jergens Co Phila m-f L Robt W. Orr World of Mr Sweney NY L Modern Romances Colgate-Palmolive sp alt days Bryan Houston
Mickey Mouse Club Lehnen, Inc alt wks with Morton Salt 5-5:15 m-f Gen'l Mills m-w-f 5:15-5:30, 5:45-6 DFS Mars Candy 5:30-5:45 Burnett NY per ¼ hr $2,800	Barker Bill's Cartoons 5-5:15 Gen Mls: sug jets 81NY m-f L Esty ¼hr $4000 The New Revue (colorcast) NY L	No network programming m-f	Pinky Lee Hy m-f L Partic: Gen Fds: Y&R tu,w,f Howdy Doody Linden's Mathes 5:30-45 Intl Sb: H,M&Me alt f 5:45-6 Welch Grape Juice DCSS alt f 5:45-6 19NY (4t) ¼ hr $2,800

SATURDAY

ABC	CBS	Du Mont	NBC
No network programming	No network programming Winky Dink And You sust 10:30-11	No network programming all wk	Capt Midnight Wonder Tales of Texas Rangers) General Mills Tatham-Laird $18,000
No network programming	The Big Top National Dairy Prods: mallrest ice cream, real test dairy prods 69Phila L Ayer $14,000	No network programming	Lone Ranger General Mills: wheaties, blu 51NY F DFS $18,000 Uncle Johnny Coon Lever Bros 18NY L McCann-Erikson $3,500
No network programming	Big Ten Pacific Coast Football Amana Refrigeration 8 Oct, 22 Oct	No network programming	NBC's Matinee Theatre partic sponsors Hy L
No network programming	Big Ten Pacific Coast Football Amana Refrigeration 8 Oct, 22 Oct No network programming	No network programming	NBC's Matinee Theatre partic sponsors Hy L
No network programming	Big Ten Pacific Coast Football Amana Refrigeration 8 Oct, 22 Oct	No network programming	Way of the World Borden Co NY m,w,f L Y&R First Love Jergens Co Phila m-f L Robt W. Orr World of Mr Sweney NY L Modern Romances Colgate-Palmolive sp alt days Bryan Houston
No network programming	No network programming	No network programming	Pinky Lee Hy m-f L Partic: Gen Fds: Y&R tu,w,f Howdy Doody Linden's Mathes 5:30-45 Intl Sb: H,M&Me alt f 5:45-6 Welch Grape Juice DCSS alt f 5:45-6 19NY (4t) ¼ hr $2,800



"Pa . . . afore you answer . . . by all means take the full 30 seconds."

SCHICK

(Continued from page 45)

Schick has been in tv steadily ever since, picking up a one-third sponsorship of the *Jackie Gleason Show* on CBS TV in 1952 and pulling out only recently when CBS TV gave full sponsorship of the show to Buick (a move the Schick brass felt was dismaying since they were well satisfied with Gleason).

Sales patterns: Sales in the electric shaver business closely parallel the seasonal pattern found in the jewelry business, according to Schick executives.

The first quarter of the year is usually pretty good, thanks to the impetus of holiday advertising and buying. Sales fall off in the second quarter, start climbing slowly in the third quarter, and shoot up to a peak in the last quarter as Christmas buying becomes a big factor, and Christmas advertising efforts hit their stride.

Schick, like others in the electric shaver industry, has tried to smooth out the sales curve into a steady year-round business. A good deal of progress has been made; Schick used to sell 80-90% of its razors as gift items, mostly around Christmas.

But, according to Sales Manager "Doc" Petty, "about 40% of Schick sales at the retail level are still made between Thanksgiving and Christmas."

Progress has also been made since the war in persuading American males to buy Schicks for their own use, not just as a present for someone else. Today, about 42% of Schick purchasers are men who are buying for themselves. But Schick would like to raise that figure several notches.

Price, of course, is a factor that keeps electric razors largely in the luxury class. A blade razor can be had for as little as 50c; a new "Model 25" Schick is fair-traded at $29.50, with a $5.00 trade-in allowance for a customer's present electric razor. One of the big tasks of Schick-sponsored tv is to persuade potential customers that they should spend this kind of money for something to re-

NEW AND UPCOMING TV STATIONS

I. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET (000)	PERMITEE, MANAGER, R
SHREVEPORT, LA.	KTBS-TV[1]	3	3 Sept.	100	1,140	NBC	KSLA	151	KTBS, Inc E. Newton Wray, pres.
WASHINGTON, N. C.	WITN	7	27 Sept.	316	270	NBC	None	NFA	Headley-Reed N. C. Television W. R. Robertson, Jr., pres. & tre
ROANOKE, VA.	WDBJ-TV	7	19 Sept.	316	1,997	CBS	WLVA-TV WSLS-TV	NFA	Times-World Corp.
HUNTINGTON, W. VA.	WHTN-TV	13	2 Oct.	316	1,270	ABC	WCHS-TV WSAZ-TV	491	Greater Huntington Radio Corp A. B. Hyman, pres. S. J. Hyman, v.p.

II. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, RADI
ORLANDO, FLA.		18	19 Sept.	20.9	228	WDBO-TV	75	Orange County Broadcasters, Inc R. H. Gunckel, Jr., pres.
HAYES CENTER, NEB.[2]		6	19 Sept.	28.4	707	None	NFA	Bi-States Co. F. W. Brewster, pres.
LAS VEGAS, NEV.		13	26 Sept.	6.38	98	KLAS-TV	21	Moritz Zenoff, o&o
PHILADELPHIA, PA.		23	26 Sept.	537	340	WCAU-TV WFIL-TV WPTZ	2,074	Herbert Mayer (o&o), d b as Ajax Enterprises

III. New applications

CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw)** Visual	Antenna (ft)***	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT, AM AFFILIA
YUMA, ARIZ.	13	23 Sept.	26.7	618	$320,000	$300,000	KIVA	Wrather-Alvarez Bestg. Inc. J. D. Wrather, pres. Mrs. M. H. Alvarez, v.p. & trea
PRESQUE ISLE, ME.	8	16 Sept.	11.8	354	$178,256	$188,000	None	Aroostook, Bestg. Corp. H. E. Umphrey, pres.
IRONWOOD, MICH.	12	23 Sept.	.370	562	$59,004	$80,000	None	Upper-Michigan-Wisconsin Bestg C Inc W. L. Johnson, pres. & gen. mgr
BUFFALO, N. Y.	59	23 Sept.	25.08	419	$86,500	$155,000	WBEN-TV WBUF-TV WGR-TV	Frontier Bestg. Inc. B. I. Obletz, pres. R. S. Levy, v.p.

BOX SCORE

U. S. stations on air	**413**§
Markets covered	**258**§
U. S. tv sets (1 July '55)	**36,477,000**§

*Both new c.p.'s and stations going on the air listed here are those which occurred between 19 September and 1 October or on which information could be obtained in that period. ... are considered to be on the air when commercial operation starts. **Effective radiated power. Aural power usually is one-half the visual power. ***Antenna height above average terrain (... power usually is one-half the visual power. ***Antenna height above average terra ... above ground). †Information on the number of sets in markets where not designated ... from NBC Research, consists of estimates from the stations or reps and must be deemed ... mate. §Data from NBC Research and Planning. NFA: No figures available at p... on sets in market. [1]Reprinted from the issue of 19 Sept. which incorrectly listed the ... the market as 74,000 rather than the correct 151,000. [2]New station is to be a sat... KHOL-TV, Kearney, Neb., from which all programs will originate.



KOIN-TV

"HIGH MAN on the TOTEM POLE"

in the Portland, Oregon Market

TOP COVERAGE....

Exclusive coverage of the full 30-county Portland Market with KOIN-TV's highest tower, maximum power.

TOP RATINGS....

KOIN-TV has 80% of the top shows—weekly, multiweekly . . . 63% more average audience than Station B, 115% more than Station C.*

TOP VALUE....

Lowest cost per viewer any way you figure it . . . in coverage, in audience delivered morning, afternoon, night.

*June 1955 Portland ARB

KOIN-TV

CHANNEL 6

PORTLAND, OREGON



THE BIG MR. SIX IN THE WEST

REPRESENTED NATIONALLY BY CBS TELEVISION SPOT SALES

move their whiskers, and that a Schick is indeed a long-term (five years or even longer) investment in comfort and convenience.

Market: Certainly, the market is there. As the authoritative trade publication *Electrical Merchandising* stated in its 1955 "Statistical and Marketing Issue":

"The market for electric shavers is like no other market in the appliance industry. It is figured on the number of men in the country of shaving age —roughly over 50 million men, plus an estimated 1.5 million boys who reach shaving age each year.

"Obsolescence and replacement also occur more frequently in the shaver business. The constant wear and tear of daily use limits the average life of a shaver to approximately five years.

"Today, approximately one out of three men owns an electric shaver. But approximately 62% do not own electric shavers."

Other marketing facts about Schick:

Younger men outnumber older men when it comes to shaving electrically, Schick has learned. This makes the young market of key importance in Schick advertising and sales strategy.

Other surveys have shown that nine out of 10 boys of high school age who own electric shavers receive them as gifts from parents.

Although Schick "Model 25" razors couldn't be a more masculine product, probably over half of them will be bought as gifts—mostly by women.

Effect on tv: All of these marketing and selling factors influence the shape and direction of Schick television advertising, according to Advertising Director Charles Whitmer.

For example, tv film commercials (made under K&E's supervision by MPO in New York) for the new Schick model usually feature younger men using the razor, or show attractive young wives buying them as gifts.

To impress the high-school and college set with the Schick brand name, Schick is using NCAA college football games as part of its NBC TV schedule. And commercials are aimed at this age group—even though many won't actually pay for their razors but will receive them as gifts.

Schick's slick black-and-silver packaging for the new model, too, plays a role in marketing. Its bold lettering and handsome design were tailored with television in mind. But, more importantly, the package is designed to catch the eye of style-conscious women who are shopping for gifts for their menfolk.

Marketing factors also played a role in the selection of the *Robert Montgomery* show. Analysis of the audience by Schick and K&E revealed that it was just what Schick had ordered—a sizable (the show gets ratings in the low 30's) audience, primarily young adults, with a better-than-average income picture, balanced about evenly between men and women.

Technique: On the air, Schick's tv commercials—supervised by K&E account chief Tom Fry, account executive Joe Moss, and tv film producer Jud Whiting—are fairly straightforward and contain plenty of "sell."

The commercial used on the 12 September introduction of the "Model



KTVH REACHES MORE KANSAS TV HOMES THAN ANY OTHER TV STATION!

- 4 out of the last 4 PULSE REPORTS show that KTVH delivers more homes in Kansas.
- 2 out of the last 2 ARB's give KTVH a vast majority of the rich Kansas TV audience.

And Talk About Coverage —

- KTVH covers 2 times as many Kansas homes as Kansas' largest newspaper...and reaches this audience with *unduplicated CBS coverage!*


KANSAS MACK
Western Film M. C.


JOE MacCONKEY
News, Sports Editor


CHARLOTTE BRISCOE
Konsos Kitchen


GENE McGEHEE
Popular M. C. of Million Dollar Movie


SAMMY SCARECROW
Loved by Thousands of Konsos "Little Kids"

To Sell in Kansas...Buy KTVH!

KTVH
HUTCHINSON
KANSAS

VHF
240,000
WATTS

CHANNEL
12

CBS BASIC
Represented Nationally by H-R Representatives, Inc.

KTVH, pioneer station in rich Central Kansas, serves more than 14 important communities besides Wichita. Main office and studios in Hutchinson; office and studio in Wichita (Hotel Lassen). Howard O. Peterson, *General Manager*

portrait of a market

. . . where these factors combine for your sales' success



. . . a proven high-income industrial area . . .



. . . a proven year-round vacationland . . .



. . . where, with outstanding local and network productions, one station brings dreams to life for 446,200 television families.

Serving Albany, Troy, Schenectady, N. Y. and 30 counties of New York and New England

WRGB

A General Electric Television Station ★ Represented Nationally by NBC SPOT SALES

Decision-makers who plan nation-wide sales strategy are

SOL



ON SPOT



Benrus and its agency, Biow-Beirn-Toigo, Inc., are Sold On Spot as a basic advertising medium

More and more advertisers are switching to Spot Radio and Spot Television. Benrus, for instance, now places 99% of its total advertising budget in Spot . . . 52-week schedules in selected markets.

The key word is *selected*. Benrus, like many other advertisers, must reach varied consumer groups — men and women, young and old, in all income strata. Spot enables Benrus to *select* its markets, time periods, and types of audiences. In this manner Benrus sales messages are assured of reaching a wide range of potential customers.

Spot can sell for you, too . . . whether your prospects are in a specific audience group or in a cross-section of consumers. Call your agency or an NBC Spot Sales representative. You'll see what Spot can do for your campaign in twelve major markets, accounting for 45% of the nation's retail sales.

NBC SPOT SALES

30 Rockefeller Plaza, New York 20, N.Y., Chicago, Detroit, Cleveland, Washington, San Francisco, Los Angeles, Charlotte, Atlanta*, Dallas* *Bomar-Lowrance Associates*

representing Radio Stations:
KNBC *San Francisco*, KSD *St. Louis*, WRC *Washington, D. C.*, WTAM *Cleveland*, KOMO *Seattle*, WAVE *Louisville*, KGU *Honolulu, Hawaii*, WRCA *New York*, WMAQ *Chicago, and the NBC Western Radio* NETWORK

representing Television Stations:
KRCA *Los Angeles*, KSD-TV *St. Louis*, WRC-TV *Washington, D.C.*, WNBK *Cleveland*, KOMO-TV *Seattle*, KPTV *Portland, Oregon*, WAVE-TV *Louisville*, WRGB *Schenectady-Albany-Troy* KONA-TV *Honolulu, Hawaii*, WRCA-TV *New York*, WNBQ *Chicago*

Left to right:
Len Tarcher—*Account Executive, Biow-Beirn-Toigo*
Bill Decker—*Television Salesman, NBC Spot Sales*
Oscar M. Lazarus—*Benrus Watch Company*
Jack Tarcher—*V. P., Account Supervisor, Biow-Beirn-Toigo*
Harvey Bond—*Director of Advertising, Benrus Watch Co.*

25" on the Montgomery show is a good example.

It opened on the interior of a tv studio, bare except for equipment, some tv people at work, a stage manager and Schick announcer Bill Nimmo. The Schick medallion was struck with a tympanist's mallet, cameras went into a closeup of the "Model 25" display, and Nimmo went into his sales pitch:

"Now, let's take a close look at the world's newest and finest electric shaver. Take it out of the new black and silver Caddie Case. Admire its handsome shape, ivory sides . . . new silvery look. Now, the big question —how does it shave?"

A sequence in the dressing room of a tv actor on the Montgomery show answered that question in a hurry. It worked just fine.

Meanwhile, Nimmo was filling in the audience with product details and closeups of the new shaver's features:

"Let me give you the three reasons why the new Schick '25' shaves you closed and smoother than anything ever invented.

"One: Exclusive Super-Honed shaving heads, precision-finished to a sharpness unmatched by any other shaver.

"Two: Schick's exclusive curved combs. The curve presses down the skin around each whisker. The combs guide them into shaving position.

"And Three: Schick's exclusive Hi-Power motor . . . goes twice as fast as an airplane engine at 300 miles per hour, yet it's so quiet you hardly know it's on . . . zips through your toughest whiskers."

Included in the commercial was one of Schick's best sales points. Said Bill Nimmo:

"Buy the new Schick '25' on the 14-day money-back home trial — at your Schick dealer's right now. It must give you the easiest, closest, smoothest shaves you've ever had, or your money back."

Future: Like any major manufacturer in a competitive field, Schick can't afford to stand around with egg on its corporate face. New ideas, new products, new sales slants must be constantly developed.

★ ★ ★ ★ ★ ★ ★ ★

"Generally speaking, rates have always been too low in radio; and I venture the opinion that had television entered the arena of advertising media 10 years (or perhaps even five years) later than it did, there would have been many radio broadcasters throughout the country who would have much higher rate cards today."

HAROLD E. FELLOWS
President
NARTB

★ ★ ★ ★ ★ ★ ★ ★

Under wraps right now in Schick's testing section is a new Schick product that will be launched—with a major tv ad campaign—early in 1956: a women's electric razor.

It isn't really a new product; Schick made and sold a woman's razor back in 1937, dropped it, picked it up again in 1940, and dropped it again when the war came. Also, it won't be the only one on the market; Remington currently markets one, and sells it on the air.

Schick is also considering foreign markets as its next sales target—a sort of counter-invasion, since Schick now competes in the U.S. with several foreign electric razors. Schick sells now in Canada, and is eyeing the South American and European markets.

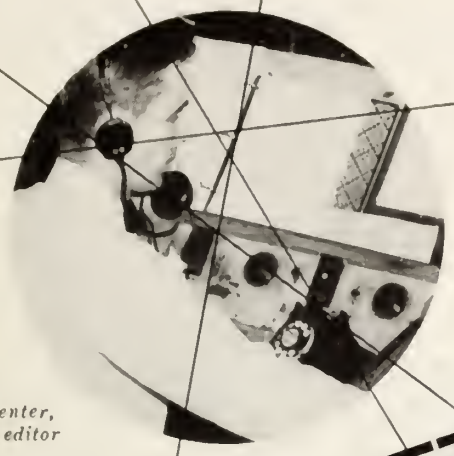
New sales outlets are being explored. Currently, Schick's biggest sales channels are, in order, credit jewelers, de-

Obviously OUTSTANDING

EMIL "FARMER" BILL TALKS WITH MORE FARM PEOPLE FOR MORE FARM PRODUCT ADVERTISERS THAN ANY OTHER PEORIAREA FARM PERSONALITY

FIRST in the Heart of Illinois
CBS RADIO NETWORK
WMBD
PEORIA
5000 WATTS

FREE & PETERS, Inc., Exclusive National Representatives



Jerry Vandeventer, Nightbeat city editor



Bob Noble, Nightbeat reporter covering Atlanta police station

NIGHTBEAT

The most exciting night-time radio show ever created in Atlanta

Nightbeat is a reflection of the energy, dreams, the happiness and sorrows of a great city.

Nightbeat deals with people who are up and around, working and playing at night, all over Atlanta.

Nightbeat walks the dark hours with the police, the firemen and the ambulance drivers . . . talks to the cabbies, the cooks, the charwomen and the cabaret singers.

Nightbeat goes to fires, to wrecks, in the air with a B-47, on the rails of the Nancy Hanks.

Nightbeat reports spot news, sports, features, fads, fancies and favorite stories.

Nightbeat goes behind prison bars, behind theater curtains — and if Atlanta ever should have any iron curtains, behind those too.

Nightbeat is Atlanta by night, brought into focus by the WSB Radio staff, and fitted into a framework of wonderful music!

The time is 10:15 to 12:15 midnight, Monday through Friday.

Contact your Petry man for information and availabilities on Nightbeat.



Jim Wesley, Nightbeat reporter at city desk, The Atlanta Constitution



Jerry Keane, Nightbeat reporter covering Grady Hospital emergency clinic



Ted Hightower, Nightbeat reporter covering downtown Atlanta fire

WSB RADIO

ATLANTA, GEORGIA

NBC Affiliate. Represented by Petry. Affiliated with The Atlanta Journal and The Atlanta Constitution

partment stores, electrical appliance and drug stores, hardware stores, gift shops and men's furnishing stores. New target: supermarkets, drug stores.

Zeal: Schick executives are confident that their current tv splash will indeed familiarize practically every American male with the merits of Schick and turn an ever-increasing number from prospects into customers.

Recently, on a visit to K&E's New York headquarters, Schick President Joe Elliott was walking down a corridor with a group of K&E admen when he drew up before a picture on a wall —a large, framed portrait of the Civil War President of the U.S. Elliott looked long at the kindly, familiar, angular face with its dark beard.

There was an uneasy silence.

"Let's put a television set across from the picture," quipped Elliott, suddenly, " and see how long he can hold out." ★ ★ ★

At presstime Schick announced it had switched its account to Warwick & Legler effective 1 January. The change does not alter the campaign described in this article.

Here's a Market 52% Above U. S. Average



$8,830—after taxes—52% above the national average—that's the yearly income of the average Kansas Farm Family!*

Kansas is booming! Kansas Farm families are buying as they have never bought before! And they listen to WIBW more than any other radio station.†

Give us the word and we'll sell 'em your product in volumes you never thought possible. We've done it before, and we've got a stack of success stories to prove it.

*Consumer Markets, 1955.
†Kansas Radio Audience, 1954.

TOPEKA, KANSAS

Ben Ludy, Gen. Mgr.
WIBW & WIBW-TV in Topeka
KCKN in Kansas City
Rep: Capper Publications, Inc.



RADIO SAVES A PRUNE CROP

(*Continued from page* 41)

newspaper ads (eight 1,000-line ads in two papers in each of nine top markets); $16,000 for transit station posters.

It's interesting to note that the fall 1955 approach to spot radio is quite different from the January-May 1955 effort. In the case of the board's first use of spot radio, the objective was to move a specific type of item, the small prune, in as many markets as fast as possible. Therefore, the $75,000 radio budget went into singing quickie announcements on stations in 21 cities. These announcements stressed that "the small, economy prune" is the bargain breakfast food. It was mainly on radio that the board advertised this bumper crop of tough-selling midget prunes. Newspapers and transit station posters just carried on with the regular message, promoting California prunes in general. Tv also stressed foreign prunes.

This fall, tv has been dropped in favor of a radio announcement schedule. The radio copy this time will coincide completely with the newspaper copy, rather than promoting any special item. Generally, the pattern is use of two radio stations in each of the nine markets for a total of nine weeks in the 1955-1956 season: four weeks this fall starting 10 October, and then from 9 January through 22 April. Newspaper advertising will appear during the same period.

Here's a profile of the radio schedule:

On the average, Botsford, Constantine and Gardner advertising agency bought 30 announcements a week per station, with a minimum of 12 weekly, maximum of 43 a week. The stations in each market are used on an alternate-week basis, one station carrying its quota of announcements one week, the other one the next. Emphasis is upon early-morning and daytime for maximum women's coverage. In each instance, stations were picked for the type of audience and circulation they can deliver. In some markets, the announcements will be on two independents, in others on two network affiliates, in one market only one is used for 18 weeks.

These are the stations the board is using and the number of announcements weekly that will be heard on each of them: New York, WRCA

. . . as advertised in LIFE

the sensational

NOE MAC

independent stations

KLIF, Dallas — number one in both Hooper and Pulse

KELP, El Paso — highest rated station in radio history

WNOE, New Orleans — tops all independents in August Hooper

WRIT, Milwaukee — in 6 months nearly first in Milwaukee Hooper

KNOE , Monroe, La. — first by far in Hooperatings

and

KNOE-TV, Monroe, La. — Channel 8

KOKE-TV, El Paso — Channel 13

NOE MAC
STATIONS
NEWS MUSIC

KLIF, Dallas
WNOE, New Orleans
WRIT, Milwaukee
KNOE, Monroe, La.
KELP, El Paso
KNOE-TV, Monroe, La.
KOKE-TV, El Paso

Represented by H-R



DOUG ARTHUR



FRED KNIGHT



JOE NIAGRA



RAY WALTON



BOB KNOX



TONY BOURG



TOM DONAHUE

TOP AIR SALESMEN *in Philadelphia*

Combining STRONG LISTENERSHIP with SPONSOR APPEAL is a MAN-SIZE JOB. WIBG Announcers do BOTH effectively and consistently.

Every WIBG sponsor also gets EXTRA PROMOTION BONUSES . . . Car Cards with sponsor credit throughout the year . . . 24 Sheet Billboards blanketing the complete Philadelphia market, Window Displays of Sponsor's Products right on busy traffic-heavy, center city Walnut St. PLUS hard hitting DIRECT MAIL to regularly scheduled lists.

If you want to do a TOP SELLING JOB in Philadelphia you'll jump on the WIBG bandwagon. Just ask RADIO REPRESENTATIVES for the facts!

pennsylvania's most powerful independent

WIBG

990 | **10,000 WATTS**

PHILADELPHIA 2, PENNA. RI 6-2300



(15), WABC (15); Philadelphia, KYW (40); WIP (43); Detroit, WWJ (20), WXYZ (24); Cleveland, WTAM (21), WERE (24); Pittsburgh, KQV (20), WWSW (24); Boston, WNAC (20), WHDH (12); Los Angeles, KMPC (28), KFWB (38); San Francisco, KNBC (22), KCBS (17); Chicago, WMAQ (21).

The major copy theme of the campaign is "Get that top of the world feelin', eat California prunes." On radio this theme is carried through with a musical jingle sung to a jazzy tune. The announcements vary in length between 20's, 30's and minutes, but each one kicks off with the jingle:

Get that top of the world feeling
Eatin' California prunes
For health and verve, be sure to serve
California prunes.
Prunes give energy, pep to spare and wings to your feet
So get that top of the world feelin'
Eat California prunes.

Actually, the jingle itself contains all the ideas the board is trying to get across in its effort to go beyond the "strictly laxative" approach to prune selling.

"The American housewife today is very nutrition conscious," Stan Swanberg, agency a/e, told SPONSOR. "Virtually every food product advertised that stresses vitamin contents, energy aspects and health factors have shown large sales gains. California prunes are rich in several healthful ways which have never been adequately exploited in the advertising."

"Besides," added the board's Harold Brogger, "the basic quality of prunes," (and he grinned) "has been exploited to the point where prunes could become a joke."

The recorded jingle is always followed with a live announcement which stresses the 1955 reasons for eating this dried fruit:

"Yes . . . eat California Prunes . . . they're so good and they're so good for you! Prunes are extra rich in iron, minerals and vitamins—the life-giving nutrients you need to enjoy that top of the world feeling!"

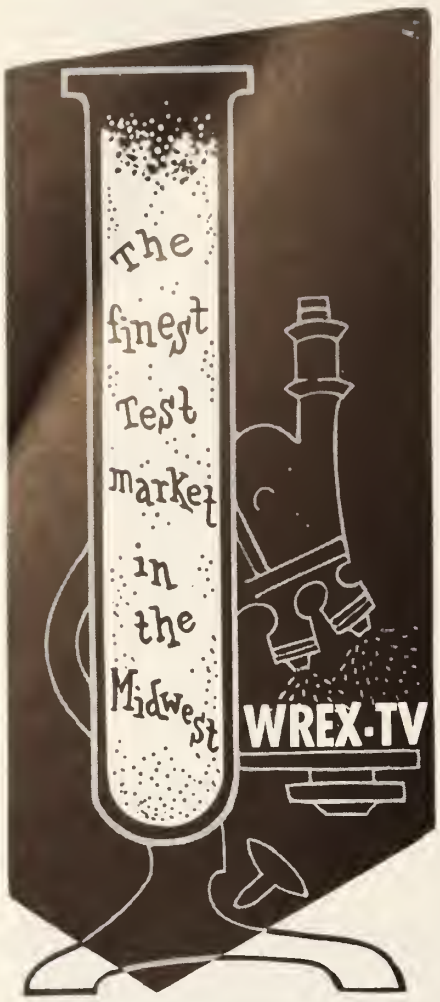
The newspaper copy translates the "top of the world feeling" into modern, story-telling, emotional 1,000-line ads. For example, there's the ad which will appear the weeks of 10 October and 24 October in such papers as the *New York Daily News* and *World-Telegram*, *Los Angeles Times* and *Examiner*, *Philadelphia Bulletin* and *Inquirer* and 16 other metropolitan newspapers:

Headlined, "How long since you felt like this?", it shows a 10- or 11-year-old boy in a Huckleberry Finn outfit, fishing rod over his shoulder, two small fish in hand, walking along barefoot with a wide grin on his face.

Among the projects for the future, but already underway, is development of new recipes that will incorporate prunes. Currently, the board is spending $5,000 for development of such new cooking ideas. It also plans to have a booklet, "The Nutritive Values of California Prunes," printed and distributed to home economists, pediatricians, and dieticians all over the country. There are no plans for making these booklets available to consumers on a write-in basis.

Subway and in-store posters put equal emphasis on "top of the world feeling" and the implication of youth-





WREX-TV reaches the finest test market in the midwest—a perfect cross section of industrial and agricultural market potential!

1,000,000 pairs of eyes in a Billion Dollar Area! Top CBS and ABC New York shows capture the attention of this vast market and DELIVER your sales message.

For **positive** coverage in this area, contact H-R for availabilities!

WREX-TV channel 13
ROCKFORD, ILLINOIS
CBS-ABC AFFILIATIONS
represented by
H-R TELEVISION INC.

ful energy. In bright multicolors with a sunny yellow background, these posters show such photographs as a girl figure skating, a man playing tennis, and always, on the bottom, a brightly colored dish of a prune and cottage cheese and apricot salad, or a bowl of breakfast prunes.

"When you're working with a relatively small budget," Swanberg explained, "you can stretch it immeasurably by following some basic rules: (1) be choosy about your markets or you'll spread yourself too thin; (2) pick the most active-selling months of the season and bunch your entire advertising effort in short waves of saturation to get real impact; (3) make sure that all your media get across the same message, simply, strongly and memorably."

It's a formula that has already paid out for the California Prune Advisory Board.

As prunes evolved from store bins some decades ago to attractive consumer packaging, opportunities for promoting them in a big way became ripe. As far back as the 1930's the Prune Prorate, a state marketing association, used spot radio (through Lord & Thomas) to promote the consumption of prunes. During the Depression years it eventually died, to be replaced by the California Prune Advisory Board under the 1937 state law. After a laps of nine years, the board resumed an industry advertising program.

One of the fastest growing prune products today is prune juice, which has had a considerable share of the board's and private brand promotion. It recently increased distribution through newly evolved processes and fewer shipping and marketing problems. Prune juice has increased from 4.5 million case sales in 1949 to over six million in the season ending in September 1954. This year, increases are even greater, at a rate of 10 to 33% a month nationally.

"Part of the reason for it," says Brogger, "is the popularity of juice in general. Today the housewife looks for easy-to-fix products. Prune juice fits into people's search for the convenient."

As one of 32 marketing orders in California, the California Prune Advisory Board estimates that it ranks fourth in size of appropriation, behind California peaches, wine and lemon products. Its effort on behalf of the prune industry is comparable to the large-scale advertising done by such other state marketing organizations as the Florida Citrus Commission (through Benton & Bowles), which is a heavy spot tv user.

There seems to be something of a trend in fruits taking to the air. The California-Washington-Oregon Pear Bureau took to stations in metropolitan markets last spring, liked the results of its intensive two-week pitch sufficiently to return to radio in fall 1955.

The largest effort in the fruit industry is marshalled by the Florida Citrus Commission. The latest phase in the Commission's strategy is the use of an intensive campaign of tv I.D.'s via Benton & Bowles. These tv I.D.'s are designed to sell oranges, grapefruit, grapefruit sections, etc., separately. In the past the Florida Citrus Commission had lumped its messages for the various Florida produce.

Benton & Bowles won the Florida Citrus Commission account in competition with its previous agency, J. Walter Thompson, and other agencies with its proposal for the current I.D. campaign. ★★★

★ ★ ★ ★ ★ ★ ★ ★

"The public appetite for radio is on a constant increase. Here at WMGM, we are currently enjoying our biggest audiences in years with business at an all-time high for the past five years. Our over-all programing of music, news and sports has been carefully brought to new and high standards of delivery which has shown a remarkable increase of some 30% in listening audience to WMGM alone in the past year."

ARTHUR TOLCHIN
Director
WMGM, New York

★ ★ ★ ★ ★ ★ ★ ★



"No, ye don't!" KRIZ Phoenix says we Arizonans gotta conserve water!"

Buy the Maximum—

Sell = 319,667 TV Homes

with WLAC-TV

CBS BASIC NASHVILLE Channel 5

WLAC-TV's vast multi-market total service area contains 2,601,300 people, 726,300 families, and 407,795 TV homes. Fully documented to date are 319,667 TV homes within WLAC-TV's ARB Area Survey and Measured 0.1 MV/M Contour. Buy the maximum—buy WLAC-TV, Channel 5—the only big area station with *positive market proof!*



Buy AREA Impact on WLAC-TV, the South's Great MULTI-MARKET STATION

T. A. BAKER, JR.
Executive Vice-President and General Manager

NATIONAL REPRESENTATIVE: THE KATZ AGENCY, INC.
NEW YORK CHICAGO DETROIT KANSAS CITY
ATLANTA DALLAS LOS ANGELES SAN FRANCISCO

ROBERT M. REUSCHLE
National Sales Manager

VIDEOTOWN

(*Continued from page 36*)

10-through-18-year-old group. Although they have more freedom to watch tv than the under-10 group, the average total hours of evening weekday viewing for the teen set is about 12.7 hours.

Said Tasker:

"Teen-agers are the least likely to be home and watching tv in the evening."

Daytime viewing is on an upbeat; 20% of all Videotowners watch some tv during the afternoon now, up from 16% in 1954 and 14% in 1952. Morning viewing is also on a steady increase, is now just about half the afternoon level.

Housewives are viewing somewhat less in the mornings this year as compared to last year's "Videotown" checkups (17% in 1955; 22% in 1954; 12% in 1953). But the basic trend is upward.

Afternoon viewing by housewives is up even over last year (27% of them viewing in 1955; 25% in 1954; 19% in 1953). The total hours of viewing on the average weekday in 1955 is 2.97 for all people and 3.54 hours for housewives.

Effects on radio: Radio usage in tv homes took a nosedive in "Videotown" in the early days of the visual medium. The percentage of people listening to radio on weekday evenings in tv homes dropped down to 5% in 1951.

Since then, the picture has gradually changed. The percentage listening to radio in the evenings has slowly crept upward. In 1952, the figure was 8%; in 1953, it was 9%; in 1954, the figure was 10%. In 1955: no significant change. The trend for the present at least has stabilized at 10%.

About one out of every four Videotowners listens to radio in the mornings—a gain of nearly 9% over last year's level. The figure for afternoons —8%—remains the same as last time, as does the 10% evening figure.

In terms of hours, Videotowners reported that they spend about the same number of hours each day listening to radio as they did in 1954—despite increases in the amount of tv viewing being done.

As they do nationally, Videotowners who own tv sets were more likely to have more than one radio set in their homes. Of all families, 95% had at least one set, a bit under the national average; 49% of tv homes, however, had more than one radio, as opposed to 32% of the non-tv homes being multiple-set homes.

Tv, as it has in the U. S. generally, has "dispersed" radio listening in radio-tv households of Videotown, C&W noted again this year.

Half of the multi-set radio homes that also have tv sets, for example, have a radio in the kitchen. But only about a third (34%) of the non-tv homes have a kitchen radio.

The effect of tv is most clearly seen in homes that have just one radio and which may—or may not—have a tv set as well. In the tv homes owning just one radio, only 32% reported that they had it in the living room—and even then around 13% of these radios were part of a radio-tv combination.

In a one-set radio home that *didn't* have a tv set, the situation was practically reversed. Two-thirds (67%) of the radios were in the living room; the rest were scattered around the house.

The popularity of car radios, however, stood up well in both tv and non-tv homes, although tv homes had the edge both in number of cars and in the level of radio saturation of those cars.

Among tv owners, 76% owned a car (up from 72% last year). And 85% of the cars were radio-equipped (up from 80% in 1954). Of the non-tv households, 29% owned a car (down from 33% last year) and 73% of these cars had radios (up from 70% in the previous study).

Other effects: The latest checkup in Videotown confirmed something that Hollywood has been happily observing for the past couple of seasons: movie attendance is picking up.

In the earlier days of tv in Videotown, when a tv set crossed the threshold of a home the movie boxoffice took a beating. The number of people attending a movie on a 1951 weekday evening fell off a whopping 77%, in fact. The downward trend continued until 1953 when a 17% increase over the 1952 level began to show. In 1954, the increase was substantial; about twice as many people reported movie attendance on weekday evenings as compared with 1953.

LUCKY HOUSE NUMBER

. . . featured on several WAPI shows, averages a winner a week. This proves how regularly people stay tuned to WAPI.



"I was ironing a dress," says pretty Nannette Parrish. "Of course I had the radio tuned to WAPI. The program was Wright with Records. Suddenly I heard our own house number called. I put down the iron (not on my dress) and called WAPI. The next day I went up to WAPI and Bill Wright handed me the check. I have given 10% to my church and the rest is in my education fund." Miss Parrish is a 15-year old Junior High student.

WAPI Birmingham

Represented by John Blair & Co.
Southeast, Harry Cummings



*YOU MIGHT WIN 3 WIMBLEDON TITLES**—

BUT . . . YOU NEED WKZO RADIO TO "NET" BIG RESULTS IN KALAMAZOO-BATTLE CREEK AND GREATER WESTERN MICHIGAN!

6-COUNTY PULSE REPORT
KALAMAZOO-BATTLE CREEK AREA—MARCH, 1955
SHARE OF AUDIENCE MONDAY-FRIDAY

	6 a.m. 12 noon	12 noon 6 p.m.	6 p.m. midnight
WKZO	**41%**	**37%**	**35%**
Station B	18	17	16
Station C	10	12	11
Station D	10	9	7
Station E	8	7	8
Others	14	18	24
Sets-In-Use	20.1%	20.2%	17.5%

NOTE: Battle Creek's home county (Calhoun) was included in this Pulse sampling, and provided 30% of all interviews. The other five counties: Allegan, Barry, Kalamazoo, St. Joseph and Van Buren.

If you want to star in Western Michigan, use the 5000-watt voice of WKZO—CBS radio for Kalamazoo-Battle Creek and greater Western Michigan.

Pulse figures, left, tell the story. WKZO is the big favorite 18 hours a day—*actually gets more than TWICE AS MANY LISTENERS as the next station 75% of the time!*

Your Avery-Knodel man has all the impressive facts.

AM – TV – FM

The Fetzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS

WKZO

CBS RADIO FOR KALAMAZOO—BATTLE CREEK AND GREATER WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

**In 1920, Suzanne Lenglen of France won the Wimbledon Women's Singles and shared the title in the Women's Doubles and Mixed Doubles.*

The latest C&W checkup shows the same trend continuing. Today, about 67% more people are going to movies on weekday nights as compared with last year—a fact for many an adman to ponder.

Similarly, magazine reading is climbing upward. During the first big year of tv in the home, magazine reading on weekday evenings dropped off 53%. In 1953, the downward trend was reversed, and magazine reading was up 5% over tv's first year. There was an additional 70% increase in 1954, and the trend is continuing. One big reason, according to Cunningham & Walsh: "We've noticed that housewives will rearrange their daily work schedule in order to free themselves for evening television viewing."

Newspaper reading has been least hit by tv. In 1951, newspaper reading among adult tv owners was up about 9%. In 1952, the gain was 20%; in 1953 it was 12%. Levels in 1954 and 1955 are about the same as those of 1953.

Effects on C&W: The findings of the Videotown checkups are considered extremely important by Cunningham & Walsh executives, particularly since comparisons with various national figures (Nielsen tv usage levels, for instance) show a close correlation.

"They're not the only yardstick we use in picking media or buying programs," said Research Director Tasker, "but Videotown certainly plays an important role."

In addition, Videotown has served as a laboratory to test out research techniques that have ultimately resulted in similar "model city" research operations.

Cunningham & Walsh now has two other "towns" functioning. The newest of these is Movietown, a large city—probably in the Midwest—in which researchers check a standing panel to determine factors of movie attendance, likes and dislikes towards stars, audience composition and other items of high interest to C&W client Universal Pictures. Movietown is now in its second year.

Another is Durable Goods Town, in which C&W makes panel studies of consumer interest, purchase intention and preferences concerning such household items as china, sewing machine attachments, home movies and the like. This project is now going into its third year.

C&W is naturally reticent about the findings of these operations, and about the results of special studies (on audience composition, tv commercials, etc.) that are conducted in Videotown between the major annual surveys.

Unlike the big Videotown study, which is released to the trade as an industry service and a prestige-builder for Cunningham & Walsh, the results of the other studies are usually marked "Top Secret"—and are used in making important media decisions by C&W's various air-minded or research-minded clients.

Outside of C&W, the Videotown operation has stimulated considerable interest among researchers, and is said to be one of the models on which NBC TV drew for its recent television panel studies in Fort Wayne, Ind.

What about the effects on New Brunswick, N. J.—the real-life Videotown?

According to C&W's Tasker, New Brunswickites are peculiarly proud of the fact that they are a sort of electronic guinea pigs, to be measured annually by big-city admen intent on acquiring new tv knowledge.



Tasker's favorite story about the agency's big panel study, in fact, goes like this:

Two small-fry members of New Brunswick's younger set one day were having a school-yard argument about whose family was "best."

The argument waxed hot. One youngster glared at the other, and shouted "My family has a brand-new, three-toned, automatic, air-conditioned Lincoln Capri."

With lordly disdain, the other moppet drew himself up for the Perfect Squelch.

"My family," he said, "is part of Videotown." ★ ★ ★

RESEARCH

(*Continued from page 43*)

learned something from every one of these services. All of them have a part to play in helping to make broadcast advertising more effective. But as a group, the services duplicate each other in providing a considerable amount of rating information for the major markets and all-too-infrequent reports (or no reports) on the minor ones. No individual service can economically provide a rating report on Eureka, Cal., with the same frequency as one for Chicago. But buying time in Eureka can be complex too.

There is no easy solution to this dilemma, because every organization which reports local ratings seeks to offer a complete service—although in fact a substantial number of reports in each case are for different markets. No one is going to be foolhardy enough to suggest that the rating services establish a cartel arrangement to divide big and little markets among them so that the timebuyer can have a maximum of up-to-date information on all markets at all times. If this is not the answer, we should not be discouraged from looking for an answer.

One first step might be to get the services to agree informally to try to time their surveys and releases for the less-frequently reported markets in such a way that they'd be spaced as widely apart as possible. Of course this would require the cooperation of stations which underwrite the surveys in the smaller cities.

5. Better basis for evaluating rating methods: The Advertising Research Foundation's committee on the rating services has moved the discussion of this perennial problem substantially ahead by setting up criteria for appraisal. But the ARF committee's judgments of the strengths and failings of the individual services are not the last word on the topic.

There is still a surprising degree of naivete about the meaning and validity of ratings in some sectors of the broadcasting industry. We are now at a stage where what is most required is empirical research comparing or investigating experimentally the methods of the services. For example, here are some of the things that remain to be looked into:

(a) What kinds of biases and distortions, if any, arise in keeping a diary? Are certain types of viewers or listeners more prone than others to show these biases and distortions, and if so, does this affect the ratings for some types of programs more than others?

(b) To what extent, if at all, does a long-term panel begin to show bias in its composition? Do the people who stay faithfully with the panel over

11,717 TONS OF FLOUR!



Mr. Flour Miller—Just one five pound sack of your flour sold in a month to the radio homes in WGN's area would mean more than 11,717 TONS sold per month!*

WGN reaches more homes than any other advertising medium in Chicago, and our *Complete Market Saturation Plan* has proven it can sell your products to these homes.

*Nielsen Coverage Service

A Clear Channel Station Serving the Middle West
MBS

WGN
Chicago
11
50,000 Watts
720
On Your Dial



Eastern Advertising Solicitation Office.
220 E. 42nd Street, New York 17, N.Y. for New York City, Philadelphia and Boston

Representative: George P. Hollingbery Co.
Los Angeles—411 W. 5th St. • New York—500 5th Ave. • Atlanta—223 Peachtree St.
Chicago—307 N. Michigan Ave. • San Francisco—625 Market St.

For your best buy in Chicago television, it's WGN-TV—delivering top audiences for spot advertisers.

a period of time become untypical in their viewing habits, or in any other respect?

(c) Is there a substantial difference between cooperators and non-cooperators in surveys made by the various methods?

(d) What, if any, are the limitations of the recall method in surveys of daytime viewing or listening, where the character of individual programs may be indistinct in the minds of the audience?

(e) What percentage of diaries are actually filled in at the time of viewing or listening?

The above are only illustrations of the range of problems to which we hope the ARF will shortly turn its attention in the form of actual research.

6. Comparative effectiveness: The biggest question advertisers and agencies ask about radio and television is the big question for every advertising medium. What is its actual dollars-and-cents effectiveness in selling a given product? Every medium has case histories of success, and NBC, for example, has convincingly documented the case for tv's sales effectiveness. But in advertising we are never called upon to judge a medium in and of itself, without relation to other media which might be even better buys. Studies which compare the effects of various media on sales are full of methodological pitfalls.

Yet the scarcity of such comparative studies makes it hard to compare media on any basis other than cost-per-1,000 with oranges and apples all mixed up. The only solution, over a period of time, is to accumulate case histories in which specific comparisons are made. These will surely not tell us that one medium is superior to another by a given degree. They will, however, begin to define for us the kinds of product fields and marketing situations in which each medium performs best.

7. Effective utilization of the broadcast media: The fixed program schedule in which radio and television shows appeared at predictable times and with predictable frequency is today a thing of the past, as scheduling becomes more fluid and flexible. This is the era of the one-shot, of the spectacular, of the multiple participation plans. Isn't this worth some scrutiny from the advertiser's standpoint? What differences has it made in the pattern of television viewing and in the association which the viewer draws between a particular product and a program?

This leads to a basic, and still unanswered, question. What value does an advertiser get out of being the full sponsor of a program as opposed to being a participant sponsor or simply a buyer of spot? We have always assumed that the *U.S. Steel Hour*, the *Calvacade of America*—or for that matter Jack Benny's association with Lucky Strike or Arthur Godfrey's with Chesterfield — contributed a special value to the advertiser beyond what it brought him in air time for his commercials. It is time we examined this assumption in the light of fresh evidence.

★ ★ ★ ★ ★ ★ ★ ★

"One does not have to be an Einstein to see how great a function public service advertising could perform in helping to build a new and decent foundation under our system of political finance. Through tv, magazines, radio, newspapers, billboards, car cards—even match boxes—the average decent American could be reminded, and reminded again of the importance of good government."

PHILIP L. GRAHAM
Publisher
Washington Post, Times Herald

★ ★ ★ ★ ★ ★ ★ ★

8. Qualitative research: In radio's growing years, the difficulties of conducting broad-scale quantitative surveys with the resources then available to the industry created an interest in qualitative research. Out of this interest came the pioneer studies of radio's psychology by people like Paul Lazarsfeld, Herta Herzog, Rudolf Arnheim, Hadley Cantril, and Ernest Dichter. For a while in the 30's and 40's there was vivid interest in learning what listeners got out of soap operas or quiz shows, of investigating who wrote fan letters, and of examining outstanding cases of radio's influence, like Kate Smith's marathon war bond appearance or Orson Welles' over-realistic dramatization of the War of the Worlds.

At about the time television appeared on the scene, interest in this type of study declined on the part of the broadcasters, though under the rubric of motivation research it marched on to dazzling success in the general area of marketing. Probably the main reason that television re-

HERE'S WHERE YOU
ORDER
THOSE SALES-WINNING
SPONSOR REPRINTS!

SPONSOR SERVICES, INC., 40 E. 49 ST., New York 17, N. Y.

PLEASE SEND ME:

☐ ..... copies **TELEVISION BASICS (12 pages)**

☐ ..... copies **RADIO BASICS (16 pages)**

☐ ..... copies **FILM BASICS (8 pages)**

RATES

1-24	30c each
25-99	25c each
100 or more	20c each
1-24	30c each
25-99	25c each
100 or more	20c each
1-24	25c each
25-99	20c each
100 or more	15c each

☐ Payment enclosed

☐ Bill me later
(Minimum order for billing privileges: $2!)

Name _____

Company _____

Address _____

City _____ Zone _____ State _____

search has not followed this qualitative bent is that the medium has changed things so fast that we have had our hands full just keeping our statistics up to date without worrying about their deeper interpretations.

It has also been generally assumed that what was true for radio was also applicable to tv, that the reasons why a woman listened to a radio soap opera were no different from her reasons for

★ ★ ★ ★ ★ ★ ★ ★

"Over 90 drug items were introduced in 1953. I doubt if there are 50 left. The biggest reasons for product failure, the lack of research and consumer testing, are only a part of the inevitable warning signs. Failures follow a pattern—there is the lack of sufficient funds, marketing and merchandising knowhow, even down to proper packaging, pricing and design."

JOSEPH UNGAR
Director of Marketing and Sales Development, Grey Advertising New York

★ ★ ★ ★ ★ ★ ★ ★

watching a tv daytime serial. This may be so—but we cannot explain the success of the *$64,000 Question* audience in terms of the answers we got for the *$64 Question*.

Take television news, as an example. Can there be any question that the listener to radio news is after something entirely different from the viewer of a television news show? The radio news listener wants to know the latest, something he hadn't yet heard. The tv news viewer probably expects a pictorial round-up of what he already knows, so that he has a set of visual reference points to make the news real and intelligible. Most tv news shows today are a kind of cross between a movie newsreel and the old radio news format. Maybe they should be altogether different. We can never tell without doing some research.

What utility does this kind of study have for the advertiser? Simply that it gives us a better basis, by understanding our audience, to produce the kinds of programs, and the kind of commercial messages, than can compete successfully for attention amidst the ever-growing tumult of demands on the public's leisure time.

If all the questions posed here seem unrealistic or over-ambitious, it must be remembered that this is a preliminary attempt to set down our agenda for the next five years or 10 years, and not a detailed proposal on which we can act tomorrow. ★ ★ ★

ABC'S NEW SCHEDULE

(Continued from page 37)

York City's Hotel Pierre and also in Chicago, possibly the same day. However, some of the details of this programing as well as some basic thinking about ABC Radio's present and future have been elaborated in conversations between SPONSOR and ABC President Robert E. Kintner, as well as Charles Ayres, vice president in charge of ABC Radio. (A condensed, verbatim report of these conversations is reproduced starting on page 38.)

The talks with ABC executives and a look at the programing itself makes certain things apparent:

1. ABC Radio's nighttime programing which starts 24 October, is tailored for the in-and-out listening habits of radio's audience today. This is accomplished by breaking down the two-and-a-half-hour evening schedule (7:30-10:00, Monday through Friday) into five-minute segments with a few 10-minute segments thrown in. Thus, ABC hopes, the listener will be attracted to its network shows by the assurance that he can turn off the radio at almost any time without any

TV FILM PERSONNEL, FILM REQUIREMENTS, SLIDE REQUIREMENTS AND EQUIPMENT OF STATIONS

IT IS THE ONLY EXCLUSIVE TV FILM DIRECTORY PUBLISHED

FOR FACTUAL INFORMATION ABOUT AVAILABLE FILM FOR TV AND

IF YOU USE

FEATURE FILM

There's Only One "Buying Guide" and Yardstick

TV FILM PROGRAM DIRECTORY OF FEATURE FILM

Listing Titles, Stars, Story Line, B&W or Color, Gauge, Year Produced, TV Distributor, His Name and Address, Theatrical Distributor, Case History.

Test [Introductory] Directory $15.00 [APPLICABLE TO FULL ANNUAL SUBSCRIPTION]

BROADCAST INFORMATION BUREAU 535 Fifth Avenue New York 17, N.Y.

PUBLISHERS OF "WHO'S WHO AND WHAT'S WHERE AT TV STATIONS", "TV WHO'S WHO AND WHATS WHERE AT FILM PRODUCERS AND DISTRIBUTORS"

BROADCAST INFORMATION BUREAU WAS ESTABLISHED IN SEPTEMBER 1951 TO FILL THE NEED

the big talk



is about kbis

bakersfield
california

970

The ONLY popular music and news independent station in Bakersfield and Kern County, dominating California's Southern San Joaquin Valley 24 hours a day!

NEW YORK
CHICAGO
ST. LOUIS ADAM YOUNG, JR.
SAN FRANCISCO *representative*
LOS ANGELES

fear of missing the rest of the show. This is particularly important in auto listening, when the end of a trip makes tune-out mandatory.

2. In a neat compromise with longer length program demands of listeners, these miniscule segments are tied together in units of 25-minutes, with a common theme dominating each unit. (The half-hour is filled out with the network's regular five-minute news shows.) Moreover, ABC takes issue with *Monitor* (and its emphasis on the "unexpected") by programing these units at the same time every night—that is, in strips. ABC feels scheduled programing is fundamental to radio listening, if only to make it easier for the listener to remember what is on.

3. The five-minute segments also serve another, and possibly more important, purpose: they permit the network to sell single announcements in a clearly defined program segment The sale of individual announcements is certainly not new. The network principle is well ensconced in radio network practice. ABC, however, has added a new twist by surrounding each announcement with its own piece of programing.

4. The programing itself is clearly programing of the new era. It is notable for the absence of music. There is nothing coincidental about this. The network put in six months of research before putting together its new lineup. "These research studies showed," Kintner told SPONSOR, "that there was a great abundance of music through the country, but in its shift away from the old radio pattern, practically all of the stations had resorted to music as a means of attracting listeners." There was no need, obviously, for more music.

But the studies also showed a demand for what Kintner calls "personalized information." This includes news and weather but also includes such information "as can satisfy the emotional anxieties of people and satisfy their desire to improve themselves physically and can satisfy their desire to live better." Thus, the first group of segments contains news and newsfeatures; the second, visits to interesting people and places; the third devotes itself to home, family and personality problems; the fourth emphasizes the aural nature of radio by bringing "sounds" of various kinds into the home, sounds of people, stories, modern life and sounds of no importance at all; the fifth unit provides off-beat material, including humor, science fiction and story-telling.

The cost picture: The face-lifting that is taking place this year on the various radio networks involves a variety of different program and sales plans but there are many similar aspects.

★ ★ ★ ★ ★ ★ ★ ★

"The segmented and regimented network plans (for spot programing) offer little on the program side that local m.c.'s and talent, news wire services and record and transcription libraries cannot equal or surpass. And on the plus side for genuine spot are program identity, community merchandising and sales tie-ins and promotions—right in the local areas where the programs are heard and consumer sales are made."

JOSEPH J. WEED
Founder
Weed & Co.

★ ★ ★ ★ ★ ★ ★ ★

For one thing, all the am webs are aiming at one thing insofar as sales are concerned and that is to provide the advertiser with a flexible method of buying announcements so he can reach large cumulative audiences over a period of time and at a low cost-per-1,000.

NBC does it with *Monitor* and will do it with *Weekday*. CBS does it with its new segmentation plan, in which certain nighttime and weekend shows are offered on a participation basis. Mutual does it with its long-running Multi-Message Plan and its run-of-schedule plan under which advertisers can buy five-minute shows which the stations can play back at any time during either the morning, afternoon or evening.



"I got the idea from KRIZ Phoenix— it's advertising with a punch!"

These spot carrier plans are almost invariably in the low-price category, though, of course, cost-per-1,000 is another question. In many cases, the cost of an individual station on the network is less than the national spot rate of the station and this price spread has ben attacked, particularly by station representatives, as a factor that can undermine the economic base of station operation and thus effect the entire medium.

The final rate of ABC's new evening programing plan was not set at SPONSOR's presstime but it will probably be similar to the price for the five-minute news shows which are now on at night and which will be incorporated into the new nighttime schedule. These are sold at $800 per show with frequency discounts bringing the price down to $700.

Kintner told SPONSOR that the prices now being charged for ABC Radio during both daytime and nighttime "are comparable to the prices that our affiliated stations are charging for spot. In other words, there is no real incentive other than the advantages of a network buy for an advertiser to buy the network rather than buying locally."

Ayres added he "could, perhaps, disagree a little bit with" Kintner to the extent that it is possible that stations would lose business to the new nighttime sales plan. But, Ayres said, the chances of getting new business are enhanced by the new programing.

A comparison was made by SPONSOR between what advertisers pay for ABC stations on a spot basis and what they could get them for, assuming the evening announcement rate on the network was set at the $700-$800 level.

In making this comparison, SPONSOR chose four typical large stations and four typical small stations. To find out what an advertiser pays for a station in a network buy, the following was done: The network's gross one-time evening rate was divided into the station's gross one-time evening rate to find out what percent of the gross network cost was apportioned to each station. This percentage figure was applied against both the $700 and $800 cost and this was compared with the station's published rate for one-minute evening announcements, the one-time station rate against the station's share of $800 and the maximum published station rate against the station's share of $700.

In the figures below, the right-hand column shows the spot rate, the left hand column the cost of the station to the advertiser in a network buy. The top of each pair of figures is the one-time rate, while the bottom is maximum discount rate:

STATION	NETWORK	SPOT
WABC	$43.12	$95.00
New York	37.73	71.25
WLS	27.68	150.00
Chicago	24.22	50.00
KCMO	14.64	30.00
Kansas City	12.81	18.00
WJW	9.20	15.00
Cleveland	8.05	10.50
KOAT	3.07	8.50
Albuquerque	2.69	5.19
KPMC	2.05	12.00
Bakersfield, Cal.	1.79	5.00
WELL	1.02	7.50
Battle Creek, Mich.	.90	5.00
WTNT	.53	5.75
Tallahassee, Fla.	.47	3.35

ABC Radio's future: The new nighttime programing offered by ABC is a clear vote of confidence in network radio's future. The cost of putting on and promoting the new schedule involves, said Kintner, the largest radio expenditure of ABC since 1944.

The network executives feel sure there is enough advertising money around for ABC Radio to exist and make a profit. As a matter of fact, they feel they have improved their competitive position vis-a-vis NBC Radio so that there is a good possibility that ABC Radio will become the number two network: they even have their sights on the number one position. Kintner made clear in talking to SPONSOR that while "basically the profits of our radio operation come from our own stations," ABC Radio is not in business merely to supply programing for the o&o's. He said he actually believed that the o&o's could make the same money as independents as they make as network affiliates—and, perhaps a little more.

Kintner also indicated that while ABC had considered the possibility of converting itself into a program service *a la* the Associated Press kind of operation, the idea was rejected because ABC believes the present operation combines the advantages of both a program service and a conventional network service. ★ ★ ★

proof positive

now WCUE FIRST *in* AKRON

latest Hooper ratings
March-April 1955

SHARE OF RADIO AUDIENCE	Mon. thru Fri. 8:00 A.M.-12 Noon	Mon. thru Fri. 12 Noon-6:00 P.M.
WCUE	**32.2**	**32.7**
Station **B**	29.5	28.3
Station **C**	27.0	21.6
Station **D**	4.2	9.3

Wcue . . . Akron's only Independent—we're home folks.
TIM ELLIOT, President

John E. Pearson Co., National Representatives

JAZZ-UP YOUR SALES
IN THE SHREVEPORT AREA
WITH **DR. JAZMO**

Hardie Frazier
"Dr. Jazmo",
. . . ringing the bell
with a selling tell
that makes
cash registers
chime all the
time . . .



Rhythm and Blues for 2 "well listened to" hours.

3-5 P.M. Daily.

KANV can proudly boast of its all Negro Air Personnel . . . who know the Negro Market and know how to sell it.

Contact our Rep. in your region. He's got the KANV facts for you.

Dora Clayton, Atlanta, Ga.
Harlan G. Oakes, Los Angeles, Calif.
Bob Whittig, United Broadcasting, N. Y.
Richard Eaton, United Broadcasting, Wash., D. C.

KANV 1050 Kc. 250 Watts DAYS
SHREVEPORT, LOUISIANA

ATN
AIR TRAILS NETWORK

promotes sales in a

6 BILLION MARKET $

Dayton
Louisville
Columbus
Springfield
Ashland-Huntington

Call any H-R Office for:
WING WCOL—WIZE
WCMI
or
John Blair & Co. for WKLO

WING WKLO
WIZE WCMI WCOL

KINTNER-AYRES

(*Continued from page 39*)

from our own stations. However, we are not in the radio business to supply a program service for our own stations in order to let them realize a profit. We actually believe that our own stations as independents, could make approximately the same amount of money or perhaps a little more than they do as affiliates to our radio network. The reason we're staying in the network business is because we have made a profit on the radio network. We have improved our basic position as it relates particularly to NBC. We believe we have a good possibility of certainly becoming the "number two" radio network, and perhaps the "number one" radio network. We're in the radio network business to make a profit; not to supply program service for our own stations.

Q. (JAFFE) *Is is possible that you will be taking revenue from the o&o's they are now getting from national spot by segmented selling, thus losing revenue at that end?*

A. (KINTNER) I'd like to have Charles Ayres answer this more in detail, but I think there was a great fallacy growing up, particularly contributed to by the arguments of the associations for spot representation. First of all, the prices at which we are selling the ABC Radio network in the daytime and at nighttime are comparable to the prices that our affiliated stations are charging for spot. In other words, there is no real incentive other than the advantages of a network buy for an advertiser to buy the network rather than buying locally.

If you'll make a study of the spot rates through the country and the network rates you will find that they are comparable and that we are charging for stations in proportion to the prices that they themselves set upon them. I don't believe that the theory that the networks are destroying spot business is a correct one. It is true that there is only a certain amount of advertising dollars which must be divided among various media. Rather than pose spot versus the network, I think the problem should be posed in connection with all media. There are certain advantages to local buying and national advertisers will always use local stations. There are certain advantages to buying networks for national coverage. We do not think that our local stations that we own will lose any spot business to the new ABC Radio network plan. Charlie, perhaps you would like to elaborate on this.

(AYRES) I could perhaps disagree a little bit with Mr. Kintner's last statement, in that it is possible that some of our own o&o stations could lose some spot business. On the other hand, their opportunity of getting new business via this network plan is considerably enhanced. Within the last week, for example, we have signed six new advertisers to this network on the *Breakfast Club*. Now, whereas we all know that the amount of revenue that our affiliated stations receive on network business is considerably lower than on a national spot, you can theorize this way: That here is some business that ABC affiliates are going to get, which, chances are, they otherwise would not have received had it not been through a segmented plan.

The same thing applies to some other five-minute operations: our news operation in the evening as well as the

TIMEBUYING BASICS
(just out)
40,000 key words by 33 timebuying and timeselling specialists in the only book of its kind. Invaluable to timebuyer, account executive, ad manager, station executives, reps. $2.00. Write Sponsor Services, Inc., 40 E. 49th St., New York 17.

1,000,000 WATTS
1st in Power and Coverage
WILK-TV
Wilkes-Barre
Scranton
Call Avery-Knodel, Inc.

experimental program that we used in testing this five-minute, or rather segmented, plan *When a Girl Marries.* That was the first program we used as sort of a blueprint to see whether or not this thing had enough sex appeal for advertisers to come aboard. So you can argue the pro's and con's of network versus national spot, but the fact remains that many ABC stations will be getting business that they had not heretofore received.

Q. (DAVID) *Assuming that there are a number of affiliates who feel you're in competition with them for the spot dollar, have you considered the possibility instead of providing this programing to the affiliates and charging them for it? They would then sell it on a spot basis.*

A. (KINTNER) It would obviously be possible to supply a programing service for a fee—somewhat similar to the Associated Press or the United Press. However, we have decided not to do it because we believe our present plan combines the advantage of a program service together with the advantage of the present affiliation contracts. If you look at the segmented plan that has been developed both in the daytime and nighttime on ABC, you will find certain definite periods that have been allocated to the stations for local and spot sale without payment to the ABC Radio network. We believe that a combination whereby our programing is made available locally as well as nationally and the continuation of the basic affiliation relationship is the proper course. As to the future, it's anybody's guess, but I believe we are quite aways away from this so-called program service concept.

Q. (JAFFE) *What is the status of the affiliates now as far as the new programing is concerned?*

A. (KINTNER) The ABC segmented plan in the daytime and nighttime is in accordance with the basic contracts between ABC and its affiliated stations, which permit the sale of five-minute segments by the network. Therefore, there is no necessity for a contractual change in our relationship. We have discussed the nighttime plan and the daytime plan with our stations' Advisory Committee, which is unanimously favorable to the idea. We've obviously fully informed our affiliates and while there is no necessity for a response we've received approximately 100 responses from our top stations. All but a very few were favorable.

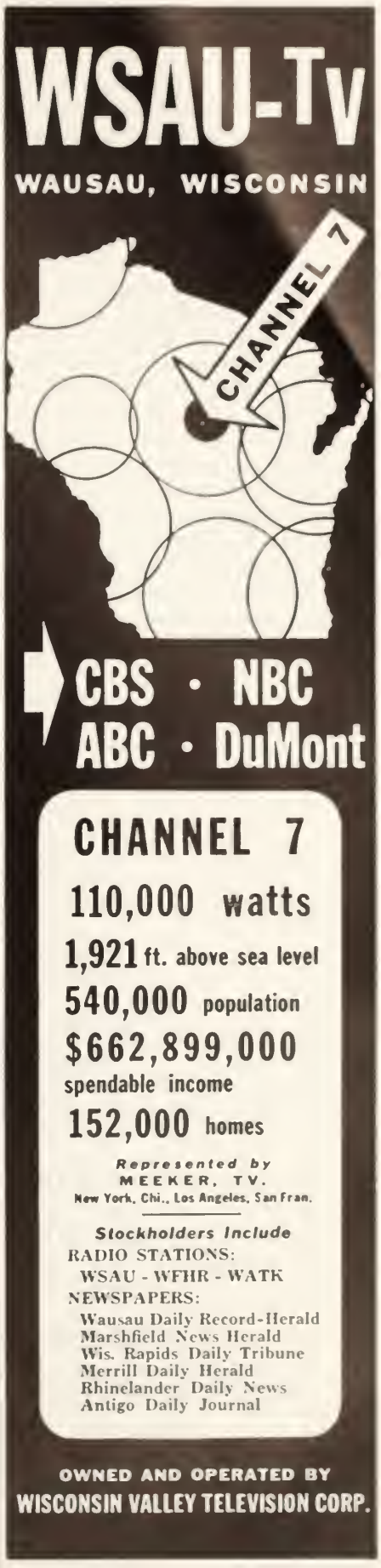
Q. (JAFFE) *How large an investment does the new programing and its promotion represent? We would assume that it's important with a new concept like this to get the entire country aware of the fact that something is happening on ABC.*

A. (KINTNER) I don't think we should tell you the exact amount of money that we are putting into the nighttime programing and into the improvement of the dayftime, but I can tell that it's the largest radio expenditure that ABC has made since 1944. You're correct in that we believe our sales promotion extremely important, as is audience advertising.

Q. (DAVID) *Well, one question that has just occurred to me—and it may be that I am not sufficiently familiar with the new pattern—but it somehow seems to be reminiscent of* Monitor. *And I note that ABC has stated in the past that you are beating* Monitor *all-hollow on the week end. Why go into a* Monitor *operation therefore?*

A. (KINTNER) It is correct that our weekend news out-rates many times the *Monitor* operation. It is incorrect that this new nighttime program is patterned after *Monitor,* although as you say, any time you break a program from a 15-minute and half-hour concept into a five- and 10-minute concept, it may be reminiscent of *Monitor* or of the CBS segmentation plan which has been used in the daytime on Columbia. The difference between this program and *Montitor* in our judgment is that we have created five basic themes and that the seg-

$99.00 INVESTED in the
NASHVILLE, TENNESSEE
NEGRO MARKET
SOLD $3,500.00 in appliances
VIA WSOK



ments will be set as to the type of program on the same time each day, Monday through Friday. As you know, *Monitor* has the unexpected quality. You don't know exactly what is coming up. We believe that our concept of fixed positions is better. As you will see when you hear the program, we are devoting a great deal more attention to try to solve the personalized demands of the individual. I think when you hear the ABC nighttime programing you will see how different it is from *Monitor*.

We feel that our research shows the people would be more satisfied if they knew of a particular time of the night a particular type of program was coming on, which, of course, is the basic concept of radio over its 28 years of history. I'd just like to add one thing: There's nothing sacred in the radio business about a 15-minute and a half-hour concept. It just grew up in that way. Basically what we are putting in are five- and 10-minute segments of half-hour theme programs, which is no different than having a show that changes its tempo and no different than having a variety show that brings on different acts because each of the five half hours will have a common theme. ★★★

SPONSOR ASKS

(Continued from page 71)

tion, thereby saving themselves some six months' time on normal methods.

Cost? About that of a one-hour network telecast to a similar number of markets.



William P. Rosensohn
Executive Vice President,
Sheraton Closed-Circuit Television, Inc.

SHOULD AID AD CAMPAIGN

● Closed-circuit television is basically a medium of communications. It is a medium which employs the full techniques of television as we know it at home, but which, by its method of transmission, allows only selected audiences to be reached. In short, it is private television.

The marvels of television itself are known to all of us. The impact that can be achieved, the demonstrations that can be made and the program matter that can be covered are familiar to every set owner. To these basic advantages, closed-circuit adds three important ingredients.

First, it provides the use of a threater-size screen for viewing purposes. Needless to say, the impact of any program so viewed is heightened tremendously. The fact that you san see the president of your company or your sales manager addressing you on a 15x20-foot screen makes it a most effective form of communication.

Second, closed-circuit television is a completely flexible medium. It does not require audiences of several thousand people in each city, but networks can be set up so that a handful of men can be made to feel at home. This flexibility means that cities on the network can have audiences ranging from 10 to 2,500. In addition, the telecast can provide the highlight of a meeting. The men who assemble for the closed-circuit program can remain to hear their local leaders discuss matters of local importance.

Third, one of the unique and perhaps most important advantages of the closed-circuit medium is that it offers a real opportunity for local participation. This can be done through the utilization of two-way audio lines. This would make possible questions and answers from any city on the network.

The foregoing qualities of closed-circuit have been outlined without any reference to the basic advantages in using the medium, such as the great economy that can be effected, the travel time that can be saved, the time away from the job that can be minimized, the fact that the real leaders of a company can now become familiar figures to each employee or agent of the company.

As to the best method of using the medium, my own feeling is that it should be used as a *regular* means of communication. It is a well established policy of many companies to hold scheduled sales meetings either once a month, once a quarter, or twice a year. Closed-circuit, if used in this manner, could well establish a highly



desirable, close-working relationship between a company's top management and its field forces.

The medium should be used not only to launch a new product. It should be used not only to discuss startling new sales plans for a coming campaign. It should also be used for a discussion of the day-to-day, week-to-week, and month-to-month problems that confront all the men in the field. As business conditions grow more competitive, the need for selling—and hard selling — will become a more dominant factor in the market. Closed-circuit offers a tremendously powerful and economical means of getting a maximum amount of selling power from one's sales force.

Interestingly enough, the power of the medium is perhaps best attested to by the fact that most of the major companies which have used closed-circuit have already come back for a second and, in some instances, a third use of the medium. In the month of September, for example, we put on telecasts for the American Management Association and Wyeth Laboratories. In each instance this marked the third time that these organizations have used closed-circuit within a one-year period.

We look forward to an expanding use of the medium by a continuously growing number of companies. It is my firm belief that closed-circuit television, because of its impact, its flexibility and its unique ability to let local audiences participate, offers a dramatic, effective and unique medium of communications. I think that advertisers who now rely on home television to sell their products to the public will soon come to rely on closed-circuit television to sell their ideas and enthusiasm to their field forces.

★ ★ ★ ★ ★ ★ ★ ★

"Giving the public a chance to see subscription television in operation and to determine for itself whether it can have the right to pay for subscription programs such as the recent Marciano-Moore heavyweight championship fight and great first-run motion pictures which cannot otherwise be seen in the 36 million tv homes is the only way it can be decided. . . . Prohibiting subscription tv before the public has a chance to try it is Prohibition in its worst form."

COMMANDER E. F. McDONALD
President
Zenith Radio Corp.

★ ★ ★ ★ ★ ★ ★ ★



Fanshawe Lindsley,
General Sales Manager
TNT Tele-Sessions

FOR MEETINGS, NOT ADVERTISING

● Closed-circuit tv, as conceived by TNT for business and industry, means a simultaneous, private, bigger-than-life-size tv presentation to selected groups assembled by the sponsor in meeting places of his choosing.

By taking people and products direct to the field whenever and wherever the sponsor desires, closed-circuit tv brings a completely new and exciting tool to sales promotion and merchandising.

By bringing top management directly to salesmen, dealers, distributors and other people with whom a national company does business, closed-circuit tv performs a vital and effective role in informing the field directly from the horse's mouth. As such, closed-circuit tv is a completely different medium from broadcast television.

Among the most compelling elements in closed-circuit tv is the tremendous impact delivered by bigger-than-life-size pictures. And it is here that TNT differs from the broadcast networks that offer a small-size picture in studios on ordinary home sets for the primary purpose of merchandising their own programs either to potential sponsors or new sponsors who have bought programs to be televised into the home. The type of small-size closed-circuit tv offered by broadcast networks in studios hasn't brought forth either the sponsor or audience satisfaction that TNT's highly specialized and carefully tailored big screen presentations have. At the present time, TNT is the only company which owns and operates big screen facilities



WBRE
YOU GET
1,000,000 WATTS
17 COUNTY COVERAGE IN N. E. PENNSYLVANIA
NBC BASIC BUY
FASTEST NEWS SERVICE TO COMMUNITIES OF AREA
ENGINEERING KNOW-HOW
NBC-RCA COLOR
BEST PICTURE
-TV Ch. 28
Wilkes-Barre, Pa.
National Rep. The Headley-Reed Co.

IN EVANSVILLE INDIANA
WISE BUYERS CHOOSE


THRIFTY FIFTY
SALES WITH SHOWMANSHIP
HILLSIDE HOEDOWN
Saturdays 9:30-11:30 P.M.
Evansville's ONLY weekly Barn Dance—televised LIVE from downtown Evansville every Saturday night.
PARTICIPATIONS AVAILABLE
Represented by
MEEKER TV, INC. — ADAM YOUNG
ST. LOUIS
CHANNEL 50
WEOA
NOW OPERATING
WEOA—CBS RADIO

from coast to coast, and it should be noted that a TNT closed-circuit network is, in effect, a highly mobile system of disseminating important business information in hotel ballrooms, theaters or auditoriums.

The creation of a closed-circuit program requires different techniques from home broadcast programs. The stars on our medium are corporate management, their products and services. Thus the use of big-name talent is apt to distract attention from the job at hand. This does not mean that talent is inappropriate for closed-circuit tv, but rather that it occupies a position of second billing.

It is fast becoming apparent that in this age of specialization, successful closed-circuit business presentations require the knowhow, experience, facilities and services of a company such as TNT that is wholly commited to building a substantial business from closed-circuit tv alone.



Morris A. Mayers
General Manager
Closed-Circuit Operations
Du Mont Television Network

EFFECTIVENESS WITH ECONOMY

● Closed-circuit telecasts are proving to be a most effective means of closing the gap between the advertising and sales departments in many organizations. In the days before this modern medium of visual communication was readily available, it was a common experience for an advertiser to find that while his heavy expenditures for advertising developed consumer and trade interest in his product, a desired volume of sales failed to materialize because the salesmen on the firing line were not securing the orders.

An attempt to correct this condition resulted in the familiar sales meeting —usually at the distributor level and, for the very-well-heeled organization, even at the dealer level. These meetings gradually became more and more costly in both money and time and, strangely enough, their effectiveness diminished proportionately. The reason for this phenomenon was that the increase in cost was due largely to non-essential trimmings — entertainment, liquor, parties, etc. which actually interfered with the main purpose of the meeting. The decrease in effectiveness was partly due to the distractions mentioned above but even more to the fact that the increased cost made it necessary to limit attendance to the distributors' or dealers' "top brass." Another factor contributing to this result was the time taken up by these meetings, not only during the meeting itself, but in traveling to and from the place at which the meeting was held.

Closed-circuit television has made it possible to maintain closer, more effective and more continuous contact with a widely dispersed organization than was possible with the old-fashioned sales meeting—and at lower

WMRY
NEW ORLEANS
KNOK
FT. WORTH-DALLAS
formerly KWBC
KCOH
HOUSTON
1 order delivers the Negro Population of the South's 3 Largest Markets ...cuts cost, too!
negro radio South
Gill-Perna, Inc., Nat'l Representatives
Lee F. O'Connell, West Coast

cost in both money and its important equivalent, time.

It is almost trite to refer to the salesman's area of operation as the "firing line." If, however, we think of it as such, we will recognize the importance of keeping this front line soldier well equipped with ammunition and, of equal importance, doing everything possible to maintain his morale. Nothing is more demoralizing to soldier or salesman that to feel that he is working alone, directed by some remote and faceless commanding general who doesn't know he exists. The proper use of closed-circuit telecasts will enable an advertiser to feed sales ammunition, not just to the top brass in his distributing organization, but directly to the front line salesman. It makes it possible for these men and women to know the men who direct their destinies and to feel that they are part of a team and not a group of isolated individuals.

If anyone doubts the effectiveness of television as a motivating force, he will be interested in a statement made to the writer by Billy Graham, the well-known Evangelist who used closed-circuit television in Scotland and Canada to sell salvation. Dr. Graham said that it was found that among those people who attended these crusades, the results, in terms of "decisions" and contributions, were at a higher level among those who saw and heard him on television than among the people who were actually in the auditorium where he spoke.

It is a regrettable fact that salvation is harder to sell than toothpaste, television sets or automobiles. Advertisers would do well to take a leaf from Billy Graham's book, putting this electronic tool to work more consistently to build bigger sales. ★ ★ ★

SPONSOR'S FOURTH ANNUAL FARM SECTION

(31 October issue)

The industry's annual analysis of farm radio and television. How admen buy time to reach farm homes, latest trends in commercials, programing for farmers.

ROUND-UP

(Continued from page 65)

Northwest edition of *TV Guide;* John Eichhorn, assistant to the general manager of KING; Jack Sullivan and Ed Baker, manager and assistant editor respectively of the Pacific Northwest edition of *TV Guide;* Otto Brandt, v.p. and general manager of KING; Lou Guzzo, drama-tv editor of the *Seattle Times;* Ned Hullinger, director of station relations for ABC, who accompanied Jahncke on the tour; Jack Lynch of the promotion and publicity department at KING.

* * *

A new group of radio and tv stations have formed an advertising alliance called NOEMAC. The name is derived from the names of Trinity Broadcasting President Gordon McLendon, and his father-in-law, former Governor of Louisiana James A. Noe.

Five independent radio stations and two tv stations are members of the NOEMAC group at this time, but more may be added at a later date. The stations involved include, Trinity's KLIF, Dallas; WRIT, Milwaukee; KELP, El Paso; KOKE-TV, El Paso; (which goes on the air in December) and Noe's WNOE, New Orleans; KNOE and KNOE-TV, Monroe, La.

Trinity Broadcasting recently announced its intention of acquiring other am and tv properties as rapidly as possible. Trinity's key station, KLIF, is affiliated sales-wise with KFJZ, Fort Worth.

* * *

The Minneapolis Chamber of Commerce Promotion and Publicity committee recently completed a booklet called "Twin City Radio-Television Directory." This booklet is designed for local publicity chairmen anxious to get their material on the air.

The booklet describes the procedures for utilizing the public service facilities of the 11 radio and four tv stations in the area, including the proper preparations of material, persons to contact and deadlines. The purpose of the project is to standardize the material fed to these stations to enable them to do a better job.

* * *

St. Louis' KMOX received the Certificate of Merit for outstanding cooperation with the U.S. Army Recruiting Service last month. In presenting



PAL *says:*

"What are people doing with all the radios they're buying? Using them for door stops?"*

***Big Brother WMT (also a radio station) gave me permission to reprint the above. I just couldn't resist it. Anything they say about radio I subscribe to, too!**

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of Charleston South Carolina

Forjoe & Company

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GROUP
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NOW . . . .

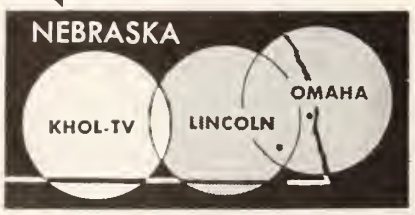


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the award, Lieut. Col. Allen M. Hunter, recruiting commander in the area, commended KMOX for its "fine contribution toward adequately maintaining our defense position with its public service announcements in behalf of the recruiting service".

* * *

The latest step in the expansion of service facilities of KWWL and KWWL-TV, Waterloo, Iowa, is the completion of the 1,125 foot tv tower which was just completed in September. The tower and the 316,000-watt transmitter were rushed to early completion.

Present at the ground breaking ceremonies when the tower was started



were (l. to r.); Lyle Harvey, public relations; T. W. Kirksey, director of engineering; R. J. McElroy, general manager; Don E. Inman, sales director of the station. ★★★

FIVE $64,000,000 Q'S

(*Continued from page 33*)

public interest responsibilities more effectively with their own programing.

But *$64,000 Question* makes those who have not wholeheartedly accepted network program control more hopeful. For the first time in years the networks have been seen to be eager to get something from a client (of all people). One red-hot idea has been able to accomplish what having millions of dollars to spend could not do. It's probable that the promises of NBC to Revlon and the counter-proposals of CBS have been exaggerated in translation. But the irrefutable moral for the advertiser is that if you can find a property with surpassing sex appeal, and then get a slot for it, you have obtained the bargaining position of an advertiser five years ago with money to spend in television.

If the stimulus of *$64,000 Question* doesn't prove sufficient to partially bring back the independent packager and the client-owned show, it's considered likely this season will mark the last occasion on which network program dominance is seriously questioned.

It's a matter, perhaps, of how long *$64,000 Question* keeps Revlon in a commanding position, not to mention its agency, Norman, Craig & Kummel. The successor to William Weintraub Co., NC&K had only a toehold left in big-stakes network television after the decline of Weintraub from its major status in network television four or five years ago. With the success of just one show, the agency is suddenly re-established among those shops able to go to the head of the line when a time period opens up. Hence it looms as more attractive to new clients, a lesson which will not be lost on other agencies

MAKE
Filmack Studios
YOUR HEADQUARTERS FOR
TV Film Commercials
STOP MOTION!
OF EVERY KIND
LIVE ACTION!
Modest Prices - Quality Work
NEW YORK
357 W. 44th St.
CHICAGO
1331 S. Wabash

if there's a noticeable payoff for NC&K. (Editor's note: A sign of progress in the making is the reporter's inadvertent bestowal of initials on the agency, a form of abbreviation what is usually years in coming.)

3. Will the long show be a permanent fixture? Wherever the cognoscenti gathered at the beginning of last season, it was said that the spectaculars were built with color tv in mind. The assumption was that NBC wanted to light a fire under color television, and as a result decided to turn to Broadway-length shows. The poop had it as well that NBC sought to dominate the audience, and leave gaps in the Nielsen pocket piece where the other networks used to live.

The spectaculars have become established to the point where CBS has added its own 90-minute series simply because even at ratings which are only good rather than stupendous spectaculars have something certain advertisers want: namely conversation value, merchandisability to dealers, stature over and beyond their circulation.

What remains to be seen is (a) whether this stature will carry through a season in which the spectacular becomes a frequent part of the schedule and (b) whether the automotives which have been the major supporters of the spectaculars can continue to sell cars at a rate which encourages extravaganza advertising.

Whatever the future of the long shows, there seems little question among advertisers and agencies that the half-hour format will remain a staple on networks for many seasons to come. Most types of products, admen point out, will always depend on regular advertising impressions which a client can get from a half-hour show of his own, and which the cost of spectaculars makes prohibitive.

4. Will the big-money quiz cycle develop and last? The second Lou Cowan big-money show, *Big Surprise*, premiered on NBC just prior to SPONSOR's presstime. Capsule comment from SPONSOR: Slick reshaping of the *$64,000 Question* elements *a lá* Goodson-Todman's multiple variations on the original *What's My Line?* format. But what works with a low-key panel programing may not work with emotional-appeal programing like the big-money quiz. In an apparent attempt to build the money excitement quickly, the m.c. on *Big Surprise* twice told contestants in the premiere show that he "was sure they could win the $100,000," if they came back to try again.

It remains to be seen whether newspaper editors will give the second round of suspense stories the same continuing play as was accorded *$64,000 Question*. Missing, too, from *Big Surprise* is the natural story quality of paradox; in other words, the switch: the shoemaker who knows opera, the cop who knows Shakespeare. *Big Surprise* contestants start out answering questions about their own past, a subject they should know.

Too, *Big Surprise* is an early-evening program (Saturday 7:30 to 8:00) contrasted with *$64,000 Question* on Tuesday night at 10. If the show overcomes these obstacles, it will encourage other imitators; there's no patent on giving nice people money. It could, moreover, help the *Perry Como Show* with its audience carryover. However, on its opening night, *Big Surprise* scored a mere 11.5 against *Beat the Clock*'s 20.4 on CBS.

Whether *Big Surprise* pulls well or not, *$64,000 Question*'s future could be

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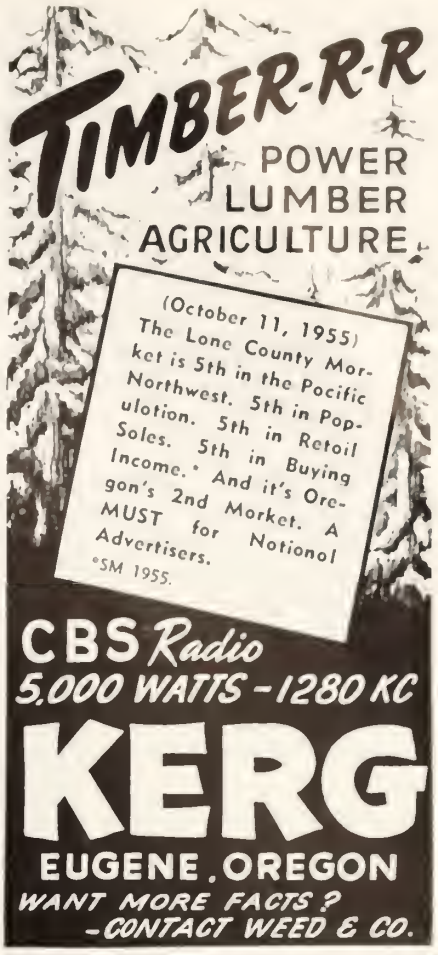
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adversely affected. The accompanying newspaper publicity is pointed to as a big part of *$64,000*'s phenomenal suspense buildup. If there are two suspense stories for newspaper editors to choose from, one may cheapen the other. In any case *$64,000 Question* is running into tougher sledding as the season unfolds. Its Trendex the first week of October was down 9 points to 45.2 from the week before. This may be a reflection of the fact no big-winnings were in the cards for that evening, however.

5. Will situation comedy fade as a major tv format? At NBC situation comedy has virtually washed out. Today only *Life of Riley* and *It's a Great Life* are left from a lineup which last year included the following: *Mr. Peepers, Dear Phoebe,* Mickey Rooney's *Mulligan, I Married Joan, My Little Margie, Ethel and Albert,* Red Buttons—in addition to the two *Lifes.*

A possible indication of the decline in situation comedy popularity may be the fact that *Lucy* began this season with a 33.3 Trendex—some 10 points below its 1954 fall opener. (One of the new program types being introduced this season is the "adult Westerns." They don't seem to be starting with the strength shown by the first situation comedies, however. Their first ratings have been low.)

An even dozen situation comedies go on CBS this fall, down four from last year's peak. The dozen: *Burns & Allen, Private Secretary, Lucy, December Bride,* Phil Silvers' *You'll Never Get Rich, Joe and Mabel, My Favorite Husband, Bob Cummings, Our Miss Brooks, Mama, Damon Runyon Theatre,* and Jackie Gleason's *Honeymooners.*

Three of the dozen are new (compared with last season's spate of new CBS situation comedy entries). It's in these—*You'll Never Get Rich, Joe and Mabel* and *The Honeymooners*—that most interest centers. If the situation comedy form can't keep coming up with fresh hits, it's destined for a fade-out as older entries lose appeal.

The Phil Silvers half hour achieved a 13.3 Trendex the first week of October opposite the debut of the Milton Berle show at 30.7. Silvers is at his best as an army sergeant with more side business ventures than a squad of GIs in the Paris of 1945. But Silvers on a $38,000 budget with a new show is outclassed against Milton Berle; Berle has a near-$150,000 budget for a one-hour semi-spectacular which rotates with Martha Raye and the over-$200,000 Bob Hope shows.

Joe and Mabel, scheduled to follow Silvers, had not premiered as scheduled late in September. CBS stated there weren't sufficient shows in the can to keep the original starting date, despite the fact that it had previously given *Joe and Mabel* closed-circuit buildup on the same press showing as the Phil Silvers show.

The show, from the sample shown the press several weeks back, is built on winsome values rather than big-laugh contretemps and as such faces tough competition in the long-running and recently revamped Jane Wyman *Fireside Theatre* on NBC.

The Honeymooners, Gleason's most popular characterization of seasons past, translated into a half-hour film, is still a moot question in terms of audience-appeal. Its opening night 37.2 Trendex reflected the star's popularity last season. On its second exposure, the show dropped to a 28.6 against a sharpened Como program. Como introduced Gino Prato of *$64,000 Question* headline fame just at the 8:30 p.m. station break. This helped pull his Trendex from 15 the week previous to 22.1.

Whether or not Gleason holds on to his edge on Como will depend as much on the popularity of the new *Honeymooners* format as it will on NBC's ability to introduce top-drawing acts at the crucial switchover time.

What *Big Surprise* and its $100,000 prize money will attain in the way of early-evening ratings on NBC with the possible building effect on Como; and how much the switch to film will detract from Gleason, time will tell.

In any case it seems a fair assumption that CBS will fight to keep situation comedy alive. As the network's programing v.p., Hubbell Robinson, put it recently "only bad situation comedies are dead." Said Robinson:

"At CBS it is our belief that it is not what you do but how well you do it. The entertainment business is loaded with cases in point. Formula is nothing. Execution is everything . . ."

★ ★ ★

NEED A PRO TO RUN YOUR STATION?

More than 20 years a practical broadcaster, writer, producer, commentator, sales manager, station manager, agency executive, station representative.

Now employed as station manager of a network station in a southern market. Seeking a greater outlet for talents. Creative, hard-working, steady, professional. Top references.

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BRadshaw 2-3429

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3745 Atlantic Avenue
L.B. 407-907

EYE, EAR ON COMPETITION

(*Continued from page 47*)

joint efforts of N.C. Rorabaugh and TvB beginning this January. See SPONSOR, 3 October 1955, page 38.)

Already a by-product has been developed by BAR in conjunction with C. E. Hooper in what they call "Monitored Commercials with Audience Ratings." Using BAR's transcribed reports of aired commercials, Hooper adds its audience ratings to each advertised brand within separate categories, thus providing advertisers with an index of commercial exposure of each brand in relation to its competitors.

Accuracy: One Washington, D. C. radio station reamed BAR out for allegedly submitting a completely wrong report for a half-hour period one Saturday. The program, a homemaking show interspersed with music and commercial announcements, was presented live Monday through Friday, taped on Saturday. As it turned out, the engineer had put the wrong tape on the air. BAR Exec. V.P. Bob Morris likes to cite this instance to illustrate the stark accuracy of reports actually monitored off the air, as contrasted with information obtained secondhand.

Stations, however, with few exceptions, says Morris, have become outspoken — and paying — supporters of the service. Wrote Don Lee's Sales Vice President Norman Boggs to BAR recently: ". . . While, as a buyer of your service, I shouldn't put myself in this position, I will confess that we could continue it for a good many years on the traceable revenue it has produced from the first three reports."

Cost: Charges for the service, or portions of it, vary with the type of coverage and the customer. Advertisers and agencies pay much less for the service than stations per market but large agencies are usually interested in the reports on a multi-market basis which ups their over-all outlay.

Reports are sold on a yearly contract, with reports for some markets with fewer stations issued only four times a year instead of six.

For a large agency the annual cost based on the current 14-market reports at $35 per radio or tv report (55 combined) and including the weekly network radio and tv product study, is $5,500.

Stations pay from $250 to $500 per report, per market, depending on the number of stations monitored and the frequency of the reports.

Recalling its early Darby days, when it aroused the suspicions of the local constabulary, BAR executives still bristle when someone jokingly calls them "touts to the trade," prefer to describe themselves as impartial reporters who merely provide their clients with an extra set of eyes and ears. ★ ★ ★

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40,000 key words by 33 timebuying and timeselling specialists in the only book of its kind. Invaluable to timebuyer, account executive, ad manager, station executives, reps. $2.00. Write Sponsor Services, Inc., 40 E. 49th St., New York 17.

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richard brough, director
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salesmen unlimited agency
509 fifth ave., n. y. 17 murray hill 7-7892
the employment agency for sales personnel

COMPARAGRAPH NOTES

(*Continued from page 86*)

Swift, JWT: McC-E: DTN, Th 1:45-2 pm
Sylvania, JWT: CBS, Sat 7:30-8 pm
Texas Co., Kudner: NBC, Sat 9:30-10 pm
Tide Water Assoc. Oil, Buchanan: ABC, T, Th 7:15-30 pm
Toni Co., W&G, CBS, M 8:45-9 pm; W 8-8:30 pm; M, W 11-11:15 am; alt Th 10:15-30 am; Burnett: NBC Sun 7-7:30 pm; CBS, Th 3:30-45 pm; Sat 9-9:15 pm; Tatham-Laird: ABC partic S 8:30-9 pm
TV Time Foods, direct: CBS, Tu 5-5:15 pm
U.S. Steel, BBDO: CBS, alt W 10-11 pm
Vicks, BBDO: W 5-5:15 pm
Wander Co., Tatham-Laird: NBC, W 10:15-30 am
Warner-Hudnut, K&E: NBC, alt Sat 10:30-11 pm
Webster-Chicago, JW Shaw: NBC, M 7:30-45 pm
Welch Grape Juice, DCSS: NBC, alt F 5:45-6 pm; ABC, T 5:15-5:30 pm
Wesson Oil, Fitzgerald: CBS, Tu 12-12 15 pm
Western Union, Albert Frank Guenther-Law: Th 9:30-10 pm
Westinghouse, McCann-Erickson: CBS, M 10 11 pm
Whelan Drugs, Product, Du Mont, T 9-10 pm
Whirlpool, K&E, NBC, T 8 9 pm
Whitehall Pharm., Blow-Beirn-Toigo: CBS, Sat 9:30-10 pm; CBS, M 7:30-7:15 pm; T 7:30-8 pm; NBC W 10:30-11 pm
Wrigley, R&R: CBS Sat 7-7:30 pm
Yardley, Ayer: CBS F 11-11:15 am

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SPONSOR, published bi-weekly at Baltimore, Maryland for October 1, 1955.

1. The names and addresses of the publisher, editor, managing editor and business managers are:

Publisher and Editor: Norman R. Glenn, Mamaroneck, New York.

Editorial Director: Miles David, New York, N. Y.
General Manager: Bernard Platt, New York, N. Y.

2. The owner Is SPONSOR Publications Inc., New York, New York.

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Bernard Platt
Business Manager.

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SEAL Frank E. Marra
(My commission expires March 30, 1956.)



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(a 2-station market)
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(a 3-station market)
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Sure recipe for fast sales is the 1 buy that covers 3 . . .

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JOHNSTOWN · CHANNEL 6

Get full details from your KATZ man!

Newsmakers in advertising



J. Ward Maurer, *new vice president for advertising for Wildroot has been with the company 26 years. He entered the advertising department in 1935, became advertising manager in 1942, and director of advertising in 1947. Three years ago he was elected chairman of the board of the ANA, is currently vice chairman of the Advertising Research Foundation and a member of the ANA-AAAA joint committee for better understanding our economic system. His other interests include publicity work for local Community Chest activities.*



Charles W. Godwin *joins* SPONSOR *today as vice president and advertising director, having just left the post of director of ABC Radio Station Relations, which he held since October 1954. He had previously been assistant to ABC V.P. Ernest Jahncke and immediately prior to that director of Radio Station Relations for the Mutual Broadcasting System. Active in the broadcast industry since 1933, he has experience both in actual broadcasting and station management. His duties at* SPONSOR *will include supervision of all sales operations. He will headquarter in New York.*



Wendell B. Campbell *becomes new vice president in charge of CBS Radio Spot Sales. The newly created post is necessary because of the increasing importance of the spot sales operation to the radio division, CBS Radio President Arthur Hull Hayes commented. In his 17 years with CBS Radio, Campbell has held the following posts: Western sales manager for CBS Radio Sales; sales manager and general manager for KMOX, St. Louis; general sales manager of CBS Radio Spot Sales; vice president in charge of station administration. The latter, Campbell's most recent post, will be filled by J. Kelly Smith, CBS Radio administrative v.p.*



William D. Shaw *has been named network sales manager for CBS Radio, having been with the network nearly 16 years. He joined CBS Radio in the sales departments of KNX, Los Angeles, and the Columbia Pacific Radio Network. From 1948 to 1950 he was assistant sales manager for the CPRN and eastern sales manager for CBS Radio Spot Sales from July 1950 until his appointment as general manager of KNX and the CPRN in September 1951. He has been succeeded in both slots by Bert S. West, former general sales manager under him in both KNX and the CPRN.*



JOHN S. COLEMAN

Portrait by Fabian Bachrach

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I am proud that 80% of Burroughs employees are enrolled in systematic savings in U. S. Savings Bonds through the Payroll Savings Plan. The record of the response of our men and women to our recent campaign speaks for itself. It is evidence of the desire to save, and to save in a way which benefits both the individual and the nation. I hope that every employer will take advantage of this opportunity to serve the interest of both his employees and the country by cooperating with the Department of the Treasury in the U. S. Savings Bonds campaign."

JOHN S. COLEMAN, *President*
Burroughs Corporation

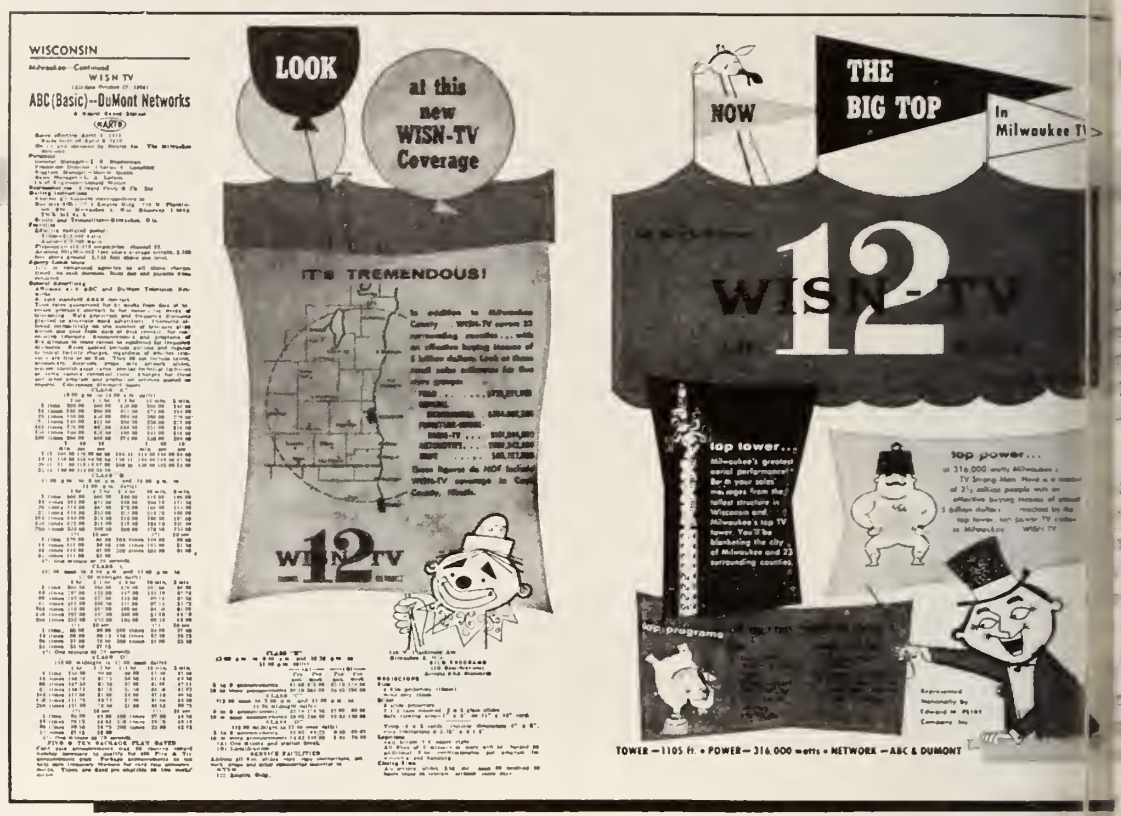
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BMI

"Milestones" for November:

BMI's series of program continuities, entitled "Milestones," focuses the spotlight on important events and problems which have shaped the American scene.

November's release features four complete half-hour shows—ready for immediate use—smooth, well written scripts for a variety of uses.

"GUARDIANS OF THE OPEN ROAD"
(Rise of American Automobile Association) November 1-7, 1955

"PIANIST, PATRIOT, PREMIER"
Ignace Jan Padcrewski
Born: November 6, 1860

"LEST WE FORGET"
(Veterans Day) November 11, 1955

"MAKE US TRULY GRATEFUL"
(Thanksgiving Day)
November 24, 1955

"Milestones" is available for commercial sponsorship—see your local stations for details.

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

the SWING is to...

ABC
and
KMBC-TV
Kansas City's Most Powerful TV Station



"BIG TIME DAYTIME" programming with any commercial handling you want . . . live cameras always available.
"BIG TIME DAYTIME" precedes the sensational new ABC-TV evening schedules. Contact Free & Peters or:

Don Davis, *First Vice President*
John Schilling, *Vice Pres. & Gen. Mgr.*
George Higgins, *Vice Pres. & Sales Mgr.*
Mori Greiner, *Director of Television*



THE PIED PIPER OF HOUSTON

KiTiRiK-Channel 13's black magic mascat has enchanted the children of Houston, and changed the Houston market in less than a year. Houston has become Hamlin Town with the grateful parents joining in the parade to KTRK-TV.

July ARB shows our daytime combination of children's programs, films and family features leading network competition in 56 out of 160 weekly quarter hours, and a close second in 60 others. More than 60% of the audience hears KiTiRiK's "Piper's tune" at 5:45 daily to lead into the great new lineup of ABC family shows—Warner Brothers Presents—Disneyland—Lone Ranger—Rin Tin Tin. And KTRK-TV still programs more sports for Dad each week. Good shows make good adjacencies. Call us or Blair-TV.

THE CHRONICLE STATION, CHANNEL 13 **KTRK-TV** P. O. BOX 12, HOUSTON 1, TEXAS — ABC BASIC

HOUSTON CONSOLIDATED TELEVISION CO., General Mgr., Willard E. Walbridge; Commercial Mgr., Bill Bennett

NATIONAL REPRESENTATIVES: BLAIR-TV, 150 E. 43rd St., New York 17, N. Y.

REPORT TO SPONSORS for 17 October 1955

(Continued from page 2)

Tv allocation merry-go-round

FCC session today (17 October) on uhf-vhf de-intermixture petitions may provide tip-off on what agency will do re allocation. Common talk is that extensive de-intermixture is not likely if vhf drop-in policy proves practical. One vhf drop-in plan was submitted by CBS on 7 October. Plan provides for dropping in 25 new "v's" in existing tv spectrum via mileage-power cuts with de-intermixture in 2 markets (Peoria, Madison) only. Second CBS plan would eliminate uhf if 3 more vhf channels could be obtained from government, military, fm bands. Latter plan assumes significance in light of FCC's exploring possibility of giving military 3-4 uhf channels in exchange for same number of vhf channels. ABC allocation plan, submitted same time as CBS', proposes saving uhf via extensive de-intermixture.

–SR–

Film merger complications

On-and-off merger negotiations between Screen Gems, TPA have dragged so long that memo was distributed to TPA staff for guidance in answering questions. Memo expressed management's feeling that less said the better at present since no agreement has yet been hammered out. It also said that if 2 parties get together, merger could not take effect before first of year.

–SR–

New RTES talks start this week

Air advertising analysis frequently overlooks one of most basic factors in selling: markets. Markets is subject of first meeting of RTES timebuying and selling course, which starts tomorrow (18 October) in New York City's Old Brewhouse. Speakers will be H. H. Dobberteen, v.p. and media director, Bryan Houston; Eugene Petterson, v.p., Nielsen food and drug division. This season's RTES Seminar is divided into 2 parts: 8 luncheons in October-December period on general subjects, 8 luncheons in January-February on specialized subjects.

–SR–

Products trade I.D. schedule

Saturation I.D. campaign for Maxwell House instant coffee (via Benton & Bowles) has multiple usefulness for General Foods. Same schedule is also used for Sanka (although in this case agency is Y&R). With Maxwell House tonnage I.D.'s as well as I.D. campaign for Florida Citrus Commission, B&B is probably biggest user of nighttime tv I.D.'s.

–SR–

Campbell Soup spot buy

Spot radio campaign for Campbell Soup in 64 markets (via BBDO) asks stations to provide dividend of extra announcements in return for extreme flexibility in manner announcements may be scheduled. BBDO bought more than 15 announcements in each market but requires that only minimum of 15 weekly be used--sometime between 7 a.m. and 7 p.m. Request that stations provide dividend brought letter of protest to BBDO President Ben Duffy from John Pearson Co. salesman, William M. Wilson. BBDO official, commenting on campaign, expressed view it was unlikely to set precedents. "It's based on faith in stations and we doubt many will want to enter a voluntary arrangement of this type."

–SR–

Vitapix sales staff in offing

While Vitapix, in wake of dissolution of exclusive ties with Guild Films, will probably set up own sales staff, fall is bad period in which to start selling. Station time is committed in most cases, so big sales push may not begin until next spring. Vitapix will not make another exclusive tie with a film firm, officials state.



Are net radio billings out?

The campaign which SPONSOR is waging to bring advertisers the kind of dollar data on tv and radio appropriations that they get on magazine and newspapers was rewarded when TvB announced that spot television figures will soon be available.

But on the heels of that cheery report we learn that Publishers Information Bureau, as of August 1955, has dropped publication of net radio billing figures. This is a decision which we keenly regret. Our regret is based not only on our conviction that sponsors and agencies are entitled to the same up-to-date comparable dollar data on the four radio networks as on other ad media, but because the action may be grossly misinterpreted.

PIB's decision came solely because the new network rates and discounts do not lend themselves to comparable data for all four. The problem is that the ratecards of three radio networks (CBS, ABC, MBS) allow only a small gap between gross and net prices. NBC's ratecard shows a substantially larger gap between gross and net.

PIB traditionally shows only gross billings—whether the medium be magazines, newspapers, net tv, or net radio.

We don't know the answer to this one. But there must be an answer. We believe that the health of every advertising medium is closely linked to the steady flow of vital statistics which the medium makes available to its clients and prospective clients. Spot radio has suffered because it hasn't provided such data. Now net radio data is withdrawn. All other major media are fully represented.

Will radio broadcasters sit back and let this happen?

* * *

Tv set count

Report #6: Good news to advertisers and agencies, as well as to all tv broadcasters, was contained in a release issued last week by the NARTB Committee charged with development of an industry tv set count formula.

Signed by Chairman Robert Swezey, the statement contained these points: (1) the NARTB's goal is *one* system acceptable to the whole industry. In this it seeks to eliminate confusion and provide the industry with the counterpart of ABC for printed media; (2) the process of getting one valid system has been a long one and the method is now being field tested by Politz; (3) the Politz results will be ready for analysis early in 1956. If the method proves sound a full-scale pilot study will be done in two markets during 1956; (4) the Committee hopes that the NARTB's first national tv set count will be available by mid-1957; (5) The Committee pledges itself to proceed with all possible speed and to keep the industry informed.

Chairman Sweezey told SPONSOR that these three steps are the big ones: (1) develop and decide on a suitable method, (2) set up an industry corporation as soon as the tested method is ready, (3) farm out the tested method for implementation. He said that the Politz conclusions, to be ready in early spring, will go to the NARTB Research Committee for further analysis and conclusions, then to the NARTB Tv Board.

SPONSOR's articles and editorials calling for an industry set count were commended during the Committee's New York meeting on which the release was based. The profusion of present tv set estimates, and the danger of still more to confuse the advertiser, was cited as sufficient reason for a "full speed ahead."

The Committee contains some of the nation's top tv broadcasters, including, in addition to Chairman Swezey: Campbell Arnoux, WTAR-TV, Norfolk, Va.; Richard A. Borel, WBNS-TV, Columbus; Kenneth L. Carter, WAAM, Baltimore; Harold Hough, WBAP-TV, Fort Worth; Clair R. McCollough, KGAL-TV, Lancaster, Pa.; Ward L. Quaal, WLW-T, Cincinnati; Paul Raibourn, KTLA, Los Angeles; J. Leonard Reinsch, WSB-TV, Atlanta; Donald W. Thornburgh, WCAU-TV, Philadelphia; Lee B. Wailes, Storer Broadcasting Co., Miami Beach; Hugh M. Beville, Jr., NBC; Donald W. Coyle, ABC; Oscar Katz, CBS.

Applause

Radio's unusual pitch

For most of October and November, timebuyers, account executives, advertisers and station representatives in seven key cities will listen to an unusual sales presentation on Southern California radio prepared by the Southern California Broadcasters Association, probably the most active group of its kind in the industry.

The presentation is *unusual* in its conception and presentation. It is unusual in its use of arresting techniques, including ultraphonic sound and six speakers scattered throughout the presentation room. It is unusual in the conversational technique between Frank Crane, president of SCBA who makes the presentation, and taped comments of such personalities as Groucho Marx, Mel Blanc and Bill Thompson. It is unusual in the market and result facts it presents.

The presentation will go from New York to Philadelphia to Detroit to Chicago to Portland to Los Angeles to San Francisco. The Portland showing came about when members of the Oregon Broadcasters' Association, eager to get the advantage of this outstanding radio pitch, pledged a gathering of 1,000 and two plane loads of timebuyers from Seattle.

Four Southern California broadcasters, in addition to Mrs. Crane, will assist Mr. Crane in the presentations. We've just heard the presentation—and we label it one of the most effective in radio's history.



MEREDITH *Radio and Television* **STATIONS**

affiliated with **Better Homes and Gardens** and **Successful Farming** magazines

KANSAS CITY		SYRACUSE		PHOENIX		OMAHA	
KCMO	KCMO	WHEN	WHEN	KPHO	KPHO	WOW	WOW
RADIO 810 kc. ABC	TV Channel 5 CBS	RADIO 620 kc. ABC	TV Channel 8 CBS	RADIO 910 kc. ABC	TV Channel 5	RADIO 590 kc. CBS	TV Channel 6 NBC

Represented by KATZ AGENCY INC — JOHN BLAIR & CO. BLAIR TV, INC.

RADIO WINS NEW YORK

50 THOUSAND

NEW HOMES REACHED PER ¼ HOUR IN 2 YEARS BY

NEW YORK'S FASTEST GROWING STATION

WINS

1010

50,000 WATTS NEW YORK

SHARE OF AUDIENCE . . . . . UP 77%*

RATINGS . . . . . UP 138%**

* Average ¼ hour increase radio families 6:00 AM to 12 midnite Monday – Fri. Sept. 1953—Sept. 195

** New York Pulse average ¼ hour increase ratin 6:00 AM to 12 midnite Monday through Sat. Se 1953—Sept. 1955.

THE STARS THAT BROKE ALL RECORDS

Bob & Ray
Alan Freed
Jack Lacy
Stan Shaw
Tom Reddy
Brad Phillips
Peter Roberts
The N.Y. Yankees
The Flying Studio
The Birdland Show
Rock & Roll Party
Game of the week Football

WINS

1010

28 West 44 St., N. Y., BRyant 9-6000

50,000 Watts Day and Night

One of America's 2* Great Independents

*KYA San Francisco

Represented by:
Burke Stuart Co.
75 East Wacker Drive, Chicago
DEarborn 2-0826

KYA
Fairmont Hotel, San Francisco
DOuglas 2-2536

The WINS Story

194 new advertisers have s... our two year growth. We'd ... tell you the *WINS Story*. C... or write, WINS, 28 West 4... New York City, BRyant 9-60... or our representatives.

The Ma...

President, J. Elray McCaw
Vice President, John Keating
Vice President General Manager, Ba...

MR AM S HEYLE
NBC-ROOM 600
30 ROCKEFELLER PLAZA
NEW YORK

magazine radio and tv advertisers use

SPONSOR

31 OCTOBER 1955

50¢ per copy • $8 per year

RECEIVED
NOV 1 7 1955

e network that has everything!

NBC-TV

Tops in shows, stars, color! And in the rich market of

RICHMOND

Petersburg and Central Virginia
the basic
NBC-TV station is

WXEX-TV

Ask your Forjoe man for the story!

TOM TINSLEY, President IRVING G. ABELOFF, Vice Pres.

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Top eight radio commercials of 1955
page 40

4th ANNUAL FARM SECTION
starts page 43

Are admen provincial about farm air media?
page 44

the south's first tv station

is Richmond's only tv station!

WTVR

YOUR campaign in Virginia isn't complete unless you use BIG WTVR, "The Wide Area Station." From Richmond . . . Virginia's Capital City, WTVR IS COMPLETELY DOMINATING WITH OR WITHOUT AN AERIAL, and you have the assurance your campaign is in the capable hands of a PIONEER TELECASTER WITH SKILL, KNOWLEDGE AND ABILITY, backed-up by a PROVEN SUCCESS FORMULA that assures AN ALWAYS QUALITY JOB. Don't be satisfied with less than the best . . . BUY BIG WTVR, *"The South's First Television Station."*

MAXIMUM POWEI
100,000 WATTS

MAXIMUM HEIGH
1049 FEET

CHANNEL 6
RICHMOND, VA.
ABC & CBS
INTERCONNECTEI

WMBG AM WCOD FM WTVR TV

First Stations of Virginia

A Service of HAVENS & MARTIN, INC.

WMBG REPRESENTED NATIONALLY BY THE BOLLING CO.
WTVR REPRESENTED NATIONALLY BY BLAIR TV, INC.



REPORT TO SPONSORS
31 OCTOBER 1955

Gleason time switch? Realignment of CBS TV's Saturday night schedule may come about shortly. Reason: Perry Como ratings on NBC TV are beginning to catch up with Gleason on CBS tv. In past 3 weeks, Como not only topped CBS TV "Stage Show" (24.8 to 16.5 Trendex on 22 October), but approached "Honeymooners" with his latest 21.5 for 8:30-9:00 p.m. against Gleason's 23.8. Como's average for the hour is 23.2 against CBS TV's 20.2. Kudner agency is urging switch of "Honeymooners" into 8:00-8:30 p.m. slot.

–SR–

Marlboro sales hit new high Air media are pushing Philip Morris' new filter-tip, Marlboro, to new sales heights. PM's executive vice president, Joseph F. Cullman 3rd, reports Marlboro is top filter seller in important metropolitan New York market. More than half of Marlboro's ad money goes to air media. (See "Fastest-growing filter tip," SPONSOR, 25 July 1955.) Cullman also predicted that slide in cigarette sales will be reversed for year with 3% rise in cigarette consumption.

–SR–

Spot tv concept pushed by Ziv Some hot tv sales battles on network-vs.-spot level are in wind. Ziv Tv has appointed free-wheeling sales development representative, Bernard Musnik, to serenade agencies for national accounts on value of spot as opposed ton network. Appointment is part of Ziv campaign to up proportion of multi-market buys. Recent Ziv analysis showed 62% of dollar volume of Ziv tv sales come from single-station buys.

–SR–

Who controls tv programing? Though networks are far more active in creating and acquiring control of television programing than in years past, almost half shows on air now are "outside" packages. (For breakdown on who controls network tv shows see article this issue page 38.)

–SR–

Should buyers specialize? Sentiment is growing among some reps that growing complexities of radio and tv require more specialization among timebuyers. These reps feel that radio and tv should be split between different timebuyers, as is often case on the selling end. Buyers themselves prefer retaining broad view of ad campaigns by handling both media, though many complain of extra problem created by having to see separate radio and tv reps.

–SR–

Upbeat in day tv programing Trend to bringing nighttime qaulity to daytime tv programing is advanced by premiere of NBC TV's "Matinee Theater" today (31 October). Trend has been given fillip by growing local sales of syndicated shows previously scheduled on nighttime network tv. However, in contrast to these shows, new NBC one-hour strip will be live. Series starts with show titled, appropriately, "Beginning Now," is one of nearly 120 scripts on hand for series. At presstime "Matinee Theater" sponsors included P&G, Motorola, Alcoa, Bab-O. Each hour has 8 90-second positions for sale.

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REPORT TO SPONSORS for 31 October 1955

Mood commerc'ls work: Schwerin

Extent to which radio audience remembers specific sales points in commercials has long been important measure of sales effectiveness. But warning against over-emphasizing number of ideas remembered has come from Horace Schwerin, president, Schwerin Research Corp. He told 4-A's Eastern conference that "mood" commercials can be effective even though audience cannot remember much about commercial itself. Schwerin also told admen first returns from tests of British tv commercials show trying too hard not to offend public is just as bad as over-selling. "Only approach that definitely will not work," he said, "is apologizing for your brand or feeling that it offers nothing."

–SR–

Kintner to talk to ANA members

Air media's contribution to creative marekting will be outlined to top national advertisers (1 November) by ABC President Robert E. Kintner. He will speak at ANA's 46th annual meeting, being held in New York City today, tomorrow and Wednesday as member of panel of media leaders. ANA members will be entertained by program arranged by CBS and will be able to see tv through courtesy of NBC, which installed receivers at fashionable Plaza Hotel.

–SR–

More spot radio facts in offing

Boerst publishes spot radio use based on information from ad agencies. He told SPONSOR that, within past two months, he's added 13 agencies to his list of 47. Three ad shops—Hicks & Greist, Ross Roy, Silton Bros.—were in September "Report." Others are The Buchen Co., D-F-S, W. B. Doner, Doyle Dane Bernbach, Hepworth Advertising, K&E, Dan B. Miner, Sherwin Robert Rodgers, U.S. Advertising Corp., Wesley Associates. Boerst said 30 more agencies are interested in giving data.

–SR–

De-intermixture feared dead

Though FCC's expected denial of de-intermixture petitions in 4 markets is not, according to FCC spokesman, indication of policy, pro-uhf quarters fear de-intermixture will never get real test. One reason for fear is FCC's increasing interest in getting more vhf spectrum space from government-military. Office of Defense Mobilization has agreed to discuss this question with FCC shortly. FCC spokesman suggested that if "substantial" number of vhf channels can be acquired this way, Commission may seriously consider all-vhf service. If not enough new "v's" can thus be acquired, then FCC will have to keep "u's," said spokesman. Uhf sources point out that new "v" channels will require converters—like uhf—thus provides no immediate solution

–SR–

Say FCC bows to pressure

Behind-scenes talk by pro-uhf sources is that FCC shows no inclination to fight pressures seeking status quo. Feeling is that certain interests have been promised support by politicians for vhf applications in mixed markets so that FCC is afraid to upset things by de-intermixing same to all-uhf status. FCC is also criticized for permitting unused vhf educational channels to lie fallow.

–SR–

More tv sets than telephones

While Puerto Rico's tv saturation does not sound high, there are more video sets on island than telephones. Jose Ramon Quinones, president, WAPA-TV, San Juan, points out there are 91,559 sets, against 48,000 phones. Set figure does not include those brought in by armed forces.

(Sponsor Reports continues page 143)



Channel 8 Multi-City Market

WGAL-TV

LANCASTER, PENNA. NBC and CBS

Just as a fingerprint is distinctive for its individuality, the WGAL-TV Channel 8 market is distinctive for the unique advertising opportunities it offers you. It is a *multi-city* market—stable and diversified. It is a market of 3½ million people who have 912,950 TV sets and spend **$5½ BILLION** each year.

STEINMAN STATION
Clair McCollough, Pres.



Representatives:

MEEKER TV, INC.

New York
Chicago
Los Angeles
San Francisco

the magazine radio and tv advertisers use

SPONSOR

Volume 9 Number
31 October 1955

ARTICLES

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One head isn't always enough for the headaches—and expanding responsibilities in satisfying both client and station needs **31**

"Man, oh Manischewitz"—what a spot campaign

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Electronicam: how fast? how much? how good?

Du Mont's tv-film camera is being tried by a wide variety of both program and commercial producers. Its claim of economy looks good **36**

The great debate on net show control

Here are the issues being argued behind the scenes by admen, packagers and the television networks as to who should hold the strings on programing **38**

Top radio commercials of 1955

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"There's room for everybody"

Veteran broadcaster George Burbach, general manager, KSD, KSD-TV, St. Louis, says "amen" to SPONSOR editorial on network vs. spot competition for advertising dollars **42**

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Veteran agency account supervisor gives, in recorded interview, views based on long experience buying farm radio-tv. On the other side of fence the farm director of well-known rep reflects outlook of those who sell these media **46**

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High radio saturation, growing number of farm tv homes assure circulation, and confidence of audiences in RFD's build sales via air media **48**

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Capsuled case histories show sales ability and actual accomplishments of radio and television beamed to prosperous U.S. farm families **50**

5. Farm radio-tv stations—farm tv penetration

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COMING

Advertising headaches: part two

Second in SPONSOR series on the headaches of admen takes up problems of account executives. Series will also cover ad managers, station reps **14 Nov.**

Timebuyers of U.S.

Complete in one section, the city-by-city rundown listing names of timebuyers with their accounts, agency address, phone number **14 Nov.**

DEPARTMENTS

TIMEBUYERS
AGENCY AD LIBS
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NEW & RENEW
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SPONSOR BACKSTAGE
SPONSOR ASKS
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TOP 20 TV FILM SHOWS
TV RESULTS
AGENCY PROFILE, Myron P. Ki
ROUND-UP
NEW TV STATIONS
NEWSMAKERS
SPONSOR SPEAKS

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KTHS (LITTLE ROCK)

PAYS OFF IN Cash TOO!

When you pick up the check for time on 50,000-watt KTHS, you're buying coverage of a *lot more* than Metropolitan Little Rock.

KTHS pays off — in *Cash* (Ark.), for example. This little Craighead County town isn't much of a market in itself. But combined with hundreds of other hamlets, towns and cities, it helps account for KTHS's *interference-free* daytime coverage of more than 3,370,000 people!

In Arkansas, use the BIG radio value—KTHS, Basic CBS in Little Rock.



The Station KTHS daytime primary (0.5MV/M) area has a population of 1,002,758 people, of whom over 100,000 do not receive primary daytime service from any other radio station . . . Our interference-free daytime coverage area has a population of 3,372,433.

KTHS 50,000 Watts CBS Radio

BROADCASTING FROM

LITTLE ROCK, ARKANSAS

Represented by The Branham Co.

Under Same Management as KWKH, Shreveport

Henry Clay, Executive Vice President

B. G. Robertson, General Manager

CASE HISTORY—AUTOMOBILES



ALL DAY is
Automotive Traffic Time in Southern California

Here's proof . . . . the K-BIG success story of Avalon Motors, Buick Dealer in Wilmington, California, as told by Jack Frost of Hunter-Willhite & DeSantis Advertising Agency.

"We can show a positive increase in volume of new Buicks sold at Avalon Motors; from 30 cars per month to 60 cars per month, in a period of approximately eight weeks. We and the dealer are very pleased, inasmuch as KBIG produced this 100% increase with a KBIG budget of only $1,200 per month, (100 spots). No other radio station was used, and the spots were placed with only small regard for strict automotive hours."

And the buyers came from the mountains, deserts, orange belt as well as Los Angeles and San Diego.

"Well, that's it . . . another smash success for KBIG. . ."

In Southern California, you are "IN" when you are "ON" KBIG.

For more proof of KBIG successes, ask your KBIG representative or Robert Meeker man.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOllywood 3-3205

Not. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



Donald E. Leonard, *Marschalk & Pratt Division of McCann-Erickson, New York, feels that his job of working with the stations and reps is made easier and smoother by an instruction booklet which M&P sends out to stations carrying the* Esso Reporter. *"These booklets include the home phone numbers of five people at the agency," Don explains, "and we ask agencies under all conditions of pre-emption, delay or catastrophe to let someone at the agency know before they do anything. Only in the case of catastrophe, e.g. a local fire, do we feel they should use their own judgment about pre-empting our commercial time if they can't reach us. By the same token, we try to work hand-in-hand with the reps. For example, we send them carbons of all station correspondence with their own stations. It's amazing how well our system works for us."*



Marjorie Scanlan, *Kudner, New York, says that most of the reps she sees make their presentations in a compact, easy-to-read format. "A few would be more helpful if they would submit the information typed up," she says. "I'm miserable at deciphering handwritings. Also, there is a lot of information about local programing that could be helpful. I'd love it if they'd supply a standard form giving an outline of the show, time, rating information, etc." At the moment, what with DST-affected time differentials, her main problem is one of pre-emptions and make-goods. "We find that big-city stations are generally more interested in letting us know ahead of time about pre-emptions. I work on network clearances, in addition to local programing, and it's very important because of dealer promotions to know about pre-empts."*



Thomas O'Donnell, *Platt, Zachary & Sutton, New York, says the reps should "give us 'dope sheets' on shows, especially in tv. When they come in to see us, they could leave such dope sheets instead of taking our time telling us about show contents which we then have to take notes on if we're not to forget the stuff." He adds that it's very important for him to know the personality of a show, format and audience composition before buying a participation. "Here's where the tv reps could do a real selling job, but I guess some of them feel they don't have to. We find that the tv reps have a tendency to try to sell their station and then fit the program they offer to the budget available. In that way we might end up with a kid show to sell food products on the theory that the kids will pressure mama into a buy."*

Of all the food merchandising programs in Philadelphia...



THE PAT AND JACK SHOW



IS 1ST

Every major station in Philadelphia has a food merchandising program. According to Pulse*, the WPEN entry—The Pat & Jack Show—leads *all* the rest, including the 50,000 watt "giants" of the networks.

The cost per participation in The Pat & Jack Show is *lower* than any of the other food merchandising programs. Again, WPEN delivers the highest rating and the lowest cost per thousand.

Furthermore, there is a GUARANTEED merchandising program throughout the Penn Fruit Company chain of supermarkets available to all participants at no extra charge.

PAT AND JACK
Monday thru Saturday
9:05 – 10:00 A.M.



Represented Nationally by Gill-Perna, Inc.

*Pulse July-August '55

WPEN
Philadelphia

KPRC-TV

hits a Houston Gusher



NIGHTTIME QUARTER-HOUR FIRSTS*

The overwhelming dominance of KPRC-TV in the Houston Gulf Coast area has been conclusively proved again. Latest ARB gives KPRC-TV a gusher of quarter-hour firsts that would put old "Spindletop" to shame.

Whether you are just now "spudding in" in the Houston market or reworking an old producer, you'll get bigger and better sales results by going with KPRC-TV . . . the one station that *really reaches the Houston Market.*

KPRC-TV

CHANNEL 2
HOUSTON

JACK HARRIS *Vice President and General Manager*

Nationally Represented by
EDWARD PETRY & CO.

*ARB—July 1955

AGENCY AD LIBS



by Bob Foreman

Tv can carry the ball for established products, too

Many advertisers have had startling (and gratifying) experience with television in the marketing of a new product. From Saran Wrap to pink light bulbs and back again, stories have been bruited about by word of mouth and published in the trade attesting to the fabulous sales potency of tv. Some of these case histories are nothing short of sensational: how, for example, a single announcement on the Big New Quiz in the medium moved traceably more product than months of spending in other media and in other forms of broadcasting.

It all sounds nice unless you take into account that one research organization has noted these signs of success and then made the statement that television is great only for the *introductory* phase of a product, but costly and ineffectual for products that have been around. A pox on this outfit!

Obviously, a medium as new as tv imbues new products with the *appeal* of novelty, a big advantage. Obviously, it offers facilities for selling that no other medium does (I refer, of course, to its much discussed combination of sight, sound, motion and personality). Naturally, such a medium is ideal to make people quickly and forcibly aware of something new. Naturally, if this *new* product contains advantages that fulfill a basic need or can whet appetites to create a need, that product's exposure on television *should* be sensational. But tv can perform well for products that are well past the introductory stage.

(Please turn to page 62)

Why tv remains effective for older products

1. *Tv adds excitement, newsiness, immediacy to many familiar products assumed to be around too long to profit economically from what the medium has to offer.*

2. *Trouble is, the very age of the product makes copywriters take it too much for granted. Anything sold today can be made refreshingly new by television.*

3. *Public often remains interested in a product longer than advertising people realize. By using tv's facilities to exploit new selling angles, old products can still sell well.*

FOLKS ARE ON-THE-GO IN THE BILLION-DOLLAR San Diego MARKET



You've got to catch 'em to sell 'em . . . but wherever they're going, KSDO RADIO goes right along with 'em!

More radios are tuned more to MUSIC, NEWS & SPORTS ON KSDO RADIO in the San Diego Market than to any other station! Get your clients on-the-go in Billion-Dollar San Diego on KSDO!

1130 KC
5000 Watts

KSDO
San Diego

LOWEST COST PER THOUSAND!

Represented by

John E. Pearson Co. — New York, Chicago, Dallas, Minneapolis

Doren McGovren — San Francisco

Walt Lake — Los Angeles

Hugh Feltis & Assoc — Seattle

H. Quentin Cox & Assoc — Portland

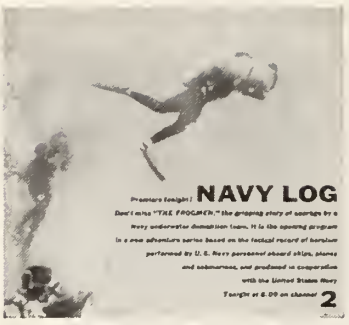


"CBS would appear to have a winner"
JACK GOULD, NEW YORK TIMES

"Got off to a fine start"
N.Y. JOURNAL AMERICAN

"Top notch quality... superb photography, realism and pacing..."
ST. LOUIS GLOBE DEMOCRAT

"Will outdraw its Western competition"
N.Y. DAILY NEWS



"The best (of the new candidates)..." TIME MAGAZINE

"Loaded with suspense, full of realism, authentic..." N.Y. HERALD TRIBUNE



"An irresistibly fun television series"
N.Y. HERALD

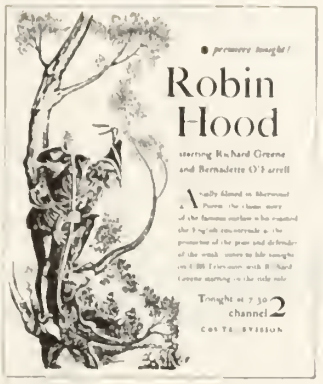
"A very funny and well done show... Silvers is a great comedian" NEW YO

"Packed with humo... (Silvers) is superb
NEW YO

"We haven't laugh so much in years. Silvers... will be te comedy standout of the 1955 season
N.Y. DA

"Perfectly wonderf"
HARRIET VAN HORNE, N.Y. WORLD





"iumphant production"
NEW YORK TIMES

"ere's never been
ything like the one
oman show staged
Judy Garland...
er CBS... pure magic.
BS had the best
ectacular to date"
RIET VAN HORNE, N.Y. WORLD-TELEGRAM

"ill go down as
nother triumph... an
our-and-a-half of
cellent televiewing"
RADIO DAILY

"e proved herself
great a performer on
levision as in the
ovies and on the stage"
BEN GROSS, N.Y. DAILY NEWS

"Rousing entertainment
... first rate..." NEW YORK TIMES

"The answer to those
who have been crying
for entertaining
quality shows for
youngsters... of
interest to old and
young alike" N.Y. DAILY NEWS

AS ADVERTISED

The excitement of the critics over the new CBS Television programs was matched by the enthusiasm of the audience. (More people, for example, watched the first "Ford Star Jubilee" than any other 90-minute program on any network in television history. And it was identified with a *single* sponsor!)

To advertisers the real significance of this achievement is that with each program the performance was equal to the promise. For the past four years they have known that CBS Television has delivered more of the most popular programs at a lower cost per thousand than any other television network. Now they can count on CBS Television to enhance its value even further during the coming season.

This confidence is perhaps the underlying reason why American business continues to invest more on CBS Television than on any other single advertising medium in the world.

CBS TELEVISION

THE WINNER!

and still Champ



First by far in

BATON ROUGE

In a Telepulse Survey just completed (for May, 1955). WAFB-TV, two-year uncontested TV champion in Baton Rouge, rated first for 324 of the 331 quarter hours when both TV stations were on the air. *Every one of the top 15 favorite weekly programs were on WAFB-TV.* Eight of the 10 (*all of the first six*) favorite "daily" programs were on WAFB-TV.

Monday to Friday

	7 AM-12 AM	12 AM-6 PM	6 PM-12 PM
WAFB-TV	**78**	**61**	**59**
Station "B"	10a	29	33a
Station "C"	12	10	8

	Saturday		**Sunday**	
	12:15 PM-6 PM	6 PM-12 PM	1 PM-6 PM	6 PM-12 PM
WAFB-TV	**76**	**64**	**76**	**61**
Station "B"	1a	27a	8a	33a
Station "C"	23	9	16	6

a Does not broadcast for complete period. Audience unadjusted.

WAFB-TV

affiliated with WAFB, AM-FM

CBS — ABC 200,000 WATTS

Reps: Call Adam Young, Nationally or Clarke Brown in South & Southwest

49th and MADISON

SPONSOR *invites letters to the editor. Address 40 E. 49 St., New York 17.*

ADD TO RESEARCH NEEDS

Here's one afterthought to the big needs in radio-tv research that I should like to add to those published in the last issue of SPONSOR ("Eight big needs in radio-tv research," 17 October 1955, page 42). Another big area for research is the diagnosis of tv commercials.

By now, every large agency research department and a number of experienced independent research firms have acquired a body of knowhow on what makes a tv commercial tick. Yet it is evident to anyone who spends a few hours in front of a television receiver that a lot of what is known in principle is often forgotten in practice. There is a challenge to apply what we already know, but there is also more to be learned about what makes a commercial more or less successful in performing specific kinds of selling jobs. This means we need more new studies and experiments, and also more thorough analysis of the studies already in the files.

DR. LEO BOGART
Associate Research Director
McCann-Erickson
New York

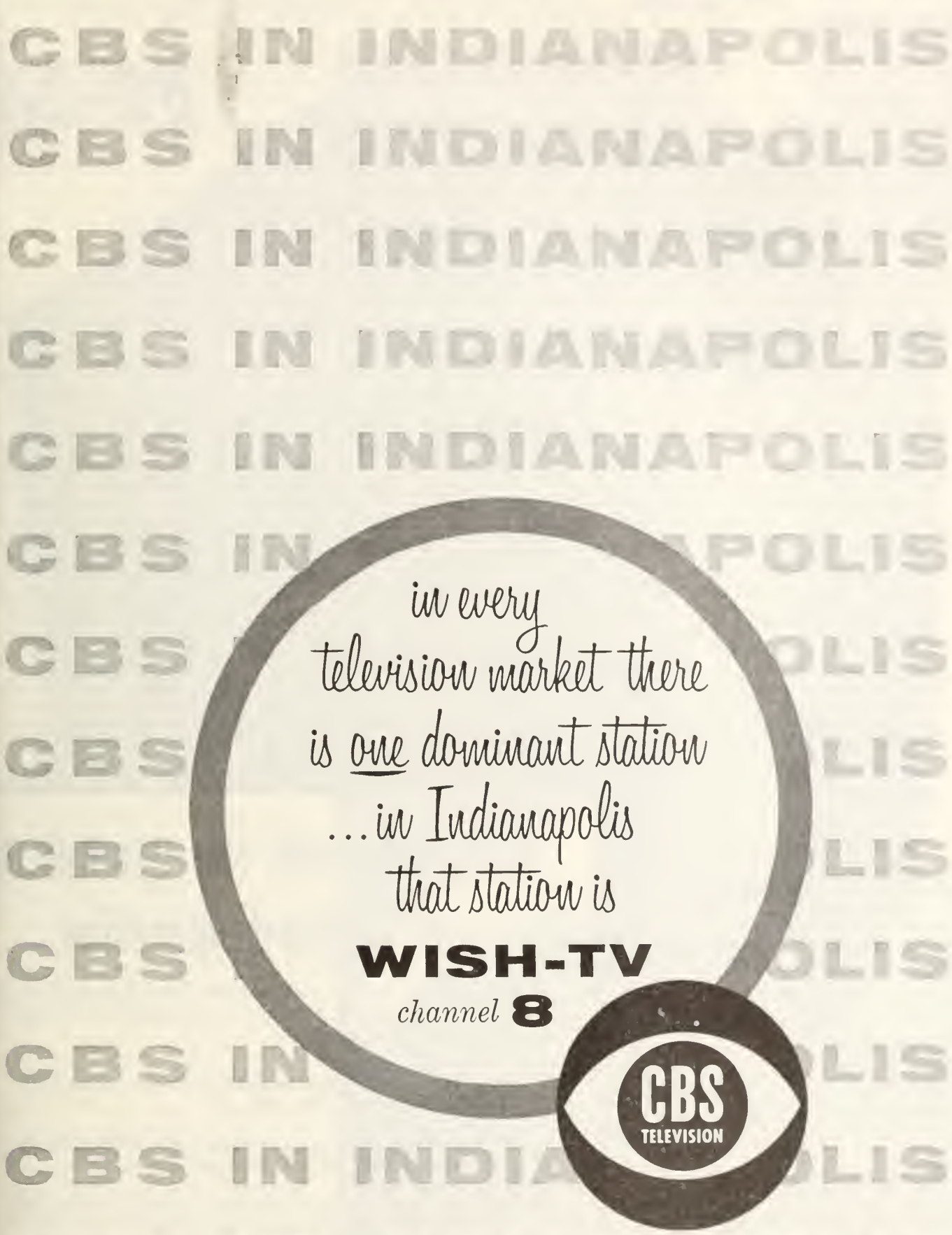
CANADIAN SECTION

Who is your Canadian representative?

Your excellent and much appreciated Canadian Section in a recent issue of SPONSOR was spoiled, for us, by the omission of our illustrious name in the paragraph on Canadian-made tv commercials and producers.

In 1949, we made what we believe was the first tv commerical ever made in Canada (incidentally for use in the United States). We have won the only two Canadian Art Directors Awards yet given for tv commercials in 1954 and 1955, sharing the latter with U.P.A. Today we are one of the busiest Canadian production compa-

(*Please turn to page* 15)


CBS IN INDIANAPOLIS
CBS IN INDIANAPOLIS
CBS IN INDIANAPOLIS
CBS IN INDIANAPOLIS
CBS IN INDIANAPOLIS
CBS IN INDIANAPOLIS
in every
television market there
is one dominant station
...in Indianapolis
that station is
WISH-TV
channel 8
CBS
TELEVISION
CBS IN INDIANAPOLIS
CBS IN INDIANAPOLIS
CBS IN INDIANAPOLIS

NEW RCA TURNTABLE...

BQ-2A



Designed from the ground up for 3-speed operation

RCA's answer to the need for a new turntable designed specifically for 3-speed operation at moderate cost, with highest performance characteristics. Features include:

- **Smoother, simpler speed changing, with snap-up spindle hub to provide improved 45 RPM operation.**
- **Smooth, half-turn starting at all speeds for easy cueing. Simple, sure-fire, self-compensating rim drive mechanism.**
- **Modern, practical 2-tone grey cabinet of ample functionalized proportions. Accommodates booster amplifiers inside, tone arms and other accessories on top of cabinet.**

Now ready for immediate delivery. The BQ-2A mechanism is also available separately as MI-11830. Call your Broadcast Sales Representative for further details.

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DIVISION, CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal

nies, and have recently produced what has been described, by one who *knows*, as the "best animation yet produced in Canada." Tomorrow we will be doing more work for U.S. producers and advertisers.

NEIL SNEYD
Sales Manager
Film Production Ltd.
Graphic Assoc.
Toronto

• SPONSOR's mention of film commercial producers was not meant to be complete, but only an indication of activity in the field.

MONITOR

Forgive my delay in writing to congratulate you on your article "Monitor: does it help or hurt radio?" (5 September 1955, page 39) I think your treatment was entirely fair and should prove of value to every phase of the industry. May I add, too, that your editorial in the same issue was excellent.

As you are so well aware, the station representatives are not fighting the networks and have never done so. No one is more cognizant of the value of networks as a vital part of the station's operations. It is only those things that a network does beyond the sphere of what a true network should be to which we object.

I like the following paragraph taken from a letter written by a manager of a Katz-represented station, which expresses this better than I:

"Networks are important to the welfare of the stations; stations are important to the welfare of the networks; spot business is vital to stations. An atmosphere of live and let live must prevail for healthy progress of all."

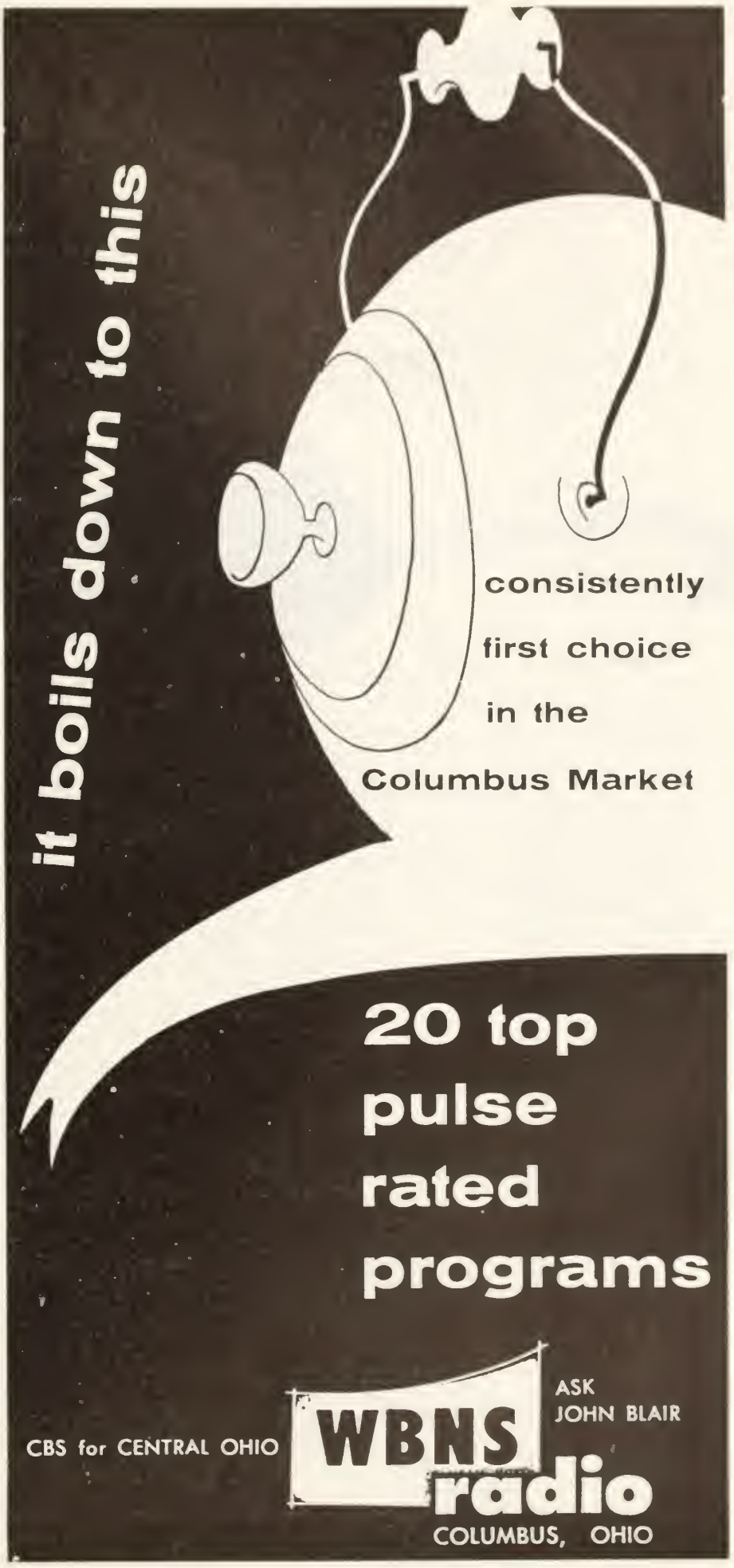
EDWARD CODEL
Katz Agency
New York

P&G REPRINT

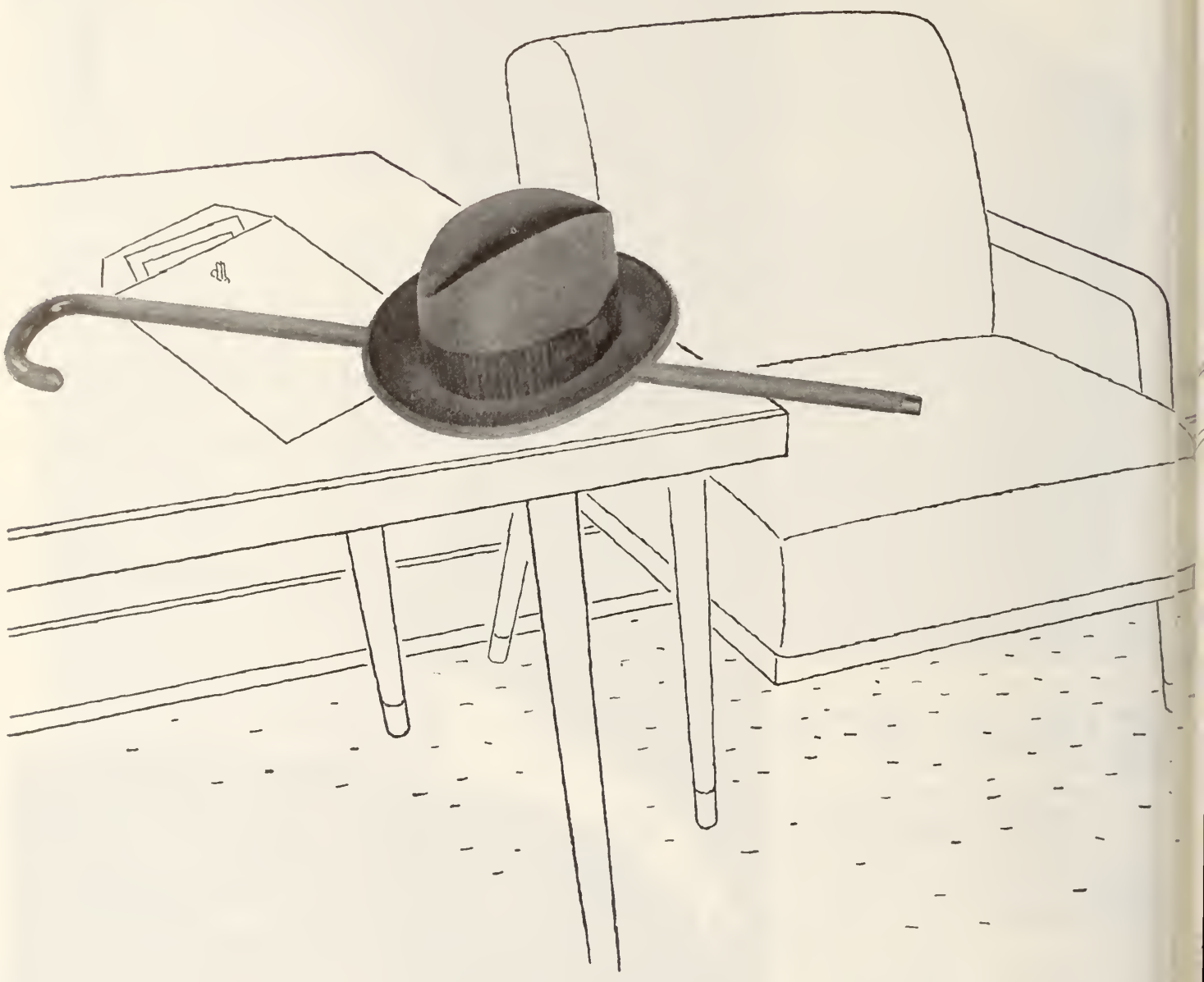
One of my associates here has obtained "The Procter & Gamble Story" from a recent issue of your magazine. I found this interesting reading and wonder whether I might get a copy for my personal use.

K. W. SONNER
Procter & Gamble Co.
Cincinnati

• The Procter & Gamble series, in four parts, has been republished in reprint form. Copies available at nominal cost.



...He Happens To Have a Ne



FREE & PETERS, INC.

Pioneer Station Representatives Since 1932

NEW YORK
250 Park Avenue
PLaza 1-2700

CHICAGO
230 N. Michigan Ave.
Franklin 2-6373

DETROIT
Penobscot Bldg.
Woodward 1-4255

ATLANTA
Glenn Bldg.
Murray 8-5667

FT. WORTH
406 W. Seventh St.
Fortune 3349

HOLLYWOOD
6331 Hollywood Blvd.
Hollywood 9-2151

SAN FRANCISCO
Russ Building
Sutter 1-3798

Picture Of The Children

BEFORE Television, children were assigned a special corner of their own in the American marketing scene . . . a place labeled "For Children Only".

The picture is very different today. To be sure, Television is selling candy, soft drinks and cereals as they've never been sold before, but minors are now a major factor in the purchase of almost everything that comes into the house.

Two lessons are to be learned from this phenomenon:

(1) The so-called "kid's show" is a terrific place to sell *anything* a youngster can eat or use.

(2) The presence of small fry in the audience is an immeasurable blessing to *any* commercial television program.

Your Free & Peters Colonel has some specifics on the subject . . . and some of the finest "station produced" programs in the land to illustrate the point.



Representing VHF Television Stations:

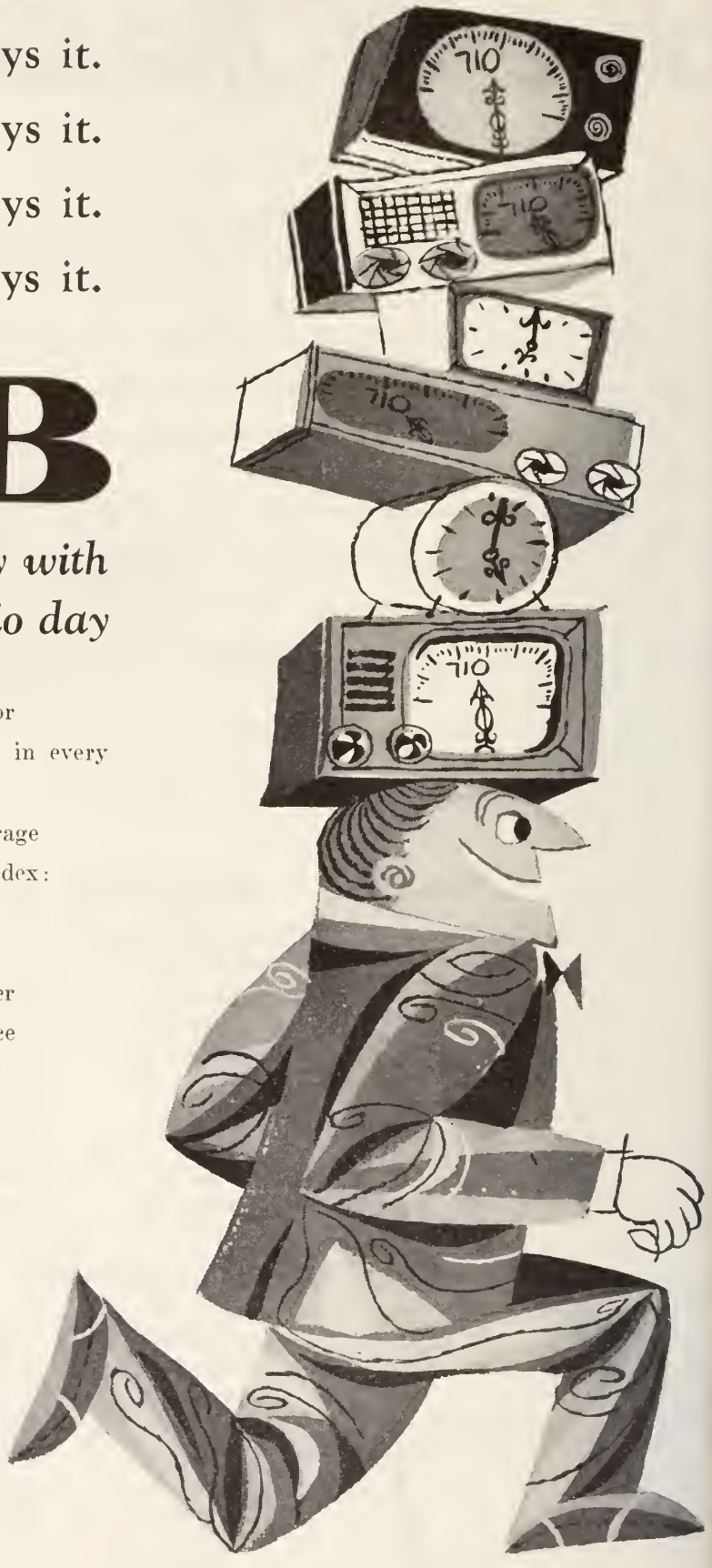
		VHF CHANNEL	PRIMARY
EAST — SOUTHEAST			
WBZ-TV	Boston	4	NBC
WGR-TV	Buffalo	2	NBC
WWJ-TV	Detroit	4	NBC
WPIX	New York	11	IND
WPTZ	Philadelphia	3	NBC
KDKA-TV	Pittsburgh	2	NBC
WCSC-TV	Charleston, S. C.	5	CBS
WIS-TV	Columbia, S. C	10	NBC
WDBJ-TV	Roanoke	7	CBS
WTVJ	Miami	4	CBS
MIDWEST — SOUTHWEST			
WHO-TV	Des Moines	13	NBC
WOC-TV	Davenport	6	NBC
WDSM-TV	Duluth-Superior	6	NBC
WDAY-TV	Fargo	6	NBC-ABC
WCCO-TV	Minneapolis-St. Paul	4	CBS
KMBC-TV	Kansas City	9	ABC
WBAP-TV	Fort Worth-Dallas	5	ABC-NBC
KFDM-TV	Beaumont	6	CBS
KENS-TV	San Antonio	5	CBS
WEST			
KBOI-TV	Boise	2	CBS
KBTV	Denver	9	ABC
KGMB-TV KMAU—KHBC-TV	Honolulu Hawaii	9	CBS
KRON-TV	San Francisco	4	NBC

HOOPER* says it.
NIELSEN* says it.
PULSE* says it.
TRENDEX* says it.

WHB

is running away with Kansas City's radio day

Have a pet rating? Doesn't matter. A.M. or afternoon? Doesn't matter. WHB is first in every time segment per every rating service. All day average Hooper: 46.4%. All day average area Nielsen: 39.2%. All day average Trendex: 42.8%. Every daytime quarter hour Pulse finds WHB in first place. It's the Mid-Continent formula that does it. So whatever rating you buy by, feel secure in your choice of WHB for Kansas City selling. Talk to the man from **Blair,** or WHB General Manager **George W. Armstrong.**



** From most recent reports available.*

WHB

10,000 watts, 710 kc

MID-CONTINENT BROADCASTING COMPANY

President: Todd Storz

WTIX, New Orleans
Represented by
Adam J. Young, Jr.

KOWH, Omaha
Represented by
H-R Reps. Inc.

WHB, Kansas City
Represented by
John Blair & Co.

New and renew.

1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
mer Home Products, NY	BB&T, NY	CBS 104	Wanted; Th 10:30-11 pm; 20 Oct; 52 wks
mer Homo Products, NY	BB&T, NY	NBC 60	Today; M-F 7-9 am; 5 Oct; 52 wks
M-PAR Record Corp, NY	Buchanan, NY	ABC 83	Mickey Mouse Club; M-F 7:30-8:30 pm; 3 Oct; 52 wks
rmour, Chi	Henri, Hurst & McDonald, Chi	ABC 83	Mickey Mouse Club; M-F 7:30-8:30 pm; 3 Oct; 52 wks
vco Mfg, NY	Earle Ludgin, Chi	NBC	Midwestern Hayride; alt W 10:30-11 pm; 9 Nov-21 Dec
. T. Babbitt, NY	DFS, NY	NBC	Matinee Theatre; part. M-F 3-4 pm; 31 Oct-23 Feb 56
eltone Hearing Aid Co, Chi	Olian & Bronner, Chi	ABC 58	Famous Film Festival; S 7:30-9 pm; 2 Oct; 8 wks
ristol-Meyers, NY	SCSS, NY	ABC 83	Mickey Mouse Club; M-F 7:30-8:30 pm; 3 Oct; 52 wks
BS-Hytron, NY	Bennett & Northrop, Boston	CBS 145	Garry Moore; alt F 10:30-10:45 am; 14 Oct; 52 wks
arnation Co, LA	Erwin, Wasey, LA	ABC 83	Mickey Mouse Club; M-F 7:30-8:30 pm; 3 Oct; 52 wks
arter Products, NY	Ted Bates, NY	ABC 58	Famous Film Festival; S 7:30-9 pm; 2 Oct; 8 wks
hrysler Corp, Detr Chrysler div	McCann-Erickson, Detr	ABC 58	Famous Film Festival; S 7:30-9 pm; 2 Oct; 8 wks
oca Cola, Atlanta	Erwin, Wasey, LA	ABC 83	Mickey Mouse Club; M-F 7:30-8:30 pm; 3 Oct; 52 wks
eneral Motors, Frigidaire Div, Detr	Kudner, Detr	CBS 144	My Favorite Husband; T 10:30-11 pm; 4 Oct; 52 wks
oover Co, No. Canton	Leo Burnett, Chi	ABC 58	Famous Film Festival; S 7:30-9 pm; 2 Oct; 8 wks
C. Johnson & Son, Racine	Needham, Louis & Brorby, Chi	ABC 83	Mickey Mouse Club; M-F 7:30-8:30 pm; 3 Oct; 52 wks
ohnson & Johnson, New Brunswick	Y&R, NY	ABC 58	Famous Film Festival; S 7:30-9 pm; 2 Oct; 8 wks
ettuce, Inc, Salinas	John Cohan Adv, Salinas	ABC 83	Mickey Mouse Club; M-F 7:30-8:30 pm; 3 Oct; 52 wks
ewis-Howe, St. Louis	DFS, NY	ABC 58	Famous Film Festival; S 7:30-9 pm; 2 Oct; 8 wks
ngines-Wittnauer, NY	Victor A. Bennett, NY	CBS 73	Conquest; Sat 11-12 pm; 22 Oct, 19 Nov
lars, Inc, Chi	Leo Burnett, Chi	ABC 83	Mickey Mouse Club; M-F 7:30-8:30 pm; 3 Oct; 52 wks
attel, Inc, LA	Carson-Roberts, LA	ABC 83	Mickey Mouse Club; M-F 7:30-8:30 pm; 3 Oct; 52 wks
cGraw Electric, Elgin	Erwin, Wasey, NY	ABC 58	Famous Film Festival; S 7:30-9 pm; 2 Oct; 8 wks
iles Laboratories, Elkhart	Geoffrey Wade, Chi	ABC 83	Mickey Mouse Club; M-F 7:30-8:30 pm; 3 Oct; 52 wks
linnesota Mining, St. Paul	BBDO, Minn	ABC 83	Mickey Mouse Club; M-F 7:30-8:30 pm; 3 Oct; 52 wks
lonsanto Chem Co, Springfield	Needham, Louis & Brorby, Chi	CBS 82	Winky Dink and You; Sat 10:30-11 am, S 12-12:30 am; 10, 11, 7, 8 Dec.
lorton Salt, Chi	Needham, Louis & Brorby, Chi	ABC 83	Mickey Mouse Club; M-F 7:30-8:30 pm; 3 Oct; 52 wks
ational Preso Ind, Eau Claire	Gourgain-Cobb, Chi	ABC 58	Famous Film Festival; S 7:30-9 pm; 2 Oct; 8 wks
Cedar Corp, Chi	Turner Adv, Chi	ABC 58	Famous Film Festival; S 7:30-9 pm; 2 Oct; 8 wks
harmaceuticals, Newark	Edward Kletter Assoc, NY	ABC	Ted Mack; S 9:30-10 pm; 30 Oct
hilip Morris, NY	BBT	ABC 58	Famous Film Festival; S 7:30-9 pm; 2 Oct; 8 wks
O.S., Chi	McCann-Erickson, San Fran	ABC 83	Mickey Mouse Club; M-F 7:30-8:30 pm; 3 Oct; 52 wks
cott Paper Co, Chester, Pa.	JWT, NY	CBS 55	Bob Crosby; M 3:30-3:45 pm; 3 Oct; 26 alt wks
rta Assoc, Chi	Bozell & Jacobs, Omaha	CBS 63	Garry Moore; alt M 10:15-10:30 am; 52 wks
oni Co, Chi	Tatham-Laird, Chi	ABC 58	Famous Film Festival; S 7:30-9 pm; 2 Oct; 8 wks
V Time Foods, Chi	Ruthrauff & Ryan, Chi	ABC 83	Mickey Mouse Club; M-F 7:30-8:30 pm; 3 Oct; 52 wks
ick Chemical Co, NY	BBDO, NY	ABC 58	Famous Film Festival; S 7:30-9 pm; 2 Oct; 8 wks
ick Chemical Co, NY	BBDO, NY	ABC 83	Mickey Mouse Club; M-F 7:30-8:30 pm; 3 Oct; 52 wks
elch Grape Juice, Westfield, NY	Kenyon & Eckhardt, NY	ABC 83	Mickey Mouse Club; M-F 7:30-8:30 pm; 3 Oct; 52 wks

2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
rown & Williamson, Louisville	Ted Bates, NY	CBS 138	The Lineup; alt F 10-1030 pm, 7 Oct; 52 wks
ellogg Co, Battle Creek	Leo Burnett, Chi	CBS 67	Arthur Godfrey Time; T & Th; 10:45-11 am; Oct; 52 wks
iles Montenier, Chi	Earle Ludgin, Chi	CBS 73	What's My Line; alt S 10:30-11 pm; 30 Sept; 52 wks
rocter & Gamble, Cincinnati	Y&R, NY	CBS 130	The Lineup; alt F 10:10.30 pm; 30 Sept; 13 alt wks
emington Rand, Bridgeport	Y&R, NY	CBS 86	What's My Line; alt S 10:30-11 pm; 2 Oct; 52 wks



Lester W. Graaskamp (4)



Edward Hobler (3)



Townsend Griffin (3)



John D. Swan (3)



Ken McAllister (3)



Ralph C. Tanner (3)

In next issue: New and Renewed on Radio Networks; Broadcast Industry Executives; New Firms, New Offices, Changes of Address, Agency Appointments

New and renew



Harry H. Enders (3)



Horace E. Curtis (3)



Herbert Berger (3)



Dorman C. Ingraham (3)



Heber G. Wolsey (3)



Roger M. Shea (3)

3. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Roger L. Albright	McCann-Erickson, Cleve, tv writer-producer	Marcus Adv, Cleve, rad-tv dept head
Ken McAllister	SSCB, NY	Benton & Bowles, NY, vp & acct sup
Arthur A. Bailey	Ward Wheelock, Phila, pres	Marschalk & Pratt, NY, exec vp
Herbert Berger	Guy Lombardo Enterprises, NY, Gen mgr	DFS, NY, rad-tv bus mgr
Roy Campbell	Foote, Cone & Belding, LA, vp	Same, exec vp for western div
William A. Chalmers	Campbell-Ewald, Detr, vp and rad-tv director	Calkins & Holden, La, mgr of LA office
Horace E. Curtis	BBDO, NY, acct supervisor	Same, vp
Lawrence W. Davidson	Geoffrey Wade, Chi, creative director	Same, product service director
Harry H. Enders	Young & Rubicam, NY, secretary-treasurer	Same, vp & sec
Jack Farnell	Geoffrey Wade, Chi, rad programs director	Same, tv net director
Joseph Forest	Transfilm, Inc, NY, vp and creative director	William Esty, NY, exec producer in tv commerc dept
Dr. C. Dorsey Forrest	Indiana University, prof. of marketing and research	Hicks & Greist, NY, marketing and research dire
Dorothy Furman	Joseph W. Hicks, Chi	Walter McCreery, Beverly Hills, publicity directo
Townsend Griffin	Benton & Bowles, NY, acct supervisor	Same, vp
John C. Halliday	Ogilvy, Benson & Mather, NY	Needham, Louis & Brorby, Chi, asst media direc
Edward Hobler	Benton & Bowles, NY, acct supervisor	Same, vp
Dorman C. Ingraham	Erwin Wasey, NY, acct exec	Same, vp
William A. Johnson	Halsted & VanVechten, Red Bank, NJ	Blaine Thompson, NY, acct exec
Jay Kacin	Gardner Co, St. Louis, asst rad-tv director	McCann-Erickson, NY, tv film production direc
Peter Keveson	Lennen & Newell, NY, vp and rad-tv copy chief	DCSS, NY, rad-tv commercial copy director
William M. Kline	Seabrook Farms, Bridgeton, NJ, mkting director	Ellington & Co, NY, acct exec
Norris Konheim	Kenyon & Eckhardt, NY, assoc. group supervisor	Grey Adv, NY, copy group head
Booth Luck	Geoffrey Wade, Chi, tv director	Same, director of spot tv and film dept
Ken McAllister	SSCB, NY	Benton & Bowles, NY, acct supervisor
Alvin I. Miller	Mass Mutual, Wash div	Francis M. Sharkey Agency, Wash, sales prom n
Winston Norman	Gene K. Walker Co, mgr	Roy S. Durstine, San Fran, creative acct exec
Richard G. Rothlin	Free & Peters, Chi	Needham, Louis & Brorby, Chi, acct exec
Roger M. Shea	WTTG-TV, Washington, producer-director	Gordon Schonfarber & Assoc, Providence, rad
John D. Swan	WCAX—WCAX-TV, Burlington, Vt	Dorrance, NY, vp & Act exec
Ralph C. Tanner	Mooresville Mills, Mooresville, NC	Anderson & Cairns, NY, vp & acct exec
Alman J. Taranton	Ted Bates, NY, vp	Same, sr vp and secretary
John V. Tracey	Fuller & Smith & Ross, Cleve, bus development sls mgr	McCann-Erickson, Cleve, acct exec director
Louis G. Van Akin	Anderson & Cairns, NY, vp, secretary & director	J. M. Hickerson, NY, exec vp
Joseph O. Wilson	MacManus, John and Adams, NY, acct exec	Grant Adv, NY, vp
Heber G. Wolsey	Gillham Adv, Salt Lake City	Same, vp
Gordon Zern	Fuller & Smith & Ross, NY, acct exec	Same, copy chief

4. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Joseph C. Bannon	RCA Victor, NY, tv div field sls mgr	Same, gen sls mgr
Thomas R. Bartlett	Bendix Aviation, Detr, gov sls dept	Same, sales mgr
John R. Basset	Stahl-Meyer, NY	Same, mdsg and adv mgr
Andrew C. Freimann	General Motors, Dayton, Delco Div, gen sls mgr	York Corp, York, Pa, vp in charge of mkting
Lester W. Graaskamp	Amer Can, NY, vp in exec dept	Same, vp in charge of operations, central div
Augustine R. Marusi	Borden Co, NY, Chem Div, pres	Borden Co, NY, vp
Raymond W. Saxon	RCA Victor, TV Div, gen sls mgr	RCA, Boston, north eastern regional mgr
J. W. Stack	Oldsmobile, San Fran, zone mgr	General Motors, AC Spark Plug Dic, Flint, adv n
H. L. Waldrop	General Motors, Detr, oil mdsg mgr	Same, mdsg co-ordinator
Robert H. Zitzmann	Sterling Drug Co, Monticello, Ill, ind rel director	Piel Bros, NY, ind rel director

5. Station Changes (reps, network affiliation, power increases)

KAFY, Bakersfield, calif. has appointed the Daren F. McGavern Company its West Coast representatives

KCRG, Cedar Rapids, Iowa has appointed Everett-McKinney natl reps

KDAL-TV, Duluth, Minn, will become an affiliate of CBS 30 October

KMTV, Omaha, Nebraska aired its first color program 28 September

KPAR-TV, Sweetwater-Abilene, Texas becomes affiliated with CBS about 1 November

KQTV, Fort Dodge, Iowa will return to the air 29 October

KTSA, San Antonio, Texas became an affiliate of MBS 26 September

WDBJ-TV, Roanoke, Va, went on the air October 3rd for the first time

WDOK, Cleveland, Ohio had appointed H-R Representatives

WEEI, Boston, Mass has appointed Thomas R. Young natl reps

WNOW-TV, York, Pa, has appointed Robert S. Keller natl reps

WOAI-TV, San Antonio, Texas is telecasting in full color as of 15 October

WTOP, Washington, D.C. has announced the addition of a news and public affairs division

6. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
American Can, NY	metal & fibre containers	Compton, NY
Bristol-Myers, product div, NY	Mum Mist deodorant	DCSS, NY
Bristol-Myers, product div, NY	Sentry dentifrice	BBDO, NY
Champion Spark Plug Co, Toledo	Champion Spark Plugs	J. Walter Thompson, NY
Coca-Cola Co, NY	bottled beverage	McCann-Erickson, NY
Colonial Sugars, New Orleans	Sugar	Rutledge & Lilienfeld, St. Louis
Doyle Packing Co, Long Branch, NJ	Strongheart dog food	C. Wendel Muench, Chi
Glamorene, NY	carpet cleaning preps	Product Services, NY
Monsanto Chem Co, Springfield	Farm chemicals	Gardner Adv, St. Louis
Murine Co, Chi	Murine eye wash	J. Walter Thompson, Chi
Schick, Inc, Lancaster	electric shavers	Warwick & Legler, NY
Whitehall Pharmacal, NY	Duplexin	McCann-Erickson, NY

WHO listener fights crime with radio!

Gene and Shirley Tomaszewski —

WHO Salutes You!

When this story went out over the wires of the nation's news services a week ago, it made each man and woman who heard it feel a little bit bigger, a little bit prouder, to know about the Tomaszewskis.

The heroism of these wonderful people should be of real inspiration to all of us. It's this kind of bravery, and this kind of people, that can always make the final difference in the war against crime and delinquency.

WHO, and all of Iowa, salute our solid-citizen neighbors — Gene and Shirley Tomaszewski, of Princeton, Illinois. We hope they're always in our audience, even when they go back home!

And just to make sure they will be, WHO is honored to present them with a new R.C.A.-IMPAC (the case has a 5 yr. warranty against breakage) portable radio to replace the set that Mrs. Tomaszewski used to such excellent effect on the head of a thug.

In all the excitement, no one's really certain just what station the Tomaszewskis' old set was tuned to. But everyone agrees, it couldn't have made much greater impact even if it was tuned to WHO!



Reprint from August 1 Newspaper

This Story used on 12:30 p. m. News—July 23, 1955

An unusual story of bravery has been disclosed at Toledo, Iowa, this morning, in the aftermath of an attempted highway robbery, and the shooting of one of a pair of abductors.

The heroes of the story are Mr. and Mrs. Eugene Tomaszewski of Princeton, Illinois, both in their 20's and their story is this:

The couple had pulled their car off the highway west of Clarence, Iowa, late last night to rest from their driving. They were awakened by two men, armed with a 22-caliber target pistol, who ordered them into the back seat while they took over the front. The gunman, identified later as Ogden Denner of Chicago, held the pistol, while his companion, identified as Edward Lee Campbell of Natural Bridge, Virginia, drove.

The Tomaszewskis offered their abductors some of the food they had along for the trip, including some soft drinks. Then, hoping for a chance to use it later, the Illinois man hid a soft drink inside one of his socks.

As the car approached Toledo, Iowa, the highwaymen said they were getting sleepy . . . by then it was nearly six o'clock this morning. They pulled off the highway, and apparently because of the Illinois couple's friendly attitude toward them, Denner put his pistol in his holster and both men settled down for a nap.

Tomaszewski took the pop-bottle-in-the-sock and hit Denner on the head, as his wife, simultaneously slugged Campbell with a portable radio, etc.

WHO dial 1040
50,000 watt Voice of the Middle West



from a sponsor's viewpoint

ED TAYLOR AND DAVE KUTNER are Marketing Vice President and Advertising Director respectively of Motorola, Inc. Like the company they work for, they are progressive and imaginative—quick to pioneer when a new opportunity comes along.

Perhaps that's why NBC MATINEE THEATER first piqued their interest. It was different and unconventional . . . a different full-hour drama every weekday from 3:00 to 4:00 p.m., in both black and white and color, featuring production, writing and stars of nighttime calibre.

Intrigued, Messrs. Taylor and Kutner dug deeper. They found:
. . . that according to ARB, hour-long dramas are the most popular form in the daytime (just as they are in the evening)
. . . that NBC MATINEE THEATER will have an estimated coverage of 32,500,000 homes (90% of all TV homes in the United States)
. . . that the commercials will be 90 seconds in length allowing each selling message to be developed fully and powerfully
. . . that, for all of its unique features and quality production, MATINEE's total cost comes to only $10,326 gross per commercial position.

Then Motorola considered the *new* audience that this fresh, quality program would inevitably attract; the prestige of association with top stars and top production; the growing advantages of color commercials. Motorola added all these things together and signed as a long-term client.

Other discriminating advertisers like Aluminum Company of America, Procter & Gamble, and B. T. Babbitt Company — have analyzed MATINEE and come to the same conclusion.

Take a long, examining look yourself. You'll find you too can enjoy major values on

NBC
MATINEE
THEATER

the
big
talk



is
about
kbis
bakersfield
california
970

The ONLY popular music and news independent station in Bakersfield and Kern County, dominating California's Southern San Joaquin Valley 24 hours a day!

NEW YORK
CHICAGO
ST. LOUIS
SAN FRANCISCO
LOS ANGELES
ADAM YOUNG, JR.
representative



Mr. Sponsor

Henry R. Geyelin

Manager of advertising services
Metropolitan Life Insurance Co., New York

A little over two weeks ago Metropolitan Life's radio commercial (Y&R is the agency) won an RAB award as one of the eight "most effective radio commercials" of the year.

It is difficult to determine degree of effectiveness," Henry Geyelin, Metropolitan Life Insurance Co.'s ad manager, told SPONSOR, adding, "But since one out of every five people in the U.S. is a Metropolitan policyholder, I guess our advertising (50% in radio) does do the job."

Geyelin, who joined Metropolitan less than three years ago after a five-year stint at Du Mont working on tv set advertising, says advertising falls into three categories:

"There's 'sell,' 'p.r.,' and 'public service' advertising. At first glance it might seem as though there's some overlap between p.r. and public service, but we feel the two are different. Our approach is public service advertising; by that we mean creating an aura of goodwill for the company. But our campaign is not institutional in the sense that a p.r. campaign might be. Instead we give tips on good health and devote each week to particular health problems, such as heart conditions, etc."

A strapping ex-Yaleman, Geyelin keeps dozens of Metropolitan health booklets (radio listeners are urged to request them for additional information) in his desk. Geyelin himself claims to be the best possible insurance risk.

"Of course, the easiest kind of radio campaign to evaluate is one that's trying to sell a product," he adds. "If the stuff moves, your commercials are good. If it doesn't, there may be something wrong with your strategy.

"Without an opinion poll it's a little tougher to evaluate the effectiveness of a public service campaign. You might sum it up by saying you're doing a good job if you're reaching a maximum number of people with useful information."

A born New Yorker, Geyelin lives in his own house in Manhattan with his wife and "a man-size, girl-type child of six whose major distinction for the moment is being the classmate of many tv executives' kids."

During his leisure time, Geyelin likes to take his family sailing. What kind of boats? "Anybody else's." ★ ★ ★



The only captive audience
that counts is the one that's
captured by the sheer excellence
of your commercials.

YOUNG & RUBICAM, INC.

Advertising: New York • Chicago • Detroit • San Francisco • Los Angeles • Hollywood • Montreal • Toronto • Mexico City • London

FOOD FOR THOUGHT



MOTHER PARKER

Mother Parker's skilled interpretation of food facts has won the confidence of thousands of Boston housewives. Over 200 sponsors have already relied on this confidence to sell *more* of their products in Boston!

If you want your share of NEW ENGLAND'S **No.1** MARKET *use*

WEEI

BOSTON

SPONSOR BACKSTAGE



By Joe Csida

Tv responsible for record agency switching

The past several weeks have witnessed some of the most drastic account switches ever seen for a like period of time in the advertising business' history. As most observers are aware by now, Coca-Cola dropped the D'Arcy Agency and took on McCann-Erickson (and this after a 49-year association with the former ad shop); Warwick & Legler snatched the Schick shaver billings from Kenyon & Eckhardt but lost an even heavier purchaser, Pabst Beer, to Leo Burnett. Other less dramatic switches have developed, and only a handful of hard-working, perhaps frantic agencymen know how many more transferrals are in the making.

Any number of factors involved in these switches are noteworthy, possibly not the least of which is that McCann-Erickson, in picking up the Coke business, may be pushing total billings of $200 million by the end of 1956. Even more noteworthy, however, is the obvious fact that the advent and tremendous growth of television is probably most responsible for these advertiser-agency upheavals.

To take up only two of the many considerations involved in effectively utilizing the tv medium for a client is enough to give one a severe case of heebeejeebies. Dwell for a moment on the always prime consideration of which show do you buy. Think of the several agency gents who conceivably could have turned down *The $64,000 Question*. Think of the repercussions on the client level if it got back to the v.p. in charge of sales and/or advertising that the agency had turned down the sizzling Louis Cowan package.

And take the case of *The Big Surprise*. A $100.000 jackpot, developed by substantially the same crew as the sensationally successful *$64,000 Question*. It sounded, and still sounds like, a can't-miss show if ever there were one. Still, anyone who has viewed the first several stanzas must be aware that it lacks to a tremendous degree the ingredients that made its predecessor such a walkaway winner. Most of all must the client and agency be aware of its shortcomings.

On what does the viewer acceptance of these shows hinge? On what does the viewer acceptance of *any* show hinge? On all the obvious factors, to be sure: careful planning, good writing, good casting, good direction, good staging. Yes, all of these. But Lou Cowan mentioned during a behind-the-scenes talk about *64* that his office had almost passed up

(*Please turn to page* 68)

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

Beeline RADIO

delivers more for the money



These *inland* radio stations, purchased as a unit, give you more listeners than any competitive combination of local stations . . . *and at the lowest cost per thousand!*

(SAMS and SR&D)

In this mountain-isolated market, the Beeline serves an area with over 2 million people and more retail sales than Colorado, Kansas or Kentucky! *(1955 Consumer Markets)*



McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA • Paul H. Raymer Co., National Representative

...and now a word from ou



ponsor!



It's not rare when a WCBS-TV sponsor says "well done."

But when he goes on record and spells out specific results—as the Advertising Manager of the Proctor Electric Company did—best thing to do is quote him, word for word. Like this...

"Want to know why *I'm* continuing on WCBS-TV? Because the demand created from our Twelve Plan announcement campaign has increased our distribution to 3700 dealers in the New York metropolitan area where we had 400 at the start. Because our New York sales are up 70% over the comparable period before we went on WCBS-TV. Why, New York's largest department store alone is selling five times more *Proctor* ironing tables than before. WCBS-TV *has established Proctor as one of the leading names in housewares in the New York market.*"

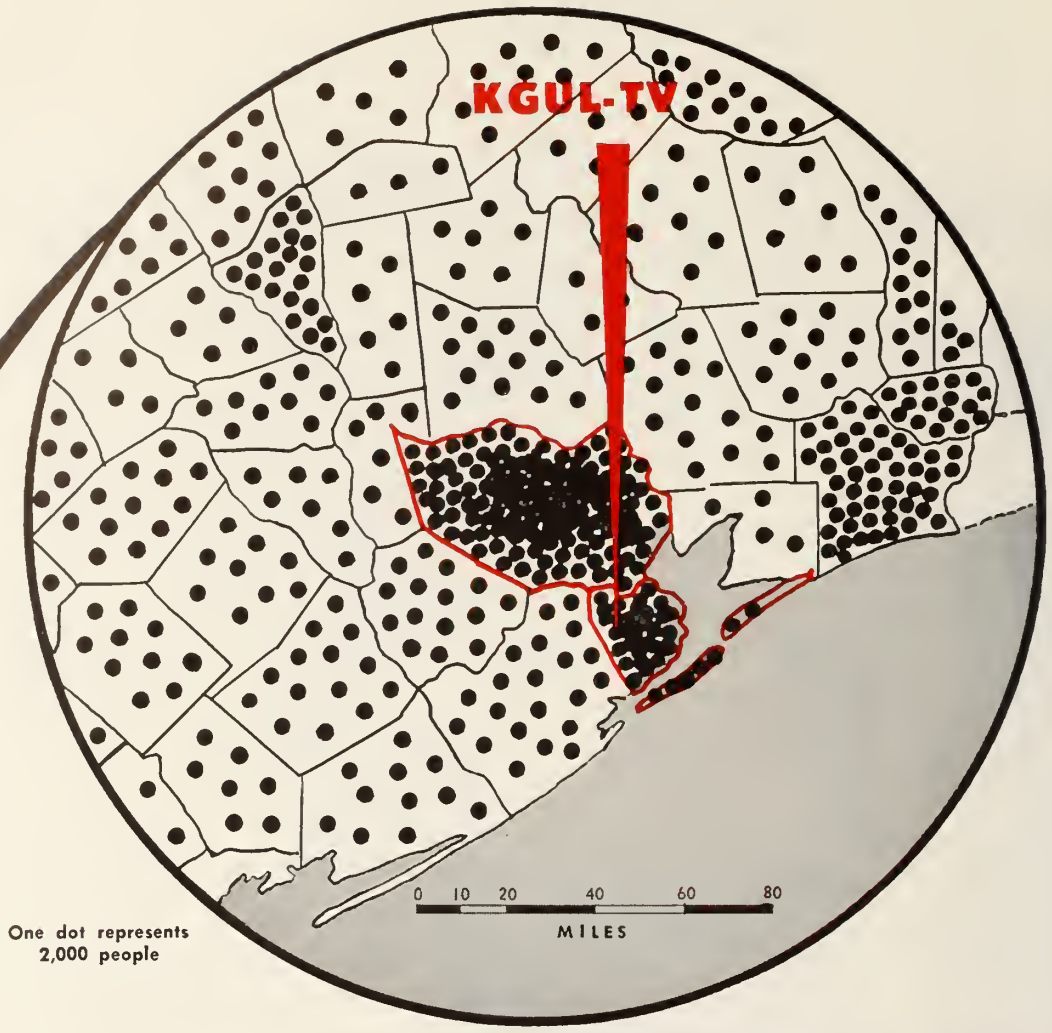
Almost invariably good things begin to happen to sales and distribution problems when an advertiser uses the station that provides *largest audiences day and night... most adult viewers, more in the daytime than all six other television channels combined... and the economy of the famous Twelve Plan.*

Take our word—or listen to our sponsors: to sell the Number One market it takes the Number One television station...

CBS OWNED **WCBS-TV**

Channel 2, New York

Represented by CBS Television Spot Sales



Area Coverage Means More Viewers Per Dollar

The Texas Gulf Coast **Television Market** is nearly twice the size of the Galveston-Houston Metropolitan market alone.

	Galveston-Houston	Gulf Coast TV Market*
Families	333,000	544,800
Income	$2,075,371,000	$3,076,812,000
Sales	$1,347,228,000	$2,091,153,000

KGUL-TV — the CBS Basic Affiliate for the Gulf Coast Area — **completely** covers the fastest growing major market in the country.

More audience every day means your advertising dollar buys more . . . every day on KGUL-TV.

*Measured by Research Department of Television Magazine

YOU GET MORE ON

Represented Nationally by

CBS Television Spot Sales

kgul TV

Gulf Television Company Galveston, Texas

PART ONE
OF FIVE PARTS

Why today's timebuyers need two heads

One head for external negotiations, the other for work on the home front

The timebuyer of 1955 should have two heads:

- One with which to negotiate for good tv time from representatives and stations; and,
- One with which to explain the new functions of radio to agencymen and clients.

Because of the unprecedented bull market in tv and the revolution in radio programing structure and listening habits, today's timebuyer has to fill distinctly different jobs in the two air media:

1. As a tv buyer he proves his effectiveness by carving out a niche for his account on overcrowded stations, which can afford to attach conditions to sale of time—preference to long-term contracts, for example.

2. As a radio buyer he has to shift from virtually wooing the sellers of time to do a dual job of representing and selling the changed medium to clients and his own agency in such a way that they get the most out of radio as the selling force it is today.

The timebuyer is the key liaison between client and station, yet his own channels of communication with both all too often get bogged down. It's an era of dynamic change in timebuying and, inevitably, there are snarls to contend with.

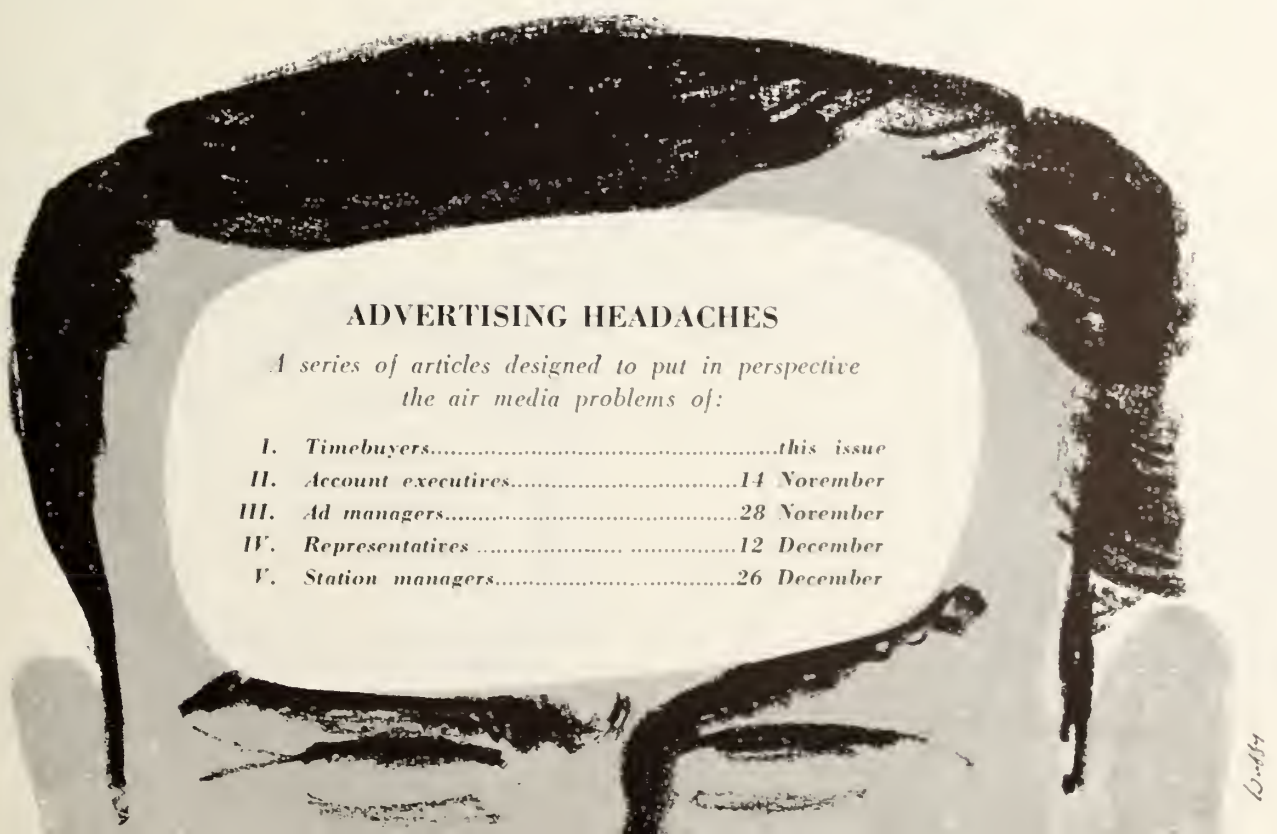
To show just how these dynamic changes in the radio-tv industry affect the work of admen involved in setting up air media campaigns, SPONSOR will publish a series on the problems of timebuyers; of account executives; advertising managers; station reps; and station managers. For its study of current timebuyer headaches, SPONSOR surveyed buyers in several dozen agencies, conducting intensive interviews with the men and women who control some of the key accounts in air advertising.

From this survey emerge a number of problems that cause timebuyers daily headaches. Some of these problems result from the very nature of advertising. Others could be cured through greater understanding by the people the timebuyer must work with in building a campaign.

Here then are some of the headaches that plague the timebuyer, presented here to put his problems in perspective for the guidance of those who work with him. For their own part, it should be said, buyers are usually too busy—working—to do much in the way of airing their headaches.

Bad briefing on client needs: This is the most fundamental problem of all and, happily, is encountered less

(Article continues on next page)



ADVERTISING HEADACHES

A series of articles designed to put in perspective the air media problems of:

I.	*Timebuyers*	*this issue*
II.	*Account executives*	*14 November*
III.	*Ad managers*	*28 November*
IV.	*Representatives*	*12 December*
V.	*Station managers*	*26 December*

frequently today than in years past. But it still exists and with the increased complexity of the air media, the harm done is magnified. In extreme cases, a buyer may get a market list handed to him by the account executive with a short memo telling him to buy minute participations in women's shows in said markets, but not a word about local dealer problems the client may have or distribution difficulties in certain areas.

"I might pick one woman's show because the local talent makes personal appearances in super markets, and find out weeks later that the client's been trying to expand his distribution among the independent grocers," the timebuyer of a major package goods agency remarked. "Here I'm sacrificing cost-per-1,000 for goodwill in super markets, when I might have done as good or better a job with another show if I'd known the particular distribution problem in that market."

Discrimination against small accounts: Timebuyers with medium-size budgets sometimes find it tough to get the quick service for which they depend on reps. They feel that some tv salesmen have got so choosy they don't bother with the "small fry."

"When I had a $100,000 budget, I had to call one rep five times before I got any idea of availabilities," one lady timebuyer complains. "A couple of months later I was assigned to a big account, and almost before the news about the budget was out, the same salesman was sitting in my office with a list of his stations and their schedules. Some reps forget that if we do a good job for the small advertiser, he may have a lot more money to spend the next time around."

Failure to sell creatively: All buyers agree that the better the reps arm them with information, the better the job they can do in representing the medium to the account men and clients.

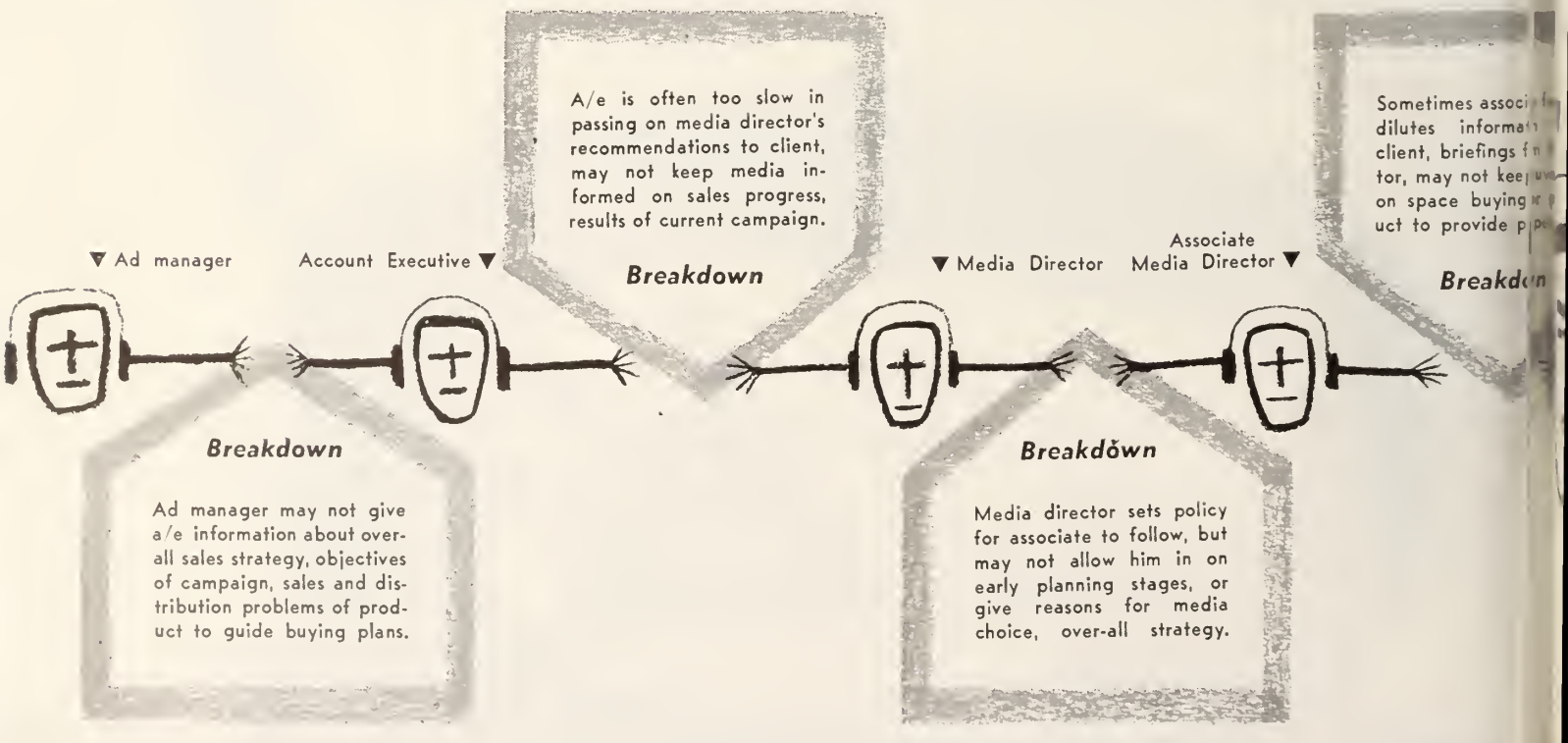
"The more creative the approaches to selling radio to us, for example," the head buyer of an agency heavy in drug accounts remarked, "the better we can present the medium to the ad manager. The same goes for the way they sell tv, if you can call it selling in some instances. Tv has gotten to be an 'over-the-transom' business, a real sellers' market. So some of the reps are sitting back and making it tough for you to get information. But even if nothing's available at the moment, you want to have up-to-date information for the time when there's a break."

Some veteran timebuyers have bones to pick with radio salesmen particularly. Said one: "They don't have to run to the client for an appropriation. If more of them made pitches to me like one guy did recently, we'd have ammunition for better radio recommendations. This rep assembled statistics showing that eight radio stations, including two not his own, would theoretically cover 30% of the people who use our product. On the basis of this information, we were able to prove to the client that a small additional budget could give his over-all campaign more intensity."

Loss of availabilities because client is slow to O.K.: This has been a perennial timebuyer headache. The buyer does his best to keep on top of schedule changes, new campaigns, expiration dates; he maintains good relations with reps and stations, so that he won't miss out on a good buy. Finally, he gets a call from a rep friend telling him that a couple of Class "A" announcements have opened up. So he pleads with the rep to hold on for a couple of hours, and tries to get the account executive or the client to give him the go-ahead.

"And what happens?" one exasperated timebuyer remarked. "It takes you two hours just to get to the a/e,

Most headaches in timebuying boil down to one a



and three days to get an O.K. from the client. How long do they think a slot next to *$64,000 Question*'s going to kick around?"

Pre-emptions: The worst season for pre-empts, most buyers agree, is the football season. But, of course pre-empts there will be so long as there are any special events or, for that matter, as long as there's tv. Still, say the buyers, couldn't networks and stations let them know about pre-empts a week or so in advance?

Here's what happened to one timebuyer because a network didn't pass the pre-empt information along quickly:

The day before his client's half-hour network show was to go on the air, the network let the buyer know that a station in the South refused to clear the show. The client had set up expensive dealer promotions in that market to tie in with the premiere of the program. He was in the agency that day, and dropped in on the buyer just as the latter got the station manager on the phone.

"Young man, I explained to XXX network two weeks that I wouldn't carry your show," the station man was saying. "My primary affiliation is with YYY network, anyhow." And then the station manager hung up.

"Well, let's talk again later about the time the show will go on," said the buyer into the dead phone, while the client sat by. The buyer still hoped against hope that he could persuade the station to put the show on. But, if he'd known about the pre-empt even just one week earlier, he could at least have stopped the dealer promotion in the market.

Daylight Saving headache: September has always been a dirty word in timebuyer vocabulary, because it's the time when those areas which observe Daylight Saving Time switch back to Standard Time, making it necessary for buyers to revise schedules, negotiate once again for better adjacencies, plow through added paperwork. This year some of the DST areas decided to extend Daylight Saving Time through the month of October (SPONSOR, 8 August).

"Actually, that means that you may have to buy 600 announcements for a 200-announcement campaign," said the head buyer of one of the top 10 radio-tv agencies. "Within the space of five weeks, you've got to set up three different campaigns because the programing at the local level keeps switching around. Their network feeds are thrown out of line. A buyer may not see the light for five weeks running because of the triple work."

The squeeze play: "Too often after a rep goes to see the client directly, we're on the carpet trying to justify some buy we made," one buyer told SPONSOR, after having come out of just such a two-hour meeting with an account executive.

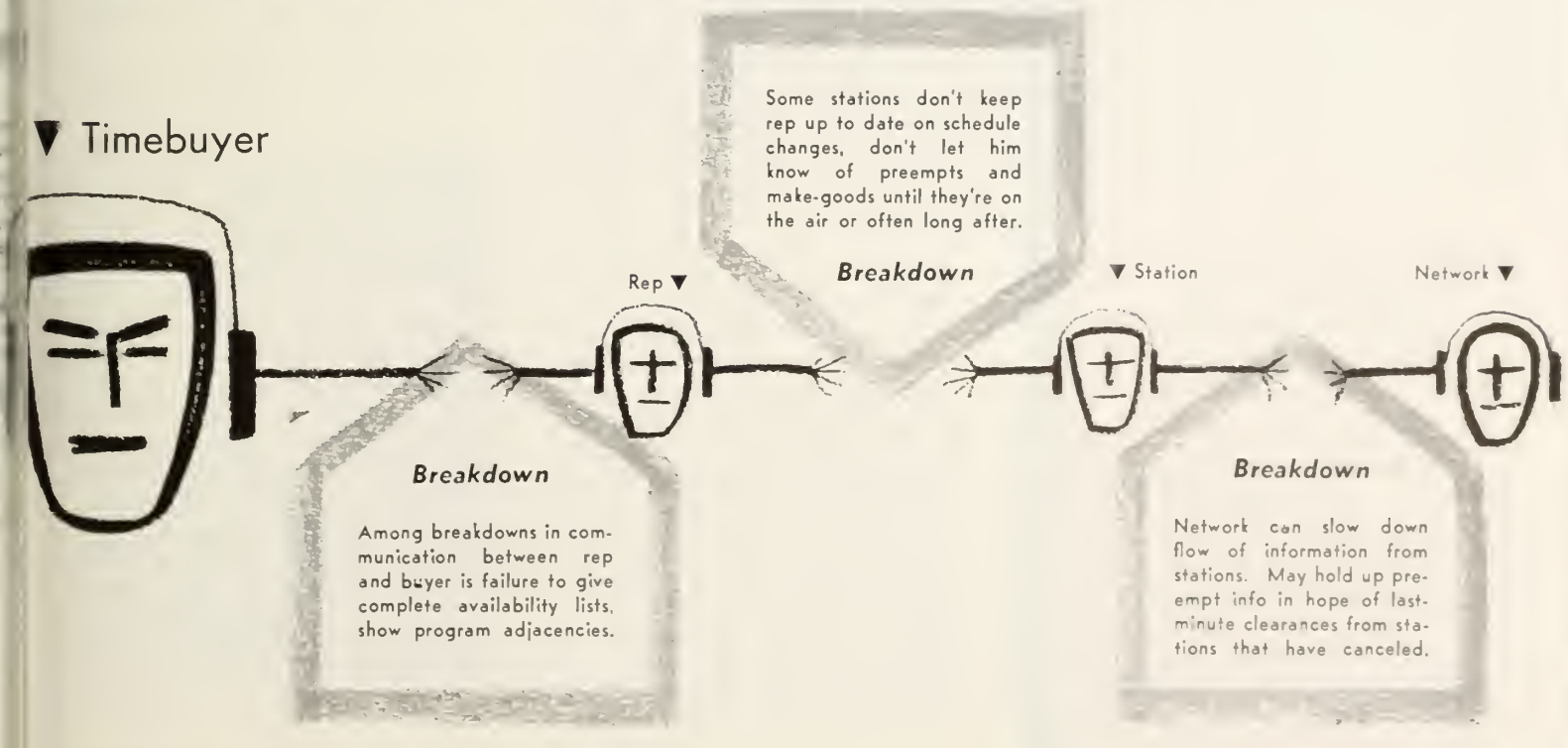
More radio than tv reps go direct to the account. Main reason for this is that radio reps feel they're selling clients on allocating a radio budget, rather than just selling their particular stations.

"Of course, we prefer to have them come to the agency in all instances," said the chief buyer of a major air media agency. "But if they decide to go to the client, they could still spare us wasted time in meetings by just telling us what their presentation to the ad manger is all about before they see him."

There are actually few times, buyers contend, when a pitch direct to the client is justified. "It's up to the buyer to give the rep an explanation for turning down certain availabilities. In that way, you can brief the rep on the sort of campaign that's planned. But

(*Please turn to page* 96)

OMMUNICATIONS | *This diagram shows where communications can break down between the people from whom a timebuyer must get his information*





"Man, oh Manischewitz"

Of $2,000,000-plus ad budget last year Monarch Win

HOW MANISCHEWITZ 'MAXIMIZES' ITS DOLLARS

1. Budget. Spot radio-tv get practically entire ad budget (over $2 million last season) in belief these media give greatest impact

2. Media. Usual pattern is to use both radio and tv, but some areas are covered by radio alone, some tv only. Am independents mostly

3. Impression-Impact. Radio delivers frequency of impressions via saturation spots. Tv adds impact. Staggered scheduled ups effect

4. Markets. Extensive client-agency knowledge of individual markets guides selection of stations, with possibilities for extensive tie-ins

5. Appeal. Minority groups, especially Negro, Polish- and Spanish-speaking, are primary consumer targets and copy emphasizes *kosher* angle

There are a number of reasons why Manischewitz wine should *not* be a success.

- It is a kosher-type sacramental wine which should appeal to the Jewish market only.
- Its brand name is a mouthful, defies the trend toward short, punchy names, is foreign-sounding and should be almost impossible to work into a jingle.
- It is sweeter than most sweet wines. While sweet wines lead the popularity parade in the U. S., their sales have been stable. On the other hand, dry wine sales have been going up, a reflection of the growing U. S. consumer's interest in non-sweet beverages with low caloric content.

All of which is an indirect way of saying that Manischewitz wine (1) *is* a success, (2) appeals to the non-Jewish consumer too, and (3) has been worked into a jingle with a potent sales kick in which the brand name has been a help, not a hindrance, in consumer indentification.

The Monarch Wine Co., which makes Manischewitz, has been boosting sales of the brand with some of the heaviest spot campaigns around. Last season Monarch placed an average of about 5,000 radio announcements a week for Manischewitz. These were heard on about 175 stations in over 100 major U. S., Canadian, Hawaiian, Alaskan and Puerto Rican markets. In tv, Monarch used 80 stations in about as many markets.

The Manischewitz ad story is actually an all-spot story (execpt for one Negro magazine.) Monarch put over $2 million into spot last season and during this coming season the budget will go even higher In spending this money Monarch and its agency Emil Mogul, have come up with some shrewd answers to air media buying problems.

It is pretty safe to say that radio and tv have been the ad media chiefly responsible for the growing thirst Americans have shown for kosher-type wines. Not only Manischewitz but the Mogen David brand leans heavily on the air media (see previous stories on kosher wine in SPONSOR, 5 April 1954 and 26 January 1953.)

Manischewitz was the first kosher wine on the market, entering the field in the middle 30's. Until World War II it had things pretty much its own way. Today it shares 90% of the kosher wine market with Mogen David. It is one of the six national leaders among all wines.

The Monarch air approach, as developed by the Mogul agency, is notable for the following:

1. While valuing all ad media, Mogul does not want to spread Monarch's comparatively limited funds too thin, feels it should get the most out of one or two media before adding others. The agency feels it can get the most mileage initially out of radio and tv.
2. In some areas radio will be used alone, in some tv alone, but usually both are used in combination.
3. Generally, radio provides "consumer impressions" through saturation schedules; tv provides "impact." Ideally, radio provides the market ad base, with tv performing the supplemental service.
4. Station selection is based not only on standard timebuyer measurements, but to a large extent also on personal agency knowledge of the individual markets.
5. Manischewitz appeals via radio to minority groups, principally Negro but also to Polish- and Spanish-speaking consumers, in addition to the expected Jewish market.

Individual market approach: "I can't tell you how much we spend on radio alone or tv alone." says Nort Wyner, Mogul account executive on Monarch, "since we don't break down

What a spot campaign!

Nearly 100% into spot radio-tv saturation schedule

the budget that way. We work on an individual market basis starting with a lump sum and try to 'maximize' every dollar."

Sometimes this means tv has to go because of expense. In Boston last year Monarch found tv too expensive in view of the company's fair, but not completely satisfactory distribution, and ran schedules totaling 60 announcements per week on three radio stations.

In Green Bay, Wis., on the other hand, radio rates were deemed too high to permit saturation campaigns. Tv periods were bought instead. A more common pattern is found in Syracuse. Radio stations WOLF, WFBL, WNDR shared 90 announcements per week. WHEN-TV carried a 20-second Manischewitz Wine announcement at 11:00 p.m. Sunday, a one-minute announcement at 11:15 p.m. Thursday and another in the Wednesday night *Hour of Mystery* beginning at 11:15 p.m. On WSYR-TV Monarch ran a one-minute announcement Sunday at 11:00 p.m.

New Yorkers received a blast last spring via saturation campaigns on seven radio stations: WHOM, WLIB, WMCA, WMGM, WNEW, WOV, WRCA. In addition, WABC-TV carried seven one-minute and five 20-second announcements. A similar radio campaign runs this fall, while the tv schedule moves over to WRCA-TV.

Flexibility: Spot's seasonal advantages endear it to Monarch. Although the kosher wine outfits, as well as other wine firms, have labored valiantly to induce wide consumption of wine "coolers" during the summer, Manischewitz is still a fall-winter-spring seller.

But within the season there are cycles, carefully measured in each market. Monarch tries to make each schedule match the sales curve, to employ maximum frequency at the time of the sales peak.

For example, in a given market the sales peak may be reached in the midpoint of the spring season. A typical Monarch 13-week drive might call for 20 announcements during the first four weeks, 60 announcements the next four, 30 announcements during the final weeks. Or you may find a 20-30-60 relationship in another market.

While 13-week schedules are commonly used, shorter selling seasons in some markets may require only 10 weeks of air advertising. Or the sales cycle may require a 15-week campaign.

Radio saturation: Nort Wyner defines saturation as starting with from 30 to 40 announcements per week. This does not mean that smaller schedules are not used, since there is often quite a spread—usually caused by a simple lack of money—between the theoretically ideal and the realistically possible.

"We try to achieve market saturation through saturating the audience of as many stations as the budget for that market permits," says Wyner. "If I had $1,000 to saturate a market, I would buy as many stations as I could. But I would want to saturate the audience of each station I bought rather than buying as many stations as there were in the market."

In other words, where radio is concerned, Monarch would rather do a thorough selling job on one station's audience, though it may be a small one, than scatter its shots over a big audience. Reason goes back to the theory of radio usage as employed in the Monarch case: radio's effectiveness for wine is believed to be a function of ad repetition. This means that it is not primarily the penetrative power of the

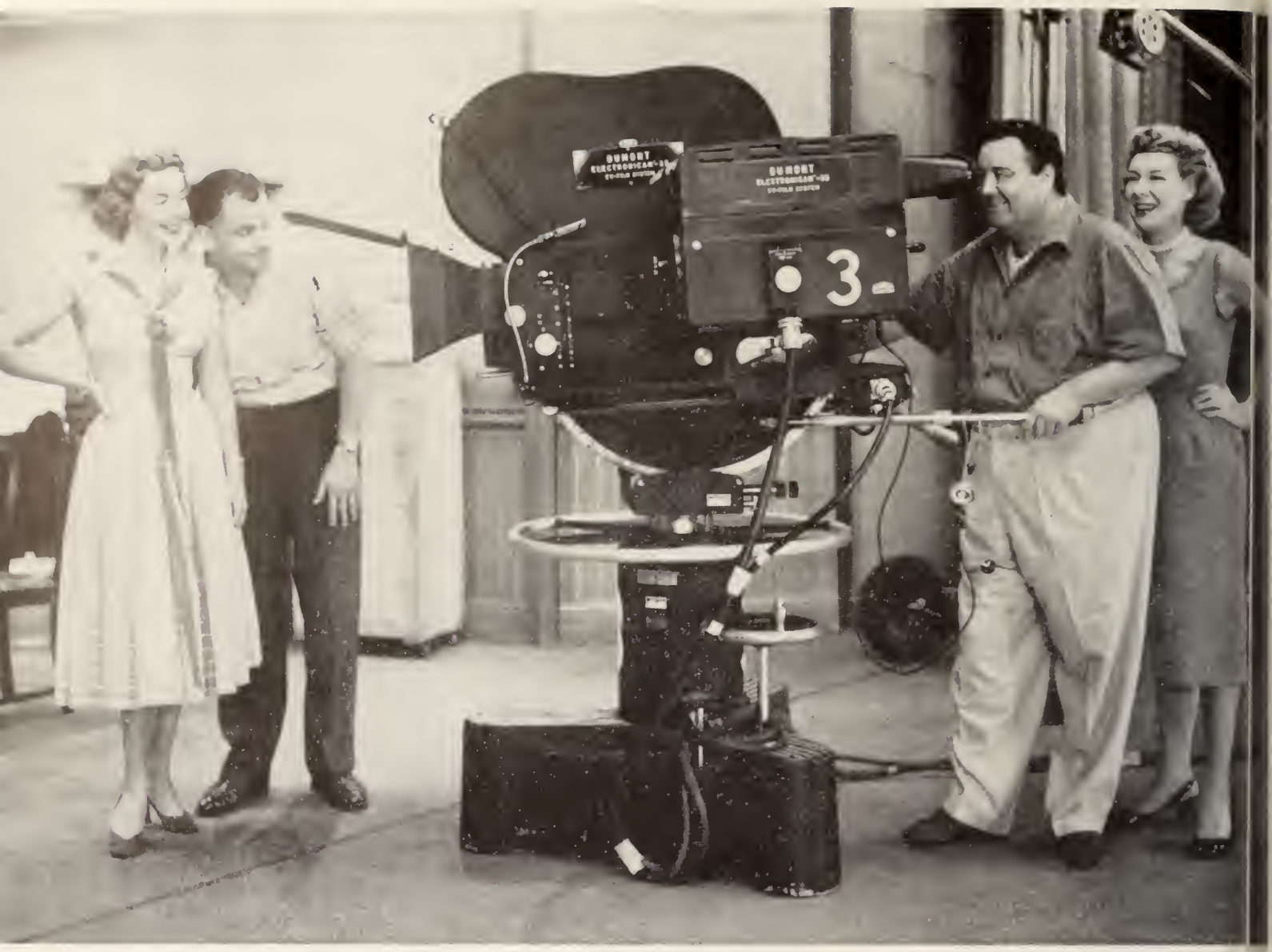
(*Please turn to page 74*)



New package (left) features familiar opening to successful jingle, lends itself to in-store merchandising in cooperation with dealers prompted by stations' missionary work



Sales Manager Meyer H. Robinson (above), Emil Mogul's Nort Wyner head ad drive



JACKIE GLEASON (SHOWN PEERING INTO ELECTRONICAM) FEELS TV-FILM CAMERA OFFERS ADVANTAGES OF BOTH LIVE, FILM METHODS

Electronicam: how fast? how much? how good?



Du Mont's tv-film camera is being tried by a wide variety of both program and commercial producers. Its claim of economy looks good

The live-vs.-film argument on tv has waxed hot almost from the inception of commercial video.

Now, the proponents of Electronicam, Du Mont's film-tv camera, come along and say the whole thing is academic. Electronicam, say its supporters, has advantages of both film and live tv.

The live-vs.-film battle has been waged along these lines: Those who carry the banner for live tv use such terms as "spontaneity," "presence," "the living theater." In other words, live tv means the excitement of watching something at the moment it is happening. And, live tv is initially more economical than film.

The pro-film legion points out that film offers a more polished product through elimination of fluffs, poor shots, poor staging; a more varied product through use of outdoors, a more profitable product through earnings on reruns.

How does Electronicam combine the advantages of both live and film?

Basically, in two ways, say its supporters: 1. It provides film as an end product, yet is cheaper than conventional film production methods. 2. It permits staging in the manner of a live show and thus gives a spontaneous air to programs shot with Electronicam. (As will be pointed out later, the idea that Electronicam allows staging "in the manner of a live show" has got Du Mont in the middle of a jurisdictional hassle between two unions.)

Though Electronicam has got wide notices and evoked much interest in advertising and production circles, SPONSOR editors found many misconceptions about what this tv-film camera system can do. So here's a brief description of what Electronicam is:

Technical problems aside, the basic idea of Electronicam, which is the brain-child of Du Mont's James L. Caddigan, is really quite simple. It involves mounting a film camera and a tv camera side by side. Both cameras, however, use the same lens.

Actually, that's all there is to it. But it should become evident to anyone familiar with tv camera chains and film cameras that certain advantages are apparent right away, advantages that neither the tv nor film camera can boast of if used alone.

Electronicam in brief

HOW FAST?

Executive producer of "The Honeymooners" says rehearsal, final filming isn't any longer than the live version

HOW MUCH?

Production costs of the Gleason show run about 25% cheaper than film, but 40% more than live

HOW GOOD?

Claim that Gleason show on film looks like it is live does not convince tv critics and some admen

In the first place, the use of a common lens means that the picture picked up by the tv camera and the picture picked up by the film camera are identical. This is made possible by splitting the light beam coming through the lens (don't ask how) so that one part activates a tv image and the other exposes film.

From the tv camera's point of view, something is added: a permanent tv picture on film. This could be done before with a kinescope recording but kine quality cannot compare with a film exposed directly.

From the film camera's point of view, something is also added: an electronic viewfinder or monitor. Film cameras have viewfinders but (1) they are small, (2) the actual picture being exposed on film cannot be seen while the camera is "rolling" and (3) only the cameraman can use the viewfinder during the shooting. With a tv camera chain, the cameraman has an electronic image of what is being picked up (and exposed on film) and so does the director of the show via a monitor in the control booth. And, not so incidentally, performers can also see themselves in action (if only out of the corners of their eyes) with tv monitors on the set.

The advantage of a monitor is not only that it permits the director to see what is being exposed on film but how it will look on a home tv screen, for his monitor is nothing more nor less than a home tv screen.

One more thing. As in live tv shows, more than one camera is used. This gives the director a choice of angles or film shots. Most important—and this is the heart of Electronicam's economy—it allows, as in live tv shows, a continuity of action and does away with stopping the cameras and laboriously setting up for another shot.

Electronicam results: The theory of Electronicam's economy is one thing. Are the actual results another?

Three widely different types of programs have already been filmed with Electronicam, offering admen a wide field for comparison. A number of agencies have also shot commercials. Attention has been centered on Jackie Gleason's *The Honeymooners* (which

(*Please turn to page* 82)



Three cameras film "The Honeymooners" continuously. Only major break is to reload film in cameras

Show director decides from control booth monitors which camera shot will appear on kine editing master

Viewer with kine editing master helps editor pick out which one of the three strips of film corresponds to shot chosen by director during filming of program. Sometimes it is decided to substitute another and better shot for the one chosen by show's director

The great debate on network show control

Behind scenes these are the issues being argued by admen, packagers and the television networks

One of the great revolutions of the television era has been the assumption of responsibility for creating and controlling a high proportion of their own programing by the television networks. This step gives the networks the opportunity to move fast when changes in the program lineup are necessary to meet competition. And, say the networks, it is a way of assuring that a balance of programing is maintained.

Advertisers and their agencies in recent years have accepted the new pattern, some enthusiastically and others reluctantly. Among the reluctant, debate continues with some expressing new hope that the advertiser who wants to bring in his own show will have more opportunity to do so now because of the stellar success of one independently produced package, *$64,000 Question*.

To provide a balanced report on the usually behind-scenes discussion of network programing control, SPONSOR took two steps: (1) Got from the networks a breakdown on shows they control and "outside" shows. This appears at right. And (2) conducted a series of interviews with executives whose views reflect every shade of opinion. Presented in a sequence which frequently gives one side the opportunity to answer the other, the quotes below are the reader's ringside seat at the great television programing debate of 1955.

Debate starts with the question: Can an outside show get on the air today?

NETWORK: "Definitely! We want good shows. You bring us a program that's an audience getter, and you've got no problem. A successful program is worth a lot to us, not only in its own timeslot, but as an audience builder in the adjacencies. We don't care who brings us such a program, or who controls it. We want it!"

SPONSOR: "The networks have surrounded themselves with a brick wall called *Nielsen* and we can't get through. We don't sell to everybody. Our product is bought by a select few and we need a program that will reach this group. We're looking for audience composition. But they block us."

PACKAGER: "We've got three programs tailored to the needs of certain sponsors, and we've got sponsors who want them. But the networks won't make time to try them out. Consequently we can't sell the programs. If things don't change, we'll be out of business."

NETWORK: "Any packager who's got a good property can come to us. We won't only listen to him. We'll spend money to put his show on film or kine and we'll go out of our way to try and find him a sponsor. We've bought more independent shows than those developed by our own people."

PACKAGER: "There is bound to be a general re-evaluation. Look at the ratings and reviews some of those network-produced or -controlled 60- and 90-minute wonders are getting. The audiences won't go along and neither will the sponsors. As soon as they find that one or two announcements stuck into a giant program don't sell their merchandise, they'll come back to us. They'll have to!"

SPONSOR: "I want a program to be identified with my product. I want

(*Please turn to page* 90)

WHO CONTROLS

SOURCES: *List at right was obtained from the nets themselves. Of 844 total network hours a little over one-half— 424½ hours—are network controlled. Client, agency or packager control the remaining 419½ hours*

ABC

80
NETWORK CONTROLLED HOURS

70
OUTSIDE CONTROLLED HOURS

CBS

174
NETWORK CONTROLLED HOURS

160
OUTSIDE CONTROLLED HOURS

NBC

180½
NETWORK CONTROLLED HOURS

179½
OUTSIDE CONTROLLED HOURS

TWORK TV PROGRAMING

Red type: programs networks control (though they may not be the actual producers)
Block type: programs outside packager, agency or client controls

ABC PROGRAM BREAKDOWN

UNDAY:

ith For Today
ollege Press
an Pike
per Circus
u Asked For It
mous Film Festival
ance of a Lifetime
d Mack

ONDAY:

ickey Mouse Club
ukla, Fran and Ollie
hn Daly, News
pper
eader's Digest
restone Hour
tty Mack
edic. Horizons

UESDAY:

arner Bros. Presents
yatt Earp
om for Daddy
nPont Cavaleade
tside USA

EDNESDAY:

sneyland
GM Parade
asquerade Party
reak the Bank
ed. Night Fights

HURSDAY:

ne Ranger
shop Sheen
op The Music
ar Tonight
wn You Go

RIDAY:

n Tin Tin
zie & Harriet
ossroads
llar a Second
e Vise
hel & Albert

ATURDAY:

ark Jubilee
and Ole Opry
wrence Welk
morrow's Careers

PPLEMENT:

ature Horserace

CBS PROGRAM BREAKDOWN

SUNDAY:

Wild Bill Hickok
Winky Dink & You
Contest Carnival
Let's Take a Trip
Now and Then
Face the Nation
Omnibus
Lassie
Jack Benny
Pvt. Secretary
Ed Sullivan
GE Theatre
Alfred Hitchcock Theatre
Opening Night
What's My Line

MONDAY:

Garry Moore
Arthur Godfrey Time
Strike It Rich
Valiant Lady
Love Of Life
Search For Tomorrow
Guiding Light
Jack Paar
Welcome Travellers
Robert Q. Lewis
Art Linkletter
Big Payoff
Bob Crosby
Brighter Day
Secret Storm
On Your Account
Douglas Edwards, News
Robin Hood
Burns & Allen
Talent Scouts
I Love Lucy
December Bride
Studio One

TUESDAY:

Name that Tune
Navy Log
You'll Never Get Rich
Joe & Mabel
Red Skelton
$64,000-Question
Favorite Husband

WEDNESDAY:

Barker Bill's Cartoons
Brave Eagle
Arthur Godfrey & Friends
Millionaire
I've Got a Secret
20th Cent. Fox Hour
U. S. Steel

THURSDAY: (CBS Cont'd)

Sgt. Preston
Bob Cummings Show
Climax
Four Star Playhouse
Johnny Carson
Halls of Ivy

FRIDAY:

New Review
My Friend Flicka
Mama
Our Miss Brooks
Crusader
Schlitz Playhouse of Stars
The Lineup
Person to Person

SATURDAY:

Captain Midnight
Tales of the Texas Rangers
Big Top
Lone Ranger
Uncle Johnny Coons
College Football
Gene Autry
Beat the Clock
Stage Show
Honeymooners
Two For The Money
It's Always Jan
Ford Star Jubilee
Gunsmoke
Damon Runyon Theatre

NBC PROGRAM BREAKDOWN

SUNDAY:

Capt. Hartz & Pets
American Forum
Frontiers of Faith
American Inventory
Youth Wants to Know
Dr. Spock
NBC-TV Opera
Zoo Parade
Hallmark Hall of Fame
Wide Wide World
Capt. Gallant
It's a Great Life
Frontier
Colgate Comedy Hour
Spectaculars
TV Playhouse
Loretta Young Show
Justice

MONDAY:

Ding Dong School
Search For Beauty
Home
Tennessee Ernie
Feather Your Nest

(Monday, NBC, Continued)

Matinee
Way of the World
First Love
World of Mr. Sweeney
Modern Romances
Pinky Lee
Howdy Doody
Tony Martin
News Caravan
Caesar's Hour
Producer's Showcase
Medic
Robert Montgomery

TUESDAY:

Dinah Shore
Milton Berle
Martha Raye
Bob Hope
Dinah Shore
Fireside Theatre
Armstrong Circle Theatre
Big Town

WEDNESDAY:

Coke Time
Screen Director's Playhouse
Father Knows Best
Kraft TV Theatre
This Is Your Life
Midwestern Hayride

THURSDAY:

You Bet Your Life
People's Choice
Dragnet
Ford Theatre
Lux Video Theatre

FRIDAY:

Truth or Consequences
Life of Riley
Big Story
Star Stage
Cavaleade of Sports
Red Barber's Corner

SATURDAY:

Paul Winchell
Fury
Mr. Wizard
Press Box
NCAA Football
Scoreboard
Perry Como
People Are Funny
Texaco Star Theatre
Spectaculars
George Gobel
Hit Parade

SUPPLEMENT:

Big Surprise
Today
Tonight



American Tobacco Co. (Pall Mall): Donald R. Dugan accepts RAB award earned by Pall Mall division for its jingle series based on public domain tune "Sweet Betsy From Pike"



Esso Standard Oil Co.: W. L. Rusher is receiving award. Long an exponent of presenting stories of company development to the public, Esso won for its news-documentary treatment



Ford Motor Co.: Charles Beacham represented his company at the RAB awards luncheon. The Mitch Miller arrangement of "Yellow Rose of Texas" for the '56 Ford was winner



Metropolitan Life Insurance Co.: Harold A. Richmond accepts the award. Company uses an institutional approach in its radio commercials providing "Good Hints For Good Health"

TOP radio commercials of 1955

Winners in RAB poll of admen include four jingles, four spoken messages but none use hard-sell, brand repetition techniques

If the opinions of 200 admen. radio executives and tradepaper editors can be taken at face value, the unadorned spoken commercial is going out of favor. For of the eight commercials chosen as the most effective of 1955 in a poll by Radio Advertising Bureau (SPONSOR 17 October), not one is an old-fashioned hard-selling piece of copy built around frequent use of the product name and the invocation to buy now.

The RAB's awards to the eight top commercials took place the middle of this month at its National Advertising Clinic in New York's Waldorf-Astoria (pictures of recipients appear these pages). They were the first prizes given by an industry association for radio commercials and the RAB hopes to make the awards an annual event. (Needed at this point: some form of nickname to give the RAB awards an identity equivalent to the Oscar or Emmy.)

Like the Oscar, RAB's awards are based on a poll of the industry, the people who create, air or write about commercials. The RAB's panel of 200 was surveyed by mail and wire and, from responses, RAB chose the eight companies mentioned most often. They were American Tobacco's Pall Mall; Coca-Cola; Esso Standard Oil; Ford Motor Co.; Metropolitan Life Insurance Co.; National Carbon's Eveready Battery; Nestlé's Nescafé; and Piel Bros. (beer).

Of these advertisers, four use jingles: one uses a narrated anecdote; two use what might be termed documentary messages; one uses a humerous dialogue. SPONSOR, in the attempt to analyze what makes for effectiveness in each of the commercials chosen, interviewed those responsible for their creation. SPONSOR also sought comments

from each winner on the efforts of fellow award recipients. The analysis which emerged follows:

* * *

American Tobacco (*Pall Mall*): Agency: SSCB; Ad manager: Alan Garratt; Type: jingle; Text: by agency staff; Music: public domain ("Sweet Betsy from Pike"); Arrangement: Ralph Cummings—10 different arrangements of same song (waltz, tango, Hawaiian, swing etc.); Singer: Ralph Cummings; Recorded by: Gotham; Use: nationally, with saturation campaigns in New York, New England, Chicago, California.

Lyrics: I'll tell you a story you'll never forget—a story about you and your cigarette—enjoy smoother smoking, choose wisely, choose well—smoke longer and finer and milder Pall Mall. . . .

Analysis: The Pall Mall commercials are designed for pleasurable listening. Inserted in the middle of a d.j. show, they are hard to tell from any well-orchestrated pop tune. The pleasant music is in keeping with the Pall Mall "reward yourself" copy line which urges the listener to let up from the pressure of activities with a cigarette he deserves (an approach which doubtless motivation research's Dr. Dichter would cite as an effective way around the guilt feelings of the consumer worried over the effects on his health of smoking a non-filter cigarette).

The Pall Mall commercial is a song rather than a jingle in the sense that its smooth and full orchestration is melodic rather than a bouncy rhythm designed to pound on the memory. It's one of the many musical commercials today which are produced with all the values of a best-selling record and it's about as far as you can come from the strident sound effects of the e.t. which helped put Pall Mall on the map. "On land, on sea and in the air . . ." went the Pall Mall commercials of war days with accompanying noises and sirens. (For Pall Mall story in SPONSOR see 23 March 1953, page 28.)

Coca-Cola: Agency: D'Arcy; Type: jingle; Text: by agency staff; Music: Ben Ludlow; Performers: five male singers, one female singer, 11 musicians under the direction of Ben Ludlow; Recorded by: D'Arcy; Use: nationally; Theme of campaign: "50 Million Times a Day." (McCann-Erickson takes over the Coca-Cola account effective 31 March 1956.)

Lyrics: There are times every day—as you work or as you play—when a pause would be welcome to you.—And it's then that you find—the bright thought in your mind—that only a Coke will do—50 million times a day—at home, at work or on the way—there's nothing like a Coca-Cola,—nothing like a Coke. . . .

Analysis: Here it appears that homage is being paid to Coke's conviction that a unique product deserves a unique treatment via its commercial. Shying away from public domain tunes or the well-known melodies of current hits, Coke hired a composer, gave him time to learn about the company, the product and the people who use it. The result is a catchy jingle, supplemented by copy which covers the company's current "50,000,000 times a day" theme. With Coke's unique problem of increasing the per-capita consumption of a product, which already is being used by nearly everyone, the creation of a brand-new hit melody via its commercial appears to be considered effective by the voting advertising men. (See SPONSOR article 21 February 1955, page 40.)



National Carbon Co.: A. J. Houseman gets award won by company for its human interest treatment in its Eveready commercials, which tell stories about everyday use of the product



Nestlé Co.: Richard F. Goebel is seen receiving the award won by Nescafé. The combination of music and humor with a soft selling approach brought plaque to the sponsor



Piel Brothers: Harold Masterson was recipient of RAB award. Piel's series of humorous dialogues between Bob and Ray acting part of Piel Bros. makes selling message entertaining

Esso Standard Oil Co.: Agency: Marschalk & Pratt Div. of McC.-E.: Ad manager: Robert M. Gray; Type: research story, straight copy (a series); Text: Gordon Page; Performers: copy read by local station announcers; Use: 53 stations from Maine to Louisiana.

Copy: Today modern jet planes guard our shores. But the heat of jet power and the cold of high altitudes made a problem. It was a lubrication problem. Some said it was impossible for the same oil to lubricate at 65 below zero and 450 above. Esso research tackled this problem.

(*Article continues on next page*)

They developed an oil that did the impossible, and jet planes roar on. Esso research has invented more oil products and processes than any other laboratory in the world. . . .

Analysis: Here the award went to a company which apparently believes that telling the listener something of the goings-on behind the scenes helps to condition him to accept the selling copy. That this belief is shared by others appears obvious from the growing number of firms, mostly in the heavy industry class, who use this method in both radio and tv. In the case of Esso this type of commercial lends itself to integration into its *Esso Reporter* spot radio news shows. The local reporter's voice is identified with straight news and therefore with reliable information, and it is this voice identification, which gives additional impact to the commercial copy. Where a hard selling product-pitch might impair this impression of authority, the Esso approach seems to leave it unharmed. (See SPONSOR 7 February 1955, page 34.)

Ford Motor Co.: Agency: JWT; Northeastern Regional Sales Manager: Charles Beacham, award recipient; Type: jingle (a series); Text: Joe Stone of JWT; Music: Mitch Miller, "Yellow Rose of Texas"; Performers: Mitch Miller, orchestra and chorus; Recorded by: JWT; Use: nationally.

Lyrics: Mitch Miller has great news: It's here, the '56 Ford. It's all new, all new for you. With styling like the Thunderbird and power like it too. You can have the Y8 engine, 202 horsepower fine. And in this '56 Ford, there's new lifeguard design. . . .

Analysis: This is the fourth year Ford has used a known hit melody to announce its new car line. On the heels of Rosemary Clooney ("Come On A My House") 1952, the Mills Brothers (Glowworm) in 1953; and again Rosemary Clooney ("This Ole House") in 1954 comes Mitch Miller with full orchestra and chorus and "Yellow Rose of Texas."

The Ford jingles, probably among the most expensive in the industry, because of their use of big name stars, seem to have become a regular yearly fall-feature in advertising. While talking in detail about the product and its specific sales features, the lyrics still lean toward the soft sales ap-

(*Please turn to page* 100)

"THERE'S ROOM FOR EVERYBODY"

. . . says veteran broadcaster George Burbach of the network vs. spot competition for ad dollars



KSD, KSD-TV, St. Louis Gen. Mgr. Burbach wrote article in response to SPONSOR editorial (in box below)

Your logical editorial, "Take It Easy, Boys," (SPONSOR 3 October 1955) is responsible for my taking pen in hand and putting these few words down on paper.

Twenty-five years ago radio was as young as Hector's pup, and I was the advertising director of the *St. Louis Post-Dispatch*. In those days, radio attracted the attention of this nation's ablest advertising and marketing people . . . including many of my best friends.

More than a few of these advertisers and their agencies sincerely felt that magazines, billboards, and even the daily newspapers would be hard put to retain their share of influence. As they put it, "There just isn't room for all of them . . . along with *radio*."

In the late 30's the picture changed! The total advertising dollars spent in newspapers, magazines, and billboards rose to an all-time high . . . AND RADIO CONTINUED TO GROW! As history is measured, it took the American public a very short time to bring in their verdict that "There's room for everybody."

About 10 years later, in '47, another new marketing-advertising tool came down the pike. Yes, television sure changed "the old picture." Radio—now grown to manhood—was hardest hit by advertising's new electronic wonder; profound as were these effects, it is a tribute to radio's fundamental and undying values that the impact brought about by television was not greater. Many of us expected it to be so!

What of the future! Most of us agree, I am sure, with Sylvester (Pat) Weaver that "self-sustaining radio networks are indispensable to the over-all radio picture." Aided generously by their affiliates and in cooperation with them, it seems to me the networks are now making progress in coming to grips with their sales and programing problems.

There is concern on the part of some leading national sales representatives and some station owners that the expanded network spot program carriers will reduce national spot income. *Perhaps so, temporarily.* Let's remember, though, that many important national and regional advertisers, perhaps 90%, *never* bought network radio or national spot.

Radio is a great medium . . . the finest buy many a national advertiser can make. Both network and national spot flexibility now gives these advertisers a new "test pattern"—the results of which radio can confidently look forward to.

Local advertisers have made a "discovery." It is that radio can move their goods and services at a modest cost that yields them a profit.

Isn't this another proof of performance that "there's room for everybody" . . . including radio and the yet-to-be-born successor to television . . . whenever it comes along and whatever it is. ★★★

TAKE IT EASY, BOYS

This is a peculiar period in the strange career of radio on the national front.

This is an interim period. *Weekday*, the Monday through Friday offspring of *Monitor*, has not yet made its bow. The other network hopefuls, all wedded to the strategy of commercial flexibility and participations, are still to prove their mettle.

So this could be a quiet period, albeit active in sales planning and preparations. This could be a busy-bee period both for station representatives and networks.

But no. The void must be filled. So network attacks network. Reps attack networks. Networks attack reps. The free-for-all is on.

Is this healthy for radio?

No!

Does this help the advertiser understand the crisis through which radio is passing?

No!

What does the advertiser think about all this?

His only thought, "Things are pretty messy in radio. Must be a pretty unhealthy situation. Well, I have other things to think about. I'll think about television, newspapers, magazines, and billboards."

Can you blame him?

Take it easy, boys. Radio is a great medium. At spot rates, or otherwise, the finest buy many a national advertiser can make. We can disagree without disgusting the innocent bystander. Don't sell radio down the river.

Editorial from 3 October 1955 SPONSOR

What advertisers should know about

FARM RADIO & TV

Highlights of 1955 farm air section

Farm radio-tv is big business. Literally hundreds of stations in U.S. and Canada run some farm programing each week, according to SPONSOR's *"Buying Guide." This year's farm issue tells what kind of firms support this immense amount of farm programing, as well as who doesn't. Also discussed is the view of big national accounts toward farm radio-tv. A veteran buyer of farm radio-tv gives the benefit of his experience in a frank, recorded interview. A seller of farm radio-tv gets in his licks, too. The how and why farm air media can sell is described in a story about the station farm director, a programing keystone.*

1	**Are admen too provincial about farm radio and tv? Few consumer advertisers use farm air media**	page 44
2	**Buyer and seller speak in question-and-answer interviews on farm opportunities and farm radio-tv problems**	page 46
3	**Reason farm programing is economical is to be found in greater-than-usual sales effectiveness**	page 48
4	**Farm radio and tv results capsuled here show how clients of many types get sales impact from air**	page 50
5	**Listings in this section include cross-section of farm stations, 26-state breakdown tv ownership**	page 103

Are admen provincial about farm radio-tv?

Madison Avenue takes ivory tower view of farm air media, say experts

Massed in review at right is a world of radio and tv which few Madison Avenue practitioners know about first hand.

It is the world of farm radio and tv, a specialized field which requires as much know-how as any facet of air advertising, a field which has been providing results to advertisers for more than two decades.

It is a big world with more U. S. stations having some farm programing than not having any, with a market of about 22 million people and $15 billion in annual income —not including people whose economic interests are closely allied with the farm population.

The gulf between this world and Madison Avenue is more than geographical. For few consumer products on the national level have begun to make use of the high impact and audience selectivity of the farm radio and tv program.

This was one of the standout facts in SPONSOR's survey of farm air advertisers for its 4th annual farm radio and tv issue. The survey covered farm programs on stations in every state of the union and was supplemented-in-depth by a survey supplied to SPONSOR by the National Association of Television and Radio Farm Directors.

The medium so thinly used by national advertisers contains literally hundreds of stations with farm programing. The extent to which farm shows have become a part of station scheduling is dramatically illustrated by figures in SPONSOR's 1955 *Buyer's Guide*, covering outlets in both the U. S. and Canada.

Fully 70% of the radio stations responding to questionnaires for the *Buyer's Guide* reported they scheduled some kind of farm programing each week. The actual total was 1,531, of which 679 ran five or more hours a week of such programing. In 1954, 64% of radio stations responding scheduled at least one farm show.

In tv, 56% of the stations reporting—or 205 stations—said they had regularly scheduled farm shows. This compares with 48% in 1954.

Obviously, with this pattern of growth there are plenty

(*Please turn to page* 136)







FEW BIG-CITY ADMEN SEE FARM RADIO-TV

Station farm: Many stations own their own farms, air shows direct from them. Here, WLW, Cincinnati's RFD, Bob Miller (center) discusses show qualities of prize animal at WLW's "Everybody's Farm"

Sales ability: Shirley Anderson, right, WAVE-TV, Louisville farm director and Paxton Marshall, farm manager discuss farm video show while Cameraman Bob Roth watches. Show sold $41,000 Hereford

New Yorker: Few admen think of New York city as a site for farm broadcasting. But farmers and suburbanites in the area regularly tune to Phil Alampi's farm and garden shows on WRCA, WRCA-TV













ON. HERE'S AN "ARMCHAIR TOUR" OF THE DAILY LIFE OF FARM BROADCASTING

Prizewinner: P. A. Sugg, manager of WKY-TV, Oklahoma City was presented with scroll award for station's role in making land judging a means of teaching importance of careful use of soil

Leadership: Farm outlets and broadcasters are leaders in community affairs. KWKH's Jack Timmons served as instructor at meetings of Future Farmers of America as part of station's farm role

Travelers: KCMO's Farm Study Tour group toured Europe, met the Minister of Agriculture in Paris. Farm Director Jack Jackson made tape-recorded interviews, reported to listeners at home

Demonstration: Television has given visual dimension to farm broadcasting. Here, station KXJB-TV compares quality of grand champion Hereford with one that topped its class back in '31

Congressional: Farm reporters Burt Johnson and Guy Popham of Galveston-Houston's KGUL-TV interviewed Congressman Clark Thompson as he left for extensive tour of farms in the Southeast

Cabinet: Secretary of Agriculture Ezra T. Benson chats with Conway Robinson, WBAL, Baltimore, farm director in one of the Baltimore outlet's frequent farm-slanted Washington interviews



A BUYER *looks at farm air media*

In recorded interview John Dow, Bozell & Jacobs, Omaha, vice president, here presents views based on 15 years of supervising accounts with big stake in air media, including Staley Mills and Gland-O-Lac Co.

Q. *Just how do you buy farm radio?*

A. Our basic theory in farm scheduling is that, first, we prefer programs over announcements; second, we prefer noontime, between 12 and 1 o'clock over any other time. If we can't get noontime we buy early morning time. We don't like anything earlier than 6:30 and we don't like anything later than 8:00. We have a strong feeling that programs are actually cheaper than announcements, based upon their effectiveness.

Wherever possible we like to buy a program which features a local personality. Usually, the farm director of the station. If he is not available we try to buy time in a block which either precedes or follows one of his programs. Frankly, most of our programing is of the "talk" variety: farm commentaries, market reports, weather, news.

Frankly, too, we think that this program has some disadvantages. Farm program today has a weakness: there is too much talk and not enough music. We would like to see farm stations develop more musical shows; by that I don't mean the old fashioned hill-billy type music, but popular music; the same kind of music that appeals to the town and city audience.

At the same time I don't think such music should be kept to the top 20 tunes as is the case in so many of the music and news stations in the metropolitan areas. I know of several very successful music shows which have been on the air beamed toward farmers for a number of years; I think more could be produced and sold to farm advertisers, although I must admit it's going to take a little harder work on the part of the stations' sales force because it's obviously easier to sell a talk show than a music show.

Tom Ragland is in a good position to reflect the viewpoint of those who sell farm air media. He is farm director of John Blair & Co., radio representative firm, headquartering in Chicago. And he is a veteran executive of stations in farming regions.

Q. *Is there a trend towards increased use of farm radio by consumer products advertising?*

A. Not yet. During the past few years, farm radio has been growing in importance, both from the standpoint of the consumer and the advertiser. They are still too far apart. However, all indications point in the direction of a much wider use of farm radio for consumer products in the near future. In other words, the "trend" has not yet become established, but we are most certainly on the verge of it.

With the attention that enterprising stations have been giving to their local programing during the past few years, farm programing, for many stations, has had a considerable amount of development work done. It stands to reason that this improved farm broadcasting will help attract more consumer product advertising because it is sound programing and has a record of proven sales effectiveness.

Q. *Do you feel more consumer product advertisers would do well to use special air media campaigns directed at farmers?*

A. Definitely. It is common knowledge that farm families buy consumer products in larger quantities than urban families. It is my opinion that special air media campaigns directed at the farm audience would result in a considerably higher sales unit—per dollar spent. This



A SELLER *looks at farm air media*

◄ Tom Ragland (left) at farm meeting

Q. *Has there been a trend that you've noticed toward use of farm radio and tv by consumer advertisers?*

A. Frankly, I don't think there has been a definite trend in this direction. However, I do know that farm radio stations have benefited from a widely held theory during the past few years that television did not reach farmers. I feel strongly that this is not true. I know from my own experience farmers do have television sets and do watch television and that their pattern of radio listening and television watching is very similar to that in the city. I do also think that most nonfarm advertisers could do a more effective job, particularly in strong agricultural areas, by making greater use of farm air media.

Q. *Do you notice advertisers making mistakes in use of farm air media?*

A. I feel that advertising in farm media, either air or print, could profitably be slanted more directly toward the farmer. I think, for example, that advertising of ordinary food and drug products in farm media should take into consideration certain basic differences between living on a farm and living in town. I would also like to point out that while I think advertising copy for farm media should be slanted toward the farmer, it would be particularly unwise to talk down to the farm reader or listener in any way.

One quick example that comes to mind of the difference between farm living and city living could be, for example, the commercial devoted toward the use of soup for children's school lunches. In the city, children usually come home from school for lunch. On the farm they go a long way to school, and take their lunches with them. School lunches on the farm consequently are no problem, they don't exist. You've got to keep the way of life in mind or fall on your face when you go to sell the farmer.

Q. *What is the right way to sell to the farmer?*

A. One of the basic and most common characteristics of the farmers I've noticed is that they all have a certain

(*Please turn to page* 133)



Both buyer and seller agree on this point

Picture above of barn dance performer is way rural groups kid selves. But advertiser who looks at today's farmers as hayseed is on wrong track. Farmers are businessmen, must be sold as such

opinion is based on the history of responsiveness of farm radio audiences to advertising on radio stations providing good farm service features and entertainment of the type enjoyed by farm audiences.

Q. *If you had to boil down the best tips on how to reach the farmer to six points, what would they be?*

A. 1. Careful study of all available information pertaining to farm audience listening habits and to farm character of the area served by stations.

2. Scheduling on a market-by-market basis as opposed to a set national pattern because listening habits vary and there is no "one best time" which will hold true across the country.

3. Effective farm radio campaigns are long range, usually 52 weeks. In addition to frequency benefits, the advertiser retains the valuable association of a top farm personality.

4. The advantage of local impact is afforded by use of local personalities, gaining the prestige and loyalty of their local following. Most outstanding farm radio successes have come from *live* copy done locally.

5. Copy should be prepared with farm audience appeal considering that today's farmer is primarily well educated and interested in honest, factual information about the product and how it benefits him and his family.

6. Merchandise campaigns to dealers. Use your farm service feature to full advantage.

Q. *What are the types of information most advertisers and agencies most frequently request?*

A. Advertisers and agencies, whose interest and appreciation of farm broadcasting are at a high level, seek out a good deal of important, vital information such as:

A. At what hours are farm programs?
B. Who are the farm personalities? Describe.
C. Give "proof of performance" success stories.
D. Give effective coverage of station.
E. Give general farm market information.
F. Availabilities.
G. Cost.

★ ★ ★

Why farm directors sell more p

High radio saturation, increasing farm tv homes assure circulation; confidenc

Radio-tv farm directors talk the farmer's language on the air as intimately as if they were swapping information over a back fence. And, they know what they're talking about; most of them are professional farmers themselves, and not professional salesmen. When they sell a product, it carries a priceless personal endorsement that can't be synthesized on Madison Avenue.

But no amount of personalized selling will do the trick unless there's sufficient circulation for the ad media used. Again, farm radio and tv score high. Electronics are as much a part of modern farm life as they are of big-city living.

• *Radio:* There's practically no such thing as a farm home that doesn't have one or more radio receivers. Every recent survey, from the last NCS study to the latest checkups by stations and independent researchers, shows that radio ownership on U.S. farms is well over 95%—a closer guess might be 99%. This doesn't mean several million one-set homes, either; the average farm home today has at least two radio receivers. Often, it has more.

Radios are likely to be everywhere on a large farm—on tractors, trucks and cars; in barns and farm buildings; in kitchens, living rooms, workshops, basements, bedrooms.

• *Television:* Rural electrification, more leisure time, the steady spread of tv beyond its pre-freeze big-city confines—all these have brought tv within electronic reach of the farmer. Lower tv set prices and substantial farm income has brought tv within reach of the farmer's pocketbook as well.

A nationwide study by the U. S. Census of Agriculture—in which about one out of every four or five farm homes was checked—shows that farm tv saturation today is climbing up toward city levels.

• *Tuning pattern:* When do farmers listen to their radios? When do they watch tv?

This seems to be the pattern:

Farm-slanted radio shows reach their biggest audiences — usually the whole family—just before breakfast, and again around the noon hour. Farm housewives continue to listen during the mornings and afternoons. Radio-only homes dial strongly during the evenings.

Television becomes an increasingly important part of daily farm life with the noon meal, although there are a few examples of morning tv shows attracting farm audiences. The majority of farmers prefer their farm radio shows in the morning, some like them at noon. But, when it comes to farm shows on tv, most farmers like to watch when they stop work for the noon meal, or at suppertime.

The general result: Farmers start their workdays earlier than most city folks, snapping on their radios almost as soon as they rise. Radio follows them at work, with auto and vehicle radios, portable and outside-the-home sets. Thus, according to Nielsen analysis of county-size listening, farmers spend some 25% more time with radios over the week than do city folk.

KCBS'S GORDON ROTH HAS ATTRACTIVE HELPERS AT LIVESTOCK SHOW, BUT A FARM DIRECTOR'S LIFE IS OFTEN HARD WORK



l dollar

diences builds air sales

But, where tv has become part of the farm living room, television receives plenty of attention. A whopping 100.0% of the tv-equipped farm homes in Kansas, for example, indicated to researcher Dr. Forest Whan—during his annual study of the radio-tv audience underwritten by WIBW, Topeka—that they watched their tv sets at night.

Farmers are staying up later to watch tv, too. A typical comment on the change wrought by tv in farm life was made to SPONSOR by Merritt C. Ludwig of WOI (an am-fm-tv outlet) in Ames, Iowa. Said Ludwig:

"We believe national advertisers are misled by the stereotype of the farmer who goes to bid with the chickens and gets up at down. Most of our farmers do put in a long day, especially during the crop season, but they definitely do not go to bed at 6:00. The average adult in a farm home in this area doesn't go to bed until 10:15 or 10:30 p.m. which means there is an excellent opportunity to reach him during news programs as well as other late evening tv periods."

Those are the broad patterns of farm radio-tv today.

To get a closer look at the details, since the media are primarily bought in spot fashion to reach farmers, isn't easy. Only a few advertisers—like Purina—have the time and personnel available to make a swing around the country, observing the latest programing and commercial trends.

SPONSOR, therefore, presents the fol-

(*Please turn to page* 124)







"Studio" is often outdoors

Traveling hundreds of miles weekly to conduct tape-recorded interviews, radio-tv farm directors are always on the go. Top to bottom: Ted Mangner, farm director of KMOX, St. Louis interviews sheep raiser; Farm Directors Jay Gould (WOWO) and Herb Plambeck (WHO) chat at plowing contest; Dewey Compton of KTRH, Houston seeks out a Texas farmer to get on-the-spot information for his audience. RFD's themselves are usually farmers or former farmers.



EXHIBITS, CONTESTS DRAW FARM AIR RESULTS. WIBX'S ED SLUSARCZYK COVERED FERGUSON DEMONSTRATION; WMT PUSHED PFIZER JUDGING

Farm radio-tv results

Capsuled case histories show sales ability of radio and tv beamed to prosperous U.S. farm families

Farm-slanted radio and tv inform, educate and entertain—but they are often at their best in the role of star salesmen.

The loyalty of farm audiences to farm air directors and stations that serve agricultural needs pays off for many products and services.

The capsuled "success stories" that follow, rounded up by SPONSOR editors from the many submitted for this annual report on farm radio-tv, detail the role of the farm air media in selling a wide variety of items—everything from a sale-priced shirt to a prize bull worth more than $40,000.

They help illustrate the fact that U. S. farmers, although fewer in number, comprise an above-average market for both farm-use and regular consumer products for the farm home.

They also help explain the longevity of many farm radio and tv contracts. The Texas Co., for example, has been a program advertiser (current schedule: six 15-minute newscasts weekly) for 25 years on KFBB, Great Falls, Mont. Keystone Steel & Wire Co., one of the largest manufacturers of fencing, has also been a farm air advertiser on WLW, Cincinnati, for 25 years. A few others: Sioux City Stockyards has been on WNAX, Yankton, S. D., for 17 years; DeKalb Agriculture Assoc. (baby chicks, seed corn) has been on WIBW, Topeka, for 15 years; Carbola Chemical has been on WRCA, New York farm programs for 10 years; Rodman Chevrolet Co. (cars, trucks) has been using farm shows on KFRE, Fresno for five years. And so on and on.

Generally speaking, farm buying is more cautious than in previous years. But, the buying is certainly there—particularly when farm radio-tv is doing the selling.

Farm feeds: An important consumption item on almost any farm is feed for animals or domestic fowl. Almost every major feed company, therefore, is a heavy user of farm radio throughout the U. S. Many, like Nutrena Mills, have been on the roster of farm air clients for 10 years or more, relying

KMMO, MARSHALL, DRUMMED UP $15,000 WC



heavily on local radio farm directors to keep product sales active.

Frank Berry, advertising director of Nutrena Mills, recently wired KWKH, Shreveport's Farm Director Jack Timmons when the feed firm started its fourth contract year on Timmons' noon-time farm show:

"For the first seven months of this year, sales in your area were up 27% over the same period of last year."

Further commendation for KWKH's sales ability was offered at about the same time by Ralph Smith, Nutrena Mills territory manager for a five-parish area in northwest Louisiana:

"Nutrena feeds have enjoyed a nice sales increase in my territory.

"There is no one factor responsible for the increase, but it is the result of a combination of forces working together—quality product; factual, aggressive advertising; service-minded dealers; farm calls and the use of farm radio advertising.

"I am blessed in having all of these forces working. KWKH, with Farm Director Jack Timmons, is doing an excellent job for us. Jack's thorough knowledge of agriculture, along with his unique method of working advertising and agricultural material together, plus personal contact with customers in my territory has made him a very effective farm director. I am a firm believer in farm radio advertising, but to be effective, it must be thorough, factual and consistent."

Fair exhibit: Not long ago, Ralph Kirkham & Sons, of Powell, Ohio, reported to WRFD, Worthington, Ohio and Farm Director J. D. Bradshaw on the results of a farm radio campaign. The schedule had been run on WRFD in connection with a Kirkham exhibit at the Ohio State Fair showing new types of farm buildings.

Said the client:

"I thought you would be pleased to know the results we obtained from the announcement we ran over WRFD calling attention to our exhibit at the Ohio State Fair.

"As a direct result of these announcements we were swamped with prospects at our exhibit. Better yet, these announcements resulted in 10 immediate sales for construction of our Pole Type Farm Buildings.

"Plus this we now have 50 more very live prospects, the greatest percent of which we believe will result in sales.

"In all of our advertising experience we have never encountered such outstanding sales results."

Razors: People don't usually think of "farms" when they think about San Francisco, one of the nation's most cosmopolitan cities. But drive out of the city, and in a few minutes you're in the center of farming. In fact, the northern California market contains six of the top 22 agricultural counties in the U.S. These six counties have a farm income—from as many as 230 different commercial crops—that is greater than that of 26 whole states.

Small wonder therefore that farmers in the area are alert to products sold to them on farm-slanted radio shows, such as the *Farm Review* show of KCBS, directed by Gordon Roth.

When Gordon offered Durham-Endor razors to his listeners, he received requests from 44 out of the total 58 counties in the state. Excluding the mail received from the metropolitan centers of San Francisco, 75% of the mail came from the farming areas, and only 25% came from the urban sections.

As a topper, 50% of the returns came from the six counties mentioned above (Merced, Monterey, San Joaquin, Santa Clara, Sonoma and Stanislaus) which are up in the top brackets of farm income counties in the whole country.

(*Please turn to page* 130)

Farm section continues on page 103

How many farm hours do radio stations program?

A state-by-state list of stations, together with the number of hours devoted to farming subjects begins on page 103.

How many farms have television?

Beginning on page 118: a county-by-county tally of (1) the number of farms in the country, (2) the number of farms with tv and (3) the percentage of tv farms in each county.

E TRADE; WSPD-TV, TOLEDO, ADVISED ON CHICK RAISING; KSOO COVERED CORN-PICKING MEET; KGNC-TV SELLS TO COTTON RAISERS



KTVO

PRESENT
SET COU
168,932

"The Nation's Most Powerful Rural **TV** *Station"*

"A MILLION WITH A BILLION TO SPEND"
(Including Fringe Area)

Plus

MON

"Monopolyville, U. S. A."

"THAT AREA OF UNDUPLICATED COVERAGE-- UNSERVED BY THE GRADE B OR BETTER SIGNAL OF ANY OTHER TELEVISION STATION."

Now - - COMPARE KTVO'S "MONOPOLY MARKET" With the Nation's Ranking Metropolitan Markets*

	CITY	*POPULATION*	*TV STATIONS***
1	NEW YORK	13,630,800	9
2	CHICAGO	5,885,100	8
3	LOS ANGELES	5,254,300	9
78	DULUTH-SUPERIOR	267,900	2
79	CHATTANOOGA	262,900	2
80	READING	262,400	2
KTVO's	**MONOPOLYVILLE**	**257,495 CAPTIVE AUDIENCE**	**1 ONLY**
81	SPOKANE	254,700	3
82	HUNTINGTON-ASHLAND	254,000	2
Others			
83	DAVENPORT-ROCK ISLAND-MOLINE	253,600	2
89	DES MOINES (AMES)	240,400	3
159	CEDAR RAPIDS	111,100	2



Channel 3

KTVO

100,000 Watts

KTVO

OTTUMWA, IOWA

JAMES J. CONROY. *President*

Represented Nationally by

The BOLLING CO.

New York, Chicago, Boston, Los Angeles, San Francisco

"THE NATION'S MOST POWERFUL RURAL TV STATION"

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

Is television doing enough to develop its own new performing talent?



Richard Pack
National Program Manager
Westinghouse Broadcasting Co.

TV MUST BUILD NAMES

● I wonder if television doesn't suffer sometimes from underestimating its own power and overestimating the magic and glamor of Hollywood and Broadway. That tv can bring into many millions of homes great film and stage stars is good; that it continues to rely so heavily upon Hollywood and Broadway stars for its big shows can be harmful to the present and future of broadcasting. Tv can and should build more of its own stars, particularly in the performing fields. In writing and production, tv has already demonstrated that it can develop its own major talents—men like Reginald Rose, Paddy Chayefsky, Rod Serling, Fred Coe. But the industry now is not doing nearly enough to build its *own* performing big names. For instance, tv discovers an Eva Marie Saint, and then, oddly enough, waits for Hollywood to make her a star.

Surely a medium that can make an international figure of a Bronx shoemaker, a hero out of a freckled marionette, or a celebrity out of a small chimpanzee has the resources to make stars of its own! Tv must not only discover; it must build stars. Perhaps one way is to put behind new talent the same kind of publicity and exploitation campaigns as Hollywood's.

In any case, the development of new, young talent is a responsibility not only of the television networks, but of local radio and television stations. I said: *radio* and television stations. For sometimes we may forget that some of tv's top talent are alumni of the local radio circuits—like Steve Allen, Arthur Godfrey and Dave Garroway. Local stations will help strengthen and enrich the broadcasting medium if they devote time, energy and imagination in the next crucial years of television to finding and developing fresh talent.

We can't rely on other media to do the job for us. In the long run this will provide far greater reserves of talent, make tv less dependent on Hollywood and Broadway, and eventually avoid the pyramiding of astronomical talent costs, which is becoming one of video's great problems.



Robert Dale Martin
Director of Talent & Casting
CBS Television

HAPHAZARD METHODS FAIL

● Television was born hungry. The day it arrived it started screaming for performing talent and has not ceased its clamor.

Satisfying the performer needs of early television seemed easy. Get the people. Do the show.

But now the baby has taken on some age. It has grown affluent, and it has acquired a taste for expensive morsels —fine talent, with names.

While neglecting the seedlings in its own patch, the monster is hanging over the fences of its neighbors: theater, pictures and the variety world begging for names, names, names, names—at any price.

Television provided experience and early training for almost every young star now rising in the entertainment world. Television first exposed most of them to the public and provided them living funds on which to continue their careers. Without contracts to hold these people, they were lost as properties to other mediums, and television finds itself in the position of having to buy them back on complex contracts and at elevated prices.

Of course television has made and owns some big talent, but only haphazardly. Now the demands for name talent are so acute that haphazard methods will no longer serve. The backlog of people from other mediums has been run through. And only a special program of development can fill the needs for the future.

The old legend that only Broadway and Hollywood can make stars has been shattered by the impact of recent programing. Television can build, groom and own its own stars with a program — a program that includes planned grooming from the affiliates, special programs with first-rate impact dedicated to exposing young or unknown talent, and mass contracting on long term of likely but unknown prospects. These are all methods either started or under examination at CBS for building the stars of tomorrow.

(*Please turn to page* 65)

"SEE-PAY" TELEVISION!



2,770,528 People,



491,000 TV Sets

(As of July 1, '55)

in Kentucky and Indiana, VIA



WAVE-TV CHANNEL 3 LOUISVILLE

Reaching As Many Families in Its Kentucky and Indiana Area As:

- *26 Daily Newspapers Combined!*
- *115 Weekly Newspapers Combined!*
- *12 Leading General Magazines Combined!*
- *16 Leading Farm Magazines Combined!*
- *14 Leading Women's Magazines Combined!*
- *All Home and Fashion Magazines Combined!*

Affiliated with NBC, ABC, DUMONT

NBC SPOT SALES

Exclusive National Representatives

CAPITAL TYPES #13



THE QUADRUPLICATOR

Childhood ambition was to join the Rockettes; got mixed up with the Four Hawaiians instead. Fond of roundelays, notably Three Blind Mice and Row, Row, Row. Holds girls' junior high school record for the sixty-yard low hurdles. Weeds garden while tuned to Cool jazz; keeps carbon copies of notes to the milkman.

But advertisers in Washington using WTOP Radio are getting unduplicated results. WTOP has (1) the largest average share of audience (2) the most quarter-hour wins (3) Washington's most popular local personalities and (4) ten times the power of any other radio station in the Washington area.

WTOP RADIO

Represented by CBS Radio Spot Sales

New developments on SPONSOR stories

P.S.

See: All-night Autorama sells 300 cars; "Deal-O-Rama" autothon

Issue: 18 April 1955, page 43; 30 May 1955, page 53

Subject: Dealers use all-night telecasts to sell cars

Car dealers are finding telethons a natural as sales getters. Latest one to use the technique successfully is Garner-Randall, Amarillo Cadillac-Oldsmobile dealer, who rang up 131 sales and over half a million dollars in sales as a result of a round-the-clock stint on KFDA-TV this past 19-20 August.

As usual in these all-night events, the acompanying promotion was applied with a thick brush. Objective was to push the '55 Olds models before the '56 line arrived. KFDA-TV executives suggested an "Olds-A-Thon." Co-owners Bob Garner and Ken Randall okayed the idea and Rosenwald, Krupp Advertising Agency set to work. Account Executive Cliff Lambert and President Monte Rosenwald lined up talent, prepared the entertainment for the promotion.

Amarilloans began learning about the coming event on Sunday preceding the show via a heavy radio-tv announcement schedule that continued throughout the week.

On Friday morning passers-by watched KFDA-TV engineers and production staff roll broadcasting and telecasting equipment into the Garner-Randall showroom. (This in itself was no small accomplishment, since KFDA-TV has no mobile equipment: it moved two complete camera chains to the location.) By 9:00 a.m. some 1,500 persons had gathered there to watch the festivities and the orchestra on hand struck up to signal that the fun was beginning. At that moment the folks in downtown Amarillo saw a parade of Oldsmobiles begin a tour that was to take them through the business section of the city and on to the Garner-Randall showroom—drawing a number of interested citizens along with them. The advance publicity had already succeeded in attracting many from other towns 50 to 100 miles away.

Entertainment was continuous till 10:00 the next morning. The 15 Garner-Randall salesmen, meantime, swung their deals right on camera before both live and home audiences—deals that included allowances such as $500 on a 1941 Ford, $3,300 on a 1954 Buick.

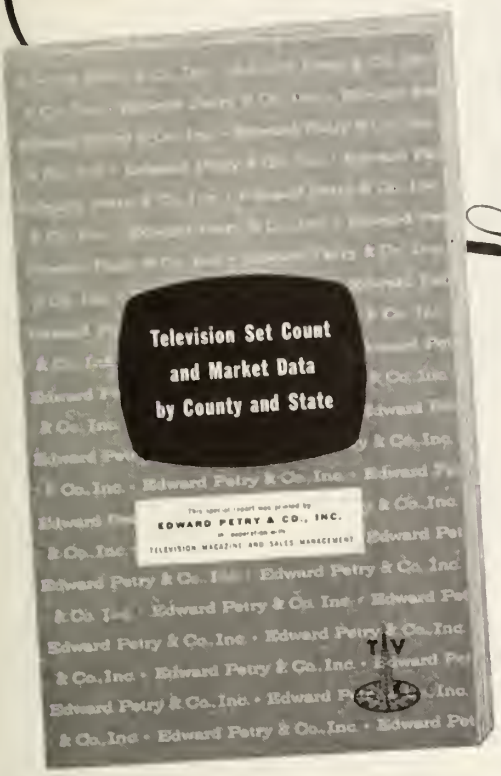
When the carbon monoxide had cleared away, 131 cars had been sold, $526,227 was in the till; and dealer, agency and station were revving up ideas for another telethon next year. (Cost of this year's effort was $8,000.)

KFDA-TV camera trains on Garner-Randall salesman as car enters appraisal lane



Presenting

The New Petry Pocketpiece of TV Market Data



Now available to Executives and Personnel of Advertisers and Agencies

THIS handsome new research tool provides you with updated TV set count and market data on each of the 3,071 U. S. Counties.

For the first time in handy booklet form you will have *Television Magazine's* latest TV family estimates combined with *Sales Management's* 1955 Survey of Buying Power data on Population, Families and Retail Sales.

You'll find the county-by-county, state and regional breakdown an effective aid in your national and regional TV advertising planning.

TO GET YOUR COPY OF THIS HELPFUL TV MARKET FACT BOOKLET, CALL OR WRITE YOUR NEAREST PETRY OFFICE.

TELEVISION STATIONS REPRESENTED BY EDWARD PETRY & CO., INC.

WSB-TV	Atlanta	WSM-TV	Nashville
WBAL-TV	Baltimore	WTAR-TV	Norfolk
WFAA-TV	Dallas	KMTV	Omaha
KOA-TV	Denver	WTVH	Peoria
WTVD	Durham-Raleigh	KCRA-TV	Sacramento
WICU	Erie	WOAI-TV	San Antonio
KPRC-TV	Houston	KFMB-TV	San Diego
WHTN-TV	Huntington	KGO-TV	San Francisco
WJIM-TV	Lansing	KTBS-TV	Shreveport
KARK-TV	Little Rock	KREM-TV	Spokane
KABC-TV	Los Angeles	KOTV	Tulsa
WISN-TV	Milwaukee	KARD-TV	Wichita
KSTP-TV	Minn.-St. Paul		

ABC Pacific Television Regional Network

Edward Petry & Co., Inc.

NEW YORK • CHICAGO • LOS ANGELES • DETROIT • ST. LOUIS • SAN FRANCISCO • ATLANTA

SPONSOR-TELEPULSE ratings of top sh

Chart covers half-hour syndicated film [pro]

Rank now	Past* rank	Top 10 shows in 10 or more markets Period 6-12 September 1955 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average ratings	7-STATION MARKETS		5-STATION MARKETS			4-STATION MARKETS					3-STA[TION] MAR[KETS]	
				N.Y	L.A.	Boston	Mnpls.	S. Fran.	Atlanta	Chicago	Detroit	Seattle-Tacoma	Wash.	Balt.	Bu[ffalo]
1	3	***Mr. District Attorney,*** Ziv (M)	18.8	8.6 wabc-tv 9:30pm	10.0 knxt 10:00pm	30.5 wnac-tv 10:30pm	24.7 kstp 9:30pm	12.7 kron-tv 10:30pm	16.9 waga-tv 10:00pm	10.9 wbkb 9:30pm	16.5 wwj-tv 9:30pm				12 wg[r] 7:[3]0
2	1	***I Led Three Lives,*** Ziv (M)	18.4	4.7 wabc-tv 10:00pm	15.8 kttv 8:30pm	19.4 wnac-tv 7:00pm	20.4 kstp-tv 8:00pm	16.7 kron-tv 10:30pm	13.0 wsb-tv 10:30pm	11.4 wgn tv 9:30pm	16.9 wjbk-tv 9:30pm	14.3 ktnt-tv 9:00pm	20.0 wrc-tv 9:30pm	11.4 wbal-tv 10:30pm	1[8] w 10
3	2	***Passport to Danger,*** ABC Film, Hal Roach (A)	18.2		10.1 kcop 7:30pm		7.2 keyd-tv 7:30pm					10.6 king-tv 8:30pm			
4	4	***Badge 714,*** NBC Film (D)	17.7		12.1 kttx 7:30pm	15.7 wnac-tv 6:30pm	18.9 kstp-tv 9:30pm	18.7 kpix 9:00pm		13.2 wgn-tv 8:00pm	20.7 wwj-tv 10:00pm		12.0 wrc-tv 7:00pm	20.4 wbal-tv 10:30pm	
5	5	***Man Behind the Badge,*** MCA-TV Film (M)	16.1	7.3 wcbs-tv 6:30pm	7.2 kttv 9:00pm	21.0 wnac-tv 10:30pm		12.7 kron 10:30pm			9.7 wjbk-tv 9:30pm		12.9 wmal-tv 10:00pm		19 wg 8:0[0]
6	6	***City Detective,*** MCA, Revue Prod. (M)	15.5	8.7 wpix 9:30pm		13.0 wbz-tv 11:15pm	14.5 kstp-tv 8:30pm	13.7 kron-tv 10:00pm	7.2 wsb-tv 10:30pm	7.7 wgn-tv 9:30pm	5.9 ckiw-tv 10:30pm		7.2 10:00pm wmal-tv		3 wbe[w] 10:3[0]
7	10	***Eddie Cantor,*** Ziv (C)	14.8	2.0 wabc-tv 9:00pm	7.3 kttv 7:30pm	13.9 wbz-tv 10:30pm	6.0 wten-tv 8:30pm	10.2 kron-tv 7:00pm		14.2 wnbq 9:30pm	11.5 wjbk-tv 9:30pm	15.0 king-tv 8:30pm	5.5 wmal-tv 10:00pm	11.4 wbal-tv 10:30pm	17 w 10
8	7	***Waterfront,*** MCA Roland Reed (A)	14.7	3.3 wabd 7:30pm	18.8 kttv 7:30pm	15.5 wnac-tv 7:00pm	6.9 keyd-tv 7:00pm	15.5 kron-tv 8:30pm	12.2 waga-tv 9:30pm		14.2 wxyz-tv 10:00pm	16.7 komo-tv 7:30pm	11.5 wtop-tv 10:30pm	12.4 wmar-tv 10:30pm	13 wg 7:[3]0
9	8	***Racket Squad,*** ABC Film, Showcase (D)	14.4	3.6 wabc-tv 10:30pm	6.3 kttv 11.15pm		12.8 kstp-tv 10:30pm		21.2 wsb-tv 10:00pm	14.5 wgn-tv 8:30pm		11.6 king-tv 9:00pm			
10		***Cisco Kid,*** Ziv (W)	13.8	3.9 wabc-tv 7:30pm	10.4 kttv 6:30pm	10.0 wnac-tv 6:00pm	20.0 wcco-tv 5:00pm	17.4 kron 6:30pm	10.5 waga-tv 3:30pm	9.0 wbkb 4:00pm	8.7 wxyz-tv 7:00pm	13.0 komo 7:00pm	9.5 wtop-tv 7:00pm	11.2 wbal-tv 7:00pm	1[3] wbe[w] 7:[3]0
10		***Science Fiction Theatre,*** Ziv (SF)	13.8	4.4 wrca-tv 7:00pm	12.9 kttv 8:00pm	10.2 wghh-tv 7:00pm	14.0 wcco-tv 9:00pm	10.7 kron 7:00pm		21.0 wnbq 10:30pm	7.0 wxyz-tv 9:30pm	15.7 king 8:00pm	6.4 wmal-tv 6:30pm	6.9 wbal-tv 7:00pm	7 wbe[w] 7:0[0]
Rank now	Past* rank	**Top 10 shows in 4 to 9 markets**													
1	2	***Doug. Fairbanks Presents,*** ABC Films (D)	18.5	12.4 wrca-tv 10:30pm	11.2 kcra 10:30pm		13.5 kstp-tv 9:00pm					12.6 ktnt-tv 9:30pm			
2	5	***Amos 'n' Andy,*** CBS Film (C)	16.1	3.7 wcbs-tv 6:30pm	9.3 knxt 7:00pm						16.7 wwj-tv 10:00pm				13 wg[r] 7:[3]0
3	2	***Guy Lombardo,*** MCA-TV Film, Guy Lombardo Films Inc. (Mu)	14.4		9.8 kcra 10:00pm	20.7 wbz-tv 10:30pm	9.7 wcco-tv 10:00pm	2.0 kour 10:00pm		3.3 wbkb 10:30pm	10.0 wxyz-tv 10:30pm				
4	4	***Foreign Intrigue,*** Sheldon Reynolds (A)	14.9	6.2 wrca-tv 7:00pm					10.0 waga-tv 10:30pm		3.7 ckiw-tv 9:30pm				
5		***Famous Playhouse,*** MCA Revue Prod. (D)	13.6		2.7 kcop 10:00pm	10.4 wbz-tv 11:00pm		12.0 kgo-tv 7:30pm	10.2 waga-tv 6:00pm	5.2 wbkb 9:30pm					
6	7	***Mayor of the Town,*** MCA-TV Film, Gross Krasne (D)	13.3	3.0 wrca tv 11:15pm			4.5 keyd-tv 7:30pm		11.2 wsb-tv 1:30pm	12.9 wnbq 10:00pm	12.7 wwj-tv 7:00pm				
7	8	***The Whistler,*** CBS Film, Joel Malone (M)	13.1	5.7 wpix 10:30pm	16.3 kttv 10:00pm			15.5 kron-tv 10:30pm			12.7 wjbk-tv 10:30pm	15.1 10:15pm king-tv			
8		***Sherlock Holmes.*** UM&M Sheldon Reynolds (M	12.7	8.7 wrca-tv 6:00pm	4.3 kttv 7:30pm	11.7 wnac-tv 10:30pm			8.2 wiw-a 9:00pm		6.7 wxyz-tv 10:30pm		11.0 wrc-tv 7:00pm		16 wbe[w] 9:3[0]
9	10	***Lone Wolf,*** UTP, Gross-Krasne (D)	11.9	3.3 wabd 7:30pm	4.8 kttv 8:30pm	20.0 wnac-tv 10:30pm	24.2 wcco-tv 8:30pm						7.5 wttg 10:00pm		
10	9	***Star and the Story,*** Official Films, Inc. (D)	11.5		9.9 kttv 10:00pm			8.7 kron-tv 11:00pm	13.4 wsb-tv 10:30pm					1.0 wmar-tv 11:00pm	

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Doc) documentary; (K) kids; (M) mystery; (Mu) musical; (SF) Science Fiction; (W) Western. Films listed are syndicated, half-hour length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this market 6-12 September. While network shows are fairly stable from one month to anoth[er] in markets in which they are shown, this is true to much lesser extent with syndicated sh[ows] should be borne in mind when analyzing rating trends from one month to another in [the] chart.

*Refers to last month's chart. If blank, show was not rated at all in last chart or was [not]

lm shows

c lly made for tv

STATION MARKETS

ambus	Milw.	Phila.	St. L.	Birm.	Charlotte	Dayton	New. Or.
3.0	19.4	9.9	16.9		52.3	22.0	27.8
w-e 0pm	wtmj tv 9:30pm	wptz 10:30pm	ksd tv 10:00pm		whtv 8:30pm	wlw-d 9:30pm	wdsu-tv 10:30pm
4.4	29.4	10.2	21.7	4.4	22.8	26.8	47.0
ns-tv 0pm	wtmj-tv 9:30pm	weau tv 7:00pm	ksd-tv 10:00pm	wabt :30pm	whtv 8:30pm	whio-tv 8:00pm	wdsu tv 8:30pm
1.9	29.9	12.7	14.2	21.0		15.8	43.8
ns tv 30pm	wtmj-tv 8:30pm	weau-tv 10:30pm	kwk-tv 10:00pm	vbre-tv :30pm		whio-tv 10:30pm	wdsu-tv 0:30pm
		10.2	22.0	24.3		24.3	
		weau-tv 7:00pm	ksd-tv 9:30pm	vbre-tv :30pm		whio-tv 10:30pm	
4.0	24.5	9.4	11.2	26.8		22.8	
ns-tv 30pm	wtmj-tv 7:00pm	weau-tv 10:30pm	ksd-tv 10:00pm	vbre-tv :30pm		whio-tv 9:30pm	
4.0	19.4		20.0				39.0
lw-e 30pm	wxix 9:00pm		ksd tv 9:15pm				wdsu-tv 10:00pm
2.5		7.0	12.7			18.0	44.0
-tv 0pm		weau-tv 7:30pm	ksd-tv 9:30pm			wlw-d 8:30pm	wdsu-tv 8:30pm
4.5	20.2	11.7	18.0	5.6		15.3	
10pm ns-tv	10:00pm wtmj-tv	weau-tv 6:30pm	kwk-tv 10:00pm	vbre-tv :00pm		whio-tv 6:15pm	
	19.4		18.0			21.8	
	wtmj-tv 9:30pm		kwk-tv 9:30pm			whio-tv 10:30pm	
7.2	13.7			12.3			48.5
w-e 0pm	wtmj tv 4:30pm			bre-tv :00pm			wdsu-tv 8:30pm
9.9	19.0	9.4	16.0	15.3	33.5	16.0	32.8
w-e 00pm	wtmj-tv 9:30pm	wfil tv 6:30pm	ksd tv 10:00pm	wabt :30pm	whtv 5:30pm	wlw-d 10:00pm	wdsu-tv 10:00pm
	17.4		19.4				46.3
	wxix 9:00pm		ksd-tv 9:30pm				wdsu-tv 9:30pm
14.2	6.2			16.5			49.0
tvn-tv 30pm	wisn-tv 6:00pm			bre-tv :00pm			
	15.4		9.8		49.0		
	wxix 9:30pm		kwk-tv 10:30pm		wbtv 9:00pm		
	14.7			20.5			43.8
	wxix 9:30pm			wabt :00pm			wdsu-tv 9:30pm
8.7							45.8
ns-tv 30pm							wdsu-tv 7:30pm
0.2			11.4				40.3
ns-tv 30pm			ksd-tv 10:30pm				wdsu-tv 9:30pm
			13.5				34.0
			ksd-tv 10:00pm				wdsu tv 10:00pm
	11.2						
	wtmj-tv 11:00pm						
				.4			
				wbre-tv :30pm			

10. Classification as to number of stations in market is Pulse's ise determines number by measuring which stations are actually by homes in the metropolitan area of a given market even though itself may be outside metropolitan area of the market.



TV time buyers like you prefer WBEN-TV because of the production quality they've learned to expect from this pioneer station. On the air since 1948, WBEN-TV is — by far — Buffalo's oldest TV outlet. This means seven long years of experience in giving commercials meticulous handling by a crew of production experts who have been with WBEN-TV since it's beginning.

These skilled crews take each commercial smoothly over the rough spots — from sound to lighting, from camera to CONSTANT control room shading. The result is a quality treatment that only experienced conscientious — specialists can produce.

So when you buy TV time in Buffalo, buy QUALITY ! Buy WBEN-TV !

in Buffalo-TV dollars count for more on channel 4

7 of 10

WBEN-TV has seven of the 10 top rated multi-weekly shows in Buffalo. WBEN-TV also has the majority of the top 15 weekly shows, according to TELEPULSE.

CBS NETWORK

WBEN-TV

BUFFALO, N. Y.

WBEN-TV Representative

Harrington, Righter and Parsons, Inc., New York, Chicago, San Francisco

TV results

SPORT SHOES

SPONSOR: U. S. Rubber AGENCY: Fletcher D. Richards, N. Y.

CAPSULE CASE HISTORY: *More indication that children respond to tv commercials on juvenile shows: Among the sponsor's five commercials a week in KRON's* Fireman *Frank, was one that featured a puppet called "Carl the Carrot." In connection with it, three-color plastic buttons were made up and sold to dealers at 6c each to be given with the sale of each pair of U. S. Rubbers' Keds. Within six weeks* 25,000 *buttons were given out, most of them representing sales. Cost of the campaign was* $555 *per week.*

KRON-TV, San Francisco PROGRAM: *Fireman Frank*

BEDDING SUPPLIES

SPONSOR: Sanitary Mattress Factory AGENCY: Direct

CAPSULE CASE HISTORY: *Around-the-clock programming in Spanish is not very common on tv, but it is successful for advertisers in the San Antonio market. The Sanitary Mattress Factory, using only three announcements a week on KCOR-TV, reports a* 30% *gain in business. Commenting on the results achieved through tv, the sponsor wrote: "There is no doubt that KCOR-TV reaches the homes where our business comes from." The price of the announcements is* $23 *apiece.*

KCOR-TV, San Antonio PROGRAM: Announcements

SCREEN DOORS

SPONSOR: The Yancey Co. AGENCY: Drect

CAPSULE CASE HISTORY: *After a single demonstration on the* Hank Thornley and the News *show,* 22 *inquiries were received about a brand-new product: a de luxe model, all-aluminum screen door for* $59.50. *Of the* 22 *inquiries, eight were converted into sales of the model shown, despite the fact that less-expensive models were displayed at the point of purchase. This was a total of* $476 *in sales for an advertising outlay of only* $75 *for the five-minute news show.*

KBET-TV, Sacramento PROGRAM: *Hank Thornley and the News*

SEWING CENTER

SPONSOR: The Fabric Center of Sioux City AGENCY: Dire

CAPSULE CASE HISTORY: *When the client opened h store in November* 1953, *he bought a single announc ment to herald the event on KVTV. Results persuade him to sponsor a sewing program on the station twi a week.* It's Fun to Sew *has been on* (10:45 to 11:0(*twice a week ever since. The fabric sales led to the sa of sewing machines, and business has blossomed. Tl store won two national prizes for high sales, and* 19: *sales are still setting records, currently running* 250 *ahead of those of* 1954. *Weekly show costs are* $152.

KVTV, Sioux City, Iowa PROGRAM: *It's Fun to Se*

FISHING TACKLE

SPONSOR: Phil Judd, Hardware and Sporting Goods AGENCY: Dire

CAPSULE CASE HISTORY: *A Montana tv statio helped a fishing tackle dealer catch more than his norm quota of customers on opening day of the fishing seaso KXLF-TV got a car from one of its other accounts an sold it to Phil Judd with a two-week announcement pac age immediately prior to the opening of the season. H advertised the car as a prize for the largest fish caug on opening day, and reeled in more sales than ev before on opening day in his* 25 *years in business. tv special of spinning outfits was sold out just two hou after the store opened. Campaign cost:* $300.

KXLF-TV, Butte, Mont. PROGRAM: Announcemen

HOME APPLIANCES

SPONSOR: Kelvinator-DuMont Dealers AGENCY: Dire

CAPSULE CASE HISTORY: *A group of* 17 *Kelvinato DuMont dealers in the Ozark area have been sponsorir a* 30*-minute live program called* Search For Talent *ov KYTV for over a year. The show gets* 90% *of the combined budget. To test the pull of the program, t dealers offered a toy truck to viewers for* $3.50 *if th visited any of the dealers for a product demonstratio Over* 2,000 *trucks were sold, each representing a sto demonstration obtained by the show. Cost:* $102 *p show.*

KYTV, Springfield, Mo. PROGRAM: *Search For Tale*

COFFEE CAKES

SPONSOR: Eisner's AGENCY: Dir

CAPSULE CASE HISTORY: *To get some idea of t strength of the* Florian ZaBach Show, *which it sponso on WICS-TV, this grocery chain ran a special offer. Vie ers were offered a coffee cake and a pound of coffee at t special price of* 99c. *The special was advertised on on a single weekly show, and the stores sold* 500 *mo coffee cakes than ever before. There was such a gre demand, the sponsor had to have a special bakery ord to meet it. Program cost:* $250.

WICS-TV, Sprinfgfield, Ill. PROGRAM: *Florian Zabach Sh*



There's a NEW SOUND on KSTP!

The best music in town, presented by the Northwest's top personalities. That, in a nutshell, is the story of the NEW SOUND at KSTP Radio.

KSTP's extensive music library of more than 30,000 selections has been completely restocked with the finest music ever recorded, and KSTP programming has been revised in order to present this fine musical entertainment to best advantage.

KSTP stars Bill Ingram, Johnny Morris, Jimmy Valentine, Don Riley, and Rodger Kent will deliver these all-time favorite tunes into the Northwest market of more than 800,000 radio homes and FOUR BILLION DOLLARS in spendable income.

KSTP will continue its unmatched news and sports reporting and other top shows, combined with the NEW SOUND, providing the type of entertainment today's radio audience demands.



KSTP Radio

50,000 WATTS

MINNEAPOLIS • ST. PAUL *Basic NBC Affiliate*

"PRICED and PROGRAMMED" to serve today's radio needs!

EDWARD PETRY & CO., INC. • NATIONAL REPRESENTATIVES



NORMAN BOGGS
V.P. in charge of sales
Don Lee Broadcasting System

LIKE MOST "Newsworthy" BROADCASTING EXECUTIVES Mr. BOGGS' LATEST BUSINESS PORTRAIT IS BY . . .

Jean Raeburn

Photographers to the Business Executive
565 Fifth Avenue, New York 17—PL 3-1882

AGENCY AD LIBS



(Continued from page 9)

In fact, I can't see why success with new products has any bearing upon what tv can or cannot do for products the public is aware of. To think these are necessarily doomed to failure on television or that tv is too costly, that these products are not for the medium, is ridiculous. To be sure, it is harder to advertise them on tv just as it is in any medium. However, it is television's meat to *bring newsworthiness* and *excitement* and *immediacy* to the most thoroughly accepted of products, to create interest about products being taken for granted, whether they be well-known bottled drinks or cigarettes or anything else that is already an accepted part of our daily life.

I think the lack of success that some products may have had on television, causing them to vacate the medium amid loud wails, should be placed solely at the door of the copy people who created the campaigns. There is much copy in tv (probably in print advertising as well) which assumes the public knows all about the product. Or cares about the product. Likewise too much copy is a lukewarm presentation of facts, devoid of inspiration, excitement and forceful reason-why. This perhaps is caused by the fact that copywriters as well as the public know the product too well, accept it too thoroughly, therefore see it with a familiarity that subconsciously causes them to reject it.

There isn't a product offered for sale today that can't have something new said about it—that can't be made revealingly different to a person who has never used it or who has stopped using it.

How often we take introductory phases for a new car or a new soap and limit it to several weeks or for a month or two when a new car, for example, is new right up to the day the next model appears.

It is only in the minds of advertising people who see campaigns as complete campaigns, who are aware of the stages and chronology of them, that product news becomes dated. The public is not interested in campaigns and hasn't the opportunity to be even if it were. Following the so-called introductory stage (which should be for a period that is six times as long as the advertising manager thinks it should be), the copy boys must sweat to find more news and newer news about the product. Then they should harness this news to tv and create announcements that incite and excite interest. By so doing, almost every product in the medium, old or new, can be successful. ★★★

T. V. spot editor

A column sponsored by one of the leading film producers in television

SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



Dignity and reputation are the keynotes in this curtain raiser and closing for Ciba's television program "Medical Horizons." Designed by Lester Beall, with an unusual musical accompaniment composed by Edgard Varése, these commercials give Ciba a totally different attention-getting prestige film that remains fresh after repeated viewing. Produced by SARRA for CIBA PHARMACEUTICAL PRODUCTS, INC. through J. Walter Thompson Company.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Wesson Oil Instant Liquid Shortening goes all out to capture the shortening market in this major series of 90 and 60-second commercials by SARRA. Advantages to the housewife are sharply outlined in live action scenes showing the product in actual use. "No smoke," "no burning" and perfect results whether baking, frying or in salads are selling points of the product, highlighted through excellent camera work. A free recipe offer ties in with strong product identification. Produced by SARRA for WESSON OIL & SNOWDRIFT SALES CO. through Fitzgerald Advertising Agency.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



The drive-in business is a big business and these 20-second spots by SARRA are designed to capture a big share for Big Boy Drive-ins. Major enticement is the Big Boy Hamburger, appetizingly shown in clever animation and described in a catchy jingle as "a meal in one on a doubledeck bun." Message is aimed at everyone from family to the "younger set" after a "day at the game" or a "night on the town." A lively series produced by SARRA for FRISCH'S RESTAURANTS, INC. through Rollman Advertising Agency.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Hitting the "Do It Yourself" market and building a loyalty for Cook's Paints are the objectives of this series of 1-minute and 20-second commercials by SARRA. Clever animation and live action visualization are combined perfectly with a sales message that brings out the advantages of using Cook's Indoor and Outdoor Paints and Floor Enamel. A free color chart, available at point of sale, is merchandised to move consumers to the retailer. Jingle finish stresses that Cook's Paints are "best for beauty, wear and weather and best for you." Created by SARRA for COOK PAINT & VARNISH CO. through R. J. Potts—Calkins & Holden, Inc.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

A SINGLE MARKET STATION IN A SEVEN STATION AREA



The expected is a reality . . . . "Pulse" proves that in the rich 25 county "Southeast Alabama" market, WSFA TV is winning . . . WINNING BIG . . .

SHARE OF AUDIENCE

	Total WSFA TV	Total six TV stations
7 AM—12 Noon	77	23
12 Noon—6 PM	68	32
6 PM—11 PM	64	36

A success story built on know-how . . . Let your Katz Man give you the details.



THE OLD ORDER CHANGETH . . . Giving way to the new . . . thru the miracle of television . . . WSFA TV . . . Powerful . . . 316,000 watts . . . NBC affiliate . . . programmed by men of experience to such perfection-that most people-view WSFA TV-during all periods . . . morning . . . noon . . . and night . . .

Your message will be seen more . . . mean more.

Dominant in all phases . . . More dominant in local news coverage . . . Fully equipped for remote pick-up or film.

Producing continuous up-to-date AREA news coverage makes WSFA TV a home town station wherever viewed.

NBC

Represented by THE KATZ AGENCY, INC.



Owned and operated by
THE OKLAHOMA PUBLISHING CO.
The Daily Oklahoman, Oklahoma City Times,
The Farmer-Stockman,
WKY, WKY-TV, WSFA, & WSFA-TV

SPONSOR ASKS

(Continued from page 54)



Charles Vanda
Vice President in charge of Television
WCAU-TV
Philadelphia

YES AND NO

● As Colonel Jacobowsky would say, "There's two sides to that."

If you pose this question to the networks and to the tv stations, the answer is unhesitatingly "yes." If you include advertising agencies and their clients, then the answer, again unhesitatingly, is "no."

In defending with my "yes" I point out that almost all new talent has been tailored by my side of the business, and in offending with my "no" I state that few agencies or clients have walked in with the programs and people new to television. If they haven't the money (a debatable statement) they haven't the inclination, perspicacity or *need* (an undebatable statement) to cruise these unchartered waters. They leave us (and we like it) with the problems of preparing the programs and they step in and buy them (we also like it) when our shakedown cruise is over and the public has rendered its verdict—by preview or preference.

Agencies and clients still buy ratings, they still buy established programs and they still buy established people (and I hope they always do). So, including them out of your question, I say that the basic industry is doing, has done and must do everything possible to find new faces and promote new programs because only after this is done will the agency and client manifest passable, if not purchasable, interest. ★ ★ ★



Hi!

Im Ron Curtis. On-the-air selling is my job here at WFBL radio in Syracuse.

I have the Central New York listeners... with news and a morning disc show. You have the product. Let's get together for results!

Soaps, cereals, shoes -- you name it.

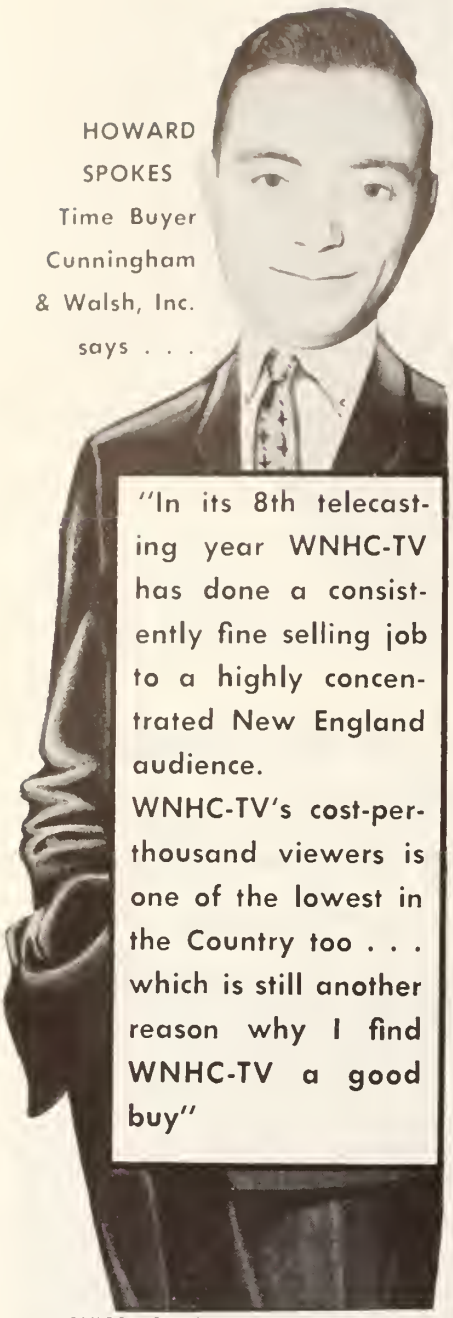
For the complete WFBL story on saturation packages, participation shows, news, sports and remotes, call our national reps ——— Free & Peters.

Best wishes,
Ron Curtis



WFBL
SYRACUSE, N.Y.
Central New York's FIRST Radio Station

HOWARD
SPOKES
Time Buyer
Cunningham
& Walsh, Inc.
says . . .



"In its 8th telecasting year WNHC-TV has done a consistently fine selling job to a highly concentrated New England audience.
WNHC-TV's cost-per-thousand viewers is one of the lowest in the Country too . . . which is still another reason why I find WNHC-TV a good buy"

COVERS CONNECTICUT COMPLETELY
316,000 WATTS MAXIMUM POWER
Pop. Served 3,564,150 - TV Homes 948,702
represented by the katz agency, inc.

WNHC

Channel 8 • Television



agency profile

Myron P. Kirk

V.p., radio-tv director
Kudner Advertising, New York

Milton Berle said in a recent *TV Guide* interview that he was asked to do a weekly half-hour show for Buick before Jackie Gleason. But Berle says he turned down what later became known as the coup of the year among top-priced talent.

"Berle's a very resourceful man, but he's wise to cut down to 13 from 35 shows a year," comments Myron Kirk, Kudner's radio-tv v.p., about the agency's former star.

"William Morris approached us about 39 Berle films last year. I knew he'd been very successful with the hour format but they approached us without a format. Gleason already had a story, a terrific gimmick, so we started talking to Gleason about this deal over a year ago, when Berle had only been on the air for us a week.

Kirk has built a reputation on Madison Avenue as a man who can spot talent when it's hot, or, as in the case of Sid Caesar and Imogene Coca, give it a chance to develop.

"I think I've got a nose for it," he admits.

In many ways Kirk seems like the personification of showbusiness behind the scenes. He'll call a client and sell him some talent or an act in a barrage of picturesque telephone phraseology:

"I thought that was a terrific bit with the dogs last night," he'll tell a lukewarm sponsor long-distance. "Are you getting jaded out there, son? I thought it was an excellent show. Look, kid, brighten up. Get a smile on your face. We've got a new act there."

On the sober (money) side of the business, Kirk has some bones to pick with the networks. "The rising costs are driving us crazy," says he. "And it's the networks that have been the big offenders. Our top fee for Berle was maybe $15,000. Now he's supposed to be getting $35,000."

A man who hasn't got over a boyhood enthusiasm for performers and showbusiness, Kirk deplores network control of programing today. "Just from the strict business aspect," says he.

"We wanted the half-hour behind *$64,000 Question* to get its audience carryover, so we had to take *My Favorite Husband*, and some 15 other agencies were lined up to grab. Now maybe we could have come up with a stronger package. Show packaging's never frightened us as an agency. It's not as profitable in tv as in other media, but it's part of an important job an agency can do." ★★★

WEAS . . . *Atlanta's 50,000 watter*

is . . . **TOP Nielsen- --**

*. . . rated in this highly competitive market in the crucial 12 hour period 6am-6pm**

**with exception of 6 am-9 am, topped by only 1 station.*



NIELSEN STATION INDEX REPORT

TOTAL STATION AUDIENCE SHARES—*Aug., 1955*

(Based on Quarter-Hour Homes Reached by Local Stations only)

LOCAL AM-RADIO STATIONS	MONDAY THRU FRIDAY			
	MORNING		AFTERNOON	
	6 AM-9 AM	9 AM-12 N	12 N-3 PM	3 PM-6 PM
	%	%	%	%
WEAS	20.9	35.6	33.8	28.3
Station A	9.1	5.9	20.9	6.7
Station B	#	4.7	5.6	4.7
Station C	3.8	13.8	11.0	17.9
Station D	5.7	5.3	5.1	4.6
Station E	57.3	27.2	15.3	28.1
Station F	#	3.4	6.6	7.1
Others	1.6	4.1	#	#

WEAS delivers more homes at a lower cost per thousand than any other Atlanta station.

	TOTAL HOMES (July 1, 1955)	RADIO HOMES (July 1, 1955)
NSI AREA: Includes Metro area	327,400	315,500
METRO AREA: Inner portion	220,500	213,500

WEAS Atlanta, Ga.

A "Dee" Rivers Station

50,000 WATTS
1010 KC

NATIONAL REPRESENTATIVE
STARS NATIONAL, INC.
New York, Chicago, San Francisco, Los Angeles



Betty Lee
Star of
WOMAN'S PAGE
WAPI 1:05 to 1:15 Monday-Friday
NOON EDITION
WABT 12 to 12:30 Monday-Friday

What interests women in and around Birmingham? Features, people, news . . . as presented by Betty Lee! A typical young mother and housewife with more than typical experience, Betty Lee knows how to reach and hold women. A leading figure in music and dramatic circles of the city, her public appearances help her to present an arresting account of happenings in the woman's world.

Stars Sell on Alabama's greatest RADIO station

WAPI
Birmingham

Represented by John Blair & Co.
Southeast, Harry Cummings

greatest TV station

WABT

Represented by BLAIR-TV

SPONSOR BACKSTAGE



(*Continued from page 26*)

Shakespearean expert Patrolman Redmond O'Hanlon as one of the show's first contestants. A preliminary interviewer had rejected the erudite cop. And except for the fact that Steve Carlin, executive producer of the show, bothered to recheck the cop's application and saw in him the stuff of which great programs are made, Mr. O'Hanlon would still be pounding a beat unheralded and unsung.

And if you saw the earliest *Big Surprise* shows you'll agree, I'm sure, that it was vital to the success of *64* that people with the warmth and appeal of O'Hanlon, Mrs. Kreitzer, Gino Prato, Gloria Lockerman and Captain Dick McCutcheon be found. The contestants on *Surprise* just haven't had that kind of overwhelming appeal to date.

This, of course, goes beyond just choosing the vehicle. It embraces the realm of how one makes certain that a package that looks like a top-10 rater on paper plays that way.

But when you're through with the question of finding what seems to be the right show, and developing it to perfection, you may start to play with the problem of finding the time, clearing the stations. Several weeks ago I had lunch with that well-loved veteran Frank Silvernail of BBDO. Frank has traveled, as is well known, many a weary mile, talked trillions of words with station brass and others on the clearance chase. It was Frank's opinion that the unbelievably difficult situation surrounding station acceptances and time slots was not likely to be relieved in the foreseeable future. More and more it becomes apparent that the 400-odd tv stations operating today are, possibly, not too far short of what may turn out to be the total number of effective and profitable stations this nation may ever see in operation. And the hard-driving gents over at the ABC TV web, among others, can tell you how vital it is that more stations be available in more markets.

These, as I said up front, are just two of the problems which our friends in the advertising agencies must face in these turbulent television times. Bob Foreman has done scores of pieces in his fine *Agency Ad Libs* column covering hundreds of other small, middling and large problems which the agency has to successfully contend with to satisfactorily service its clients in using television.

The wry rib used to be that agency men inevitably got ulcers. I shudder to ponder what new disease may be brought on by the accelerated pace and pachydermal problems still budding. ★★★

WHAT CAN AGENCY MEN LEARN FROM THE ALLIGATOR?



from Gulf To Ocean • Gainesville To Okeechobee

. . . . there's a powerful new selling force. Radio W•GTO, reaching a million and a half potential buyers, You know *they buy*—each year they spend nearly a billion and a half dollars! But do they *listen?* Just write for the signed comments of enthusiastic listeners from Gulf To Ocean—Gainesville To Okeechobee. Listners who, because of the superior programming, music and news, prefer to keep their dials set at 540 kc.

How can a *new* station catch on *so fast?* It's no accident—and it's no *secret.* W•GTO is owned and operated by KWK, St. Louis. *Selling savvy pays!*



10,000 WATTS
540 KILOCYCLES

W•GTO

HAINES CITY, FLA.
PHONE 6-2621

owned and operated by KWK, *St. Louis, Missouri*

Represented by
WEED & COMPANY

round-up

KNX's 35th birthday contest pulls a half-million letters

When KNX, Los Angeles, observed its 35th anniversary last month, the station planned an 18-hour birthday celebration that helped the community remember the day too. The entire promotion was called a "Birthday Bonanza" and listeners were awarded a total of $65,000 in prizes during the anniversary day. Prizes included six autos, a $10,000 mink coat, a round trip for two to Rome, workshop tools, several gas ranges, clothing and dozens of portable radios.



Contest letters deluge KNX general manager

To be eligible to receive these prizes, listeners had only to mail in an entry blank or drop it in a barrel at one of the 83 Owl Drug stores in the city. The mail set what the station believes to be a record for the most number of pieces ever received by a radio station in a single day. One day 81,472 separate pieces were delivered; the contest total is estimated at half a million. (See picture above right.)

The entire day of programing was a salute to Southern California. Listeners who dropped into the station to watch the festivities were served a 2,000-pound birthday cake contributed by Swansdown flour and 120 pounds of coffee. While at the station, listeners saw a replica of the 5-watt transmitter that first began broadcasting at KNX in 1920. Parts to rebuild the transmitter were borrowed from other stations as the original no longer exists. The station is now 50,000 watts.

General Manager William D. Shaw was temporarily dispossessed from his office while pictures were taken of the pile of mail on his desk. After the photos were taken, he was named network sales manager for CBS Radio. (See Newsmakers, SPONSOR, 17 October 1955, page 120.) ★ ★ ★

Radio stations promote advertising among local bakers

Over 175 radio stations in the country are profiting from the 1955 advertising campaign being conducted by the Waxed Paper Merchandising Council through Ruthrauff & Ryan. Tapes of waxed-paper commercials were forwarded to more than 350 radio stations scattered throughout the country and more than half are reported to have sold bakers on using them in their advertising.

This promotion is part of the national campaign by the Council to demonstrate the superiority of waxed paper as a protective wrapper for enriched white bread. The national campaign is designed to help local bakers tie in on a local basis; according to R&R it has resulted in a return of $6,000 in advertising for every $1,000 spent by the waxed paper industry group.

One phase of the campaign featured a traveling group of three midgets and a young lady titled Miss Waxed Paper. The group toured selected markets at a scheduled pace, visiting local supermarkets where the midgets entertained, drew crowds for Miss W. P.'s talks on the advantages of waxed paper and the nutritional values of enriched white bread.

Advertising is conducted on radio and tv as well as in print media in these markets to draw consumer attention to the visits of Miss Waxed Paper. This local radio and tv business is in addition to the tapes supplied by the Council for sale to bakers in other markets wishing to join in this over-all campaign. ★ ★ ★

Chicago shopping center boosts sales via radio

One of the latest RAB folders deals with the problem of getting downtown Chicago's businessmen to advertise on radio. The four-page success story relates the effect that a year-and-a-half of radio advertising had on business in the city's State Street area. While using radio in 1954, State Street increased its share of the total business in the vicinity, although the period was considered a particularly difficult one by most merchants.

The State Street Council found that, after the 18-month effort, 71% of the shoppers in the Chicago area could identify its slogan. In the promotion piece, "State Street Fights Back—With Radio," the council president, Randall Cooper, comments, "We recommend it (the campaign) heartily to other downtown associations for their joint advertising efforts. ★ ★ ★

Briefly . . .

Another example of television stations and their personnel doing able work toward community projects was noted when Lawrence H. Rogers II, vice president and general manager of WSAZ and WSAZ-TV Huntington, W. Va., received a community service plaque for his activities in organizing the annual United Fund appeal. Rogers



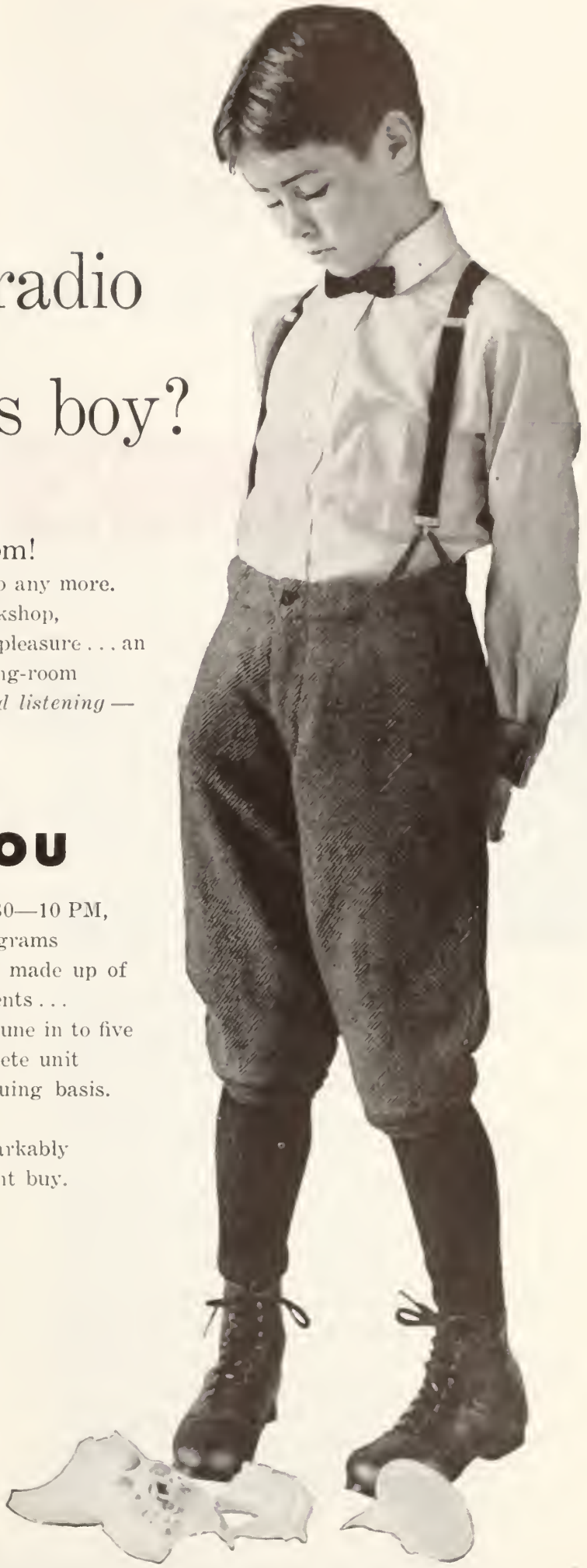
Rogers (r.) gets United Fund plaque from Fox

served as the first president of the Huntington United Fund and was honored for "outstanding community service and leadership in behalf of Health-Welfare-and-Recreation Services of Huntington, W. Va." The 1955 United Fund president, Dave Fox Sr., made the award on the WSAZ-TV *News Picture* late last month.

(*Please turn to page* 80)

Riddle:

Why is nighttime radio like a rambunctious boy?



They've both been sent out of the living room!

The family isn't sitting in the living room listening to radio any more. People are listening *a new way* — in the bedroom, the workshop, the kitchen, the car. Radio listening today is a *personal* pleasure . . . an intimate activity for the individual rather than for the living-room group. Because of this new kind of listening — *personalized listening* — ABC Radio has developed a *new* kind of nighttime radio . . . *personalized programing!*

NEW SOUNDS FOR YOU

Starting Oct. 26 — and continuing every Mon. thru Fri. (7:30—10 PM, NYT). NEW SOUNDS FOR YOU are specially tailored programs for today's listener. Each *regularly scheduled* half hour is made up of *regularly scheduled* 5-minute and 10-minute feature segments . . . plus a 5-minute newscast. For the first time, listeners can tune in to five minutes of radio, ten minutes of radio . . . and get a complete unit . . lively, informative, personalized listening on a continuing basis. Sponsorships of regularly scheduled segments of this NEW SOUNDS FOR YOU concept are available at a remarkably low price. Get in on nighttime radio's newest, most efficient buy. Phone ABC Radio today!

LISTEN

. . . the new sound of ABC Radio

TOP WINNER . . .
FIRST PRIZE

Paul Miller, Timebuyer
Couchman Advertising Agency, Dallas

"The only thing an agency has to sell is its *labor*. Labor is governed by time. And time is precious. The more you can save, the more there is available to do bigger and better things for your clients.

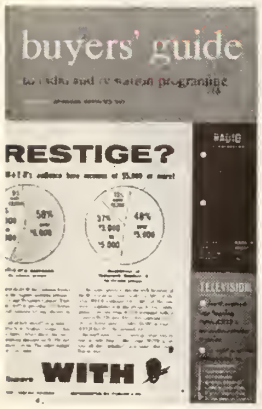
In this agency we never buy stations. We buy "listeners". The *most* listeners. The *right kind* of listeners, as governed by product potential. And in line with the listening habits and preferences of a particular market.

A quick glance at the "Buyers' Guide" provides the preliminary screening without searching through mountains of material."



21" RCA Color TV Set

11 WINNERS IN SPONSOR'S



THE BUYERS' GUIDE contest is over, and the winning entries of 11 advertising men and women are reproduced on these pages. Contestants were asked to furnish statements on "How I Use the BUYERS' GUIDE to STATION PROGRAMING."

Up to deadline time 126 entries were received, of which 118 were from Agencies and Advertisers.

The Judges were R. David Kimble, Director of Local Sales and Service, Radio Advertising Bureau; Lawrence Webb, Managing Director, Station Representatives Association; and Pete Cash, Director of Station Relations, Television Advertising Bureau.

Paul Miller's First Prize victory was clear-cut. But the Judges inform us that beyond that point the selections were difficult.

To all who entered and didn't win, we say thanks and better luck next time. To all who intended to enter but didn't . . . sure you could have written a better answer, but why didn't you! And to the 11 winners, whose names and entries are listed below, we sincerely hope you enjoy your prizes as much as we enjoy sending them to you.

WINNERS 2 THRU 4 . . .



Second, Third, and Fourth Prizes—RCA Clock Radios

2ND PRIZE

Jayne Shannon, Timebuyer
J. Walter Thompson, New York

"I use it as a "tool" in pre-selling. It's used in determining whether it's possible to deliver to clients a spot campaign to a specific segment of the market."

3RD PRIZE

Kay Knight, Timebuyer
Gordon Best Co., Chicago

"My biggest practical use for the "1955 Buyers' Guide" is in an Account Executive's Meeting or a Client Meeting. When called into a meeting with no warning and consequently no preparation, I collect my Rate Book, myself and my "1955 Buyers' Guide" and off I go, confident that if I don't have the answer on a station's programing, my "1955 Buyers' Guide" will come to the rescue. Quick as a flash, with a turn of the page, the "1955 Buyers' Guide" furnishes the programming character, audience interests or the facilities of the individual stations. It saves the day."

4TH PRIZE

Cliff Botway, Timebuyer
Dancer-Fitzgerald-Sample, New York

"I use the "Buyers' Guide for Station Programing" as an invaluable aid in judging the character of radio and television stations. The things that cannot be measured by surveys, ratings, rates and engineering data is the influence of a station on its listeners or viewers. This attitude of the consumer towards the media makes all the difference in the acceptance of a product advertised on a station.

The "Buyers' Guide" by giving program information, audience interest and appeal, provides this key to station "personality" in one handy unit—information that previously had to be gathered from long experience and contact."

HONORABLE MENTION: Mary Ellis, BBDO, New York • Dale New York • M. J. Stephan, Allen & Reynolds, Omaha • Allo John Morena, Cunningham & Walsh, New York • Nelson L. Gr

R "BUYERS' GUIDE" CONTEST

WINNERS 5 THRU 11 . . .



Fifth through Eleventh Prizes,—RCA Portables

5TH PRIZE

Evelyn R. Vanderploeg, Timebuyer
Arthur Meyerhoff, Chicago

"With clients interested in special audiences, such as farm, negro, mexican-american, etc., we have been able to come up with some quick, specific facts about these groups. We just consulted the little "vignettes" introducing each of the special sections in the BUYERS' GUIDE. The terse, pointed data made us look real "great" in the minds of questioners.

6TH PRIZE

Edward A. Foute, Director of Media
Joseph Katz Co., New York

"I look upon it as a valuable reference in the planning stage of a campaign. To get down to brass-tacks on how various stations program there's nothing else like BUYERS' GUIDE. It pinpoints the rep to call."

7TH PRIZE

George Polk, TV-Radio Supervisor
B.B.D.O., New York

"BUYERS' GUIDE is a tantamount to calling all the reps: When a client wanted a particular audience in a hurry, I use the Guide to establish 1) which stations were catering to the audience (in one instance Negro, in another, foreign.) Then 2) to determine which stations specialized most in a particular area and would be most effective."

8TH PRIZE

Kay Ostrander, Timebuyer
Dan B. Miner Co., Los Angeles

"I use BUYERS' GUIDE TO STATIC PROGRAMING as a key to safe buying for clients who use live commercials. Since it is impossible to police or monitor out-of-town buys satisfactorily I have found that a local personality will give my clients more than their money's worth—commercial-wise and merchandise-wise. Even though the ratings may not be as high as daytime movies or film properties, the loyalty of viewers and the impact of live commercials are There."

9TH PRIZE

Arthur S. Pardoll, Dir. of Broadcast Media
Foote, Cone & Belding, New York

"One of Buyer's Guides great advantages is that it saves time by providing information in easy to use form. Of particular value are the specialized directories.
Recently two different clients wanted to know in a matter of hours which stations had kitchen and fashion programs. It was desirable to disseminate information about a food ingredient and a woman's apparel in a climate, where the audience was geared for cooking tips and good grooming. Through Buyers' Guide we were able to gather this information quickly. Buyers' Guide is the only service that defines the program content of homemaking programs throughout the country."

10TH PRIZE

Lester Rosskam, Jr., Adv. Mgr.
Quaker City Chocolate & Confectionery Co. Inc., Phila. Pa.

"PROBLEM: Which T.V. Station in 11 Major Markets?
PROGRAM: "Ramar of the Jungle"
COMMERCIALS: Film.
SOLUTION: Used BUYERS' GUIDE data for name of station with high per cent of child shows.
At Agency Level contacted Station Representative as indicated in BUYERS' GUIDE.
At SPONSOR level contacted station personnel as indicated in BUYERS' GUIDE.
Double envelopment tactics yielded fine time slots on best station. Thanks for assist, Buyers' Guide."

11TH PRIZE

Ann Janowicz, Timebuyer
Ogilvy, Benson, Mather, Inc., New York

"I have used the "BUYERS' GUIDE to STATION PROGRAMING a number of times. It is an invaluable aid in preparing an analysis of stations to use in any given schedule when a specific program type is the objective. It has also helped us evaluate copy needs for specific areas by an immediate check of exposure opportunity of stations in that area for maximum copy effectiveness."

Bu-Biern-Tiogo, New York • Nina Flinn, Doyle, Dane, Bernbach, New York • Kay Lloyd, Norman, Craig & Kummell, New York • Elenore Scanlon, BBDO, ompson, New York • James J. Neville, Dancer-Fitzgerald-Sample, New York • J. T. Hart, Lynch & Hart, St. Louis • Frank Silvernail, BBDO, New York • Richards, New York • Wm. M. Monaghan, John C. Dowd, Boston • Vera Brennan, Scheideler, Beck & Werner, New York

MANISCHEWITZ

(*Continued from page 35*)

individual commercial that counts, but the accumulated frequency.

Tv, by contrast, is valued for its ability to achieve "impact." For this reason high frequency is not as vital when used in conjunction with a saturation radio schedule. At the same time, frequency is naturally desirable where it is available within the budget limitations.

Monarch's radio saturation approach employs the "stagger" method. The firm seldom buys announcement strips, but will try to vary them within an hour or half hour of each other on successive days. For example, an announcement that is heard at 2:00 p.m. on Monday might be heard at 3:00 p.m. Tuesday, 2:30 p.m. Thursday, and so forth. Since there may be as many as 10 announcements on the station during the day, it is easy to see how "staggering" can create the impression that Manischewitz Wine is on all day long.

Add to this bombardment a few well placed tv announcements and you come up with a pretty hard-hitting campaign. A case in point is the Syracuse example mentioned earlier. To the 90 radio announcements were added the following: the 20-second period on WHEN-TV Sunday at 11:00 p.m. following *What's My Line*, which Pulse rated at 37.0 last February. The succeeding news show rated a 24.7.

On WSYR-TV at the same time, the Monarch announcement followed *The Bob Cummings Show*, rated at 19.0.

The two after-11:00 p.m. one-minute periods on WHEN-TV pulled a 10.5 and an 11.0

Daytime radio, nighttime tv: Radio schedules are strictly daytime operations for Manischewitz Wine, with 6:00 p.m. as announcement curfew in tv markets. Leslie Dunier, director of the radio-tv department, reports that, with the adult male and female audience desired, announcements will usually start with the wake-up period, arond 7 a.m., and continue strongly through the morning drive-to-work period.

In Binghamton, N. Y., the schedule starts at 6:30 a.m., for in this town several large plants begin the morning shift at 7:00 a.m.

As might be expected, the drive-

NEW AND UPCOMING TV STATIONS

*I. New stations on air**

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, REP
BISMARCK, N. D.	KBMB-TV[1]	12	10 Oct.	13.2	310	———	KFYR-TV	25	North Dakota Bestg. Co. Inc. W John W. Boler, pres.
MAYAGUEZ, P. R.	WORA-TV	5	1 Oct.	1.48	1,990	———	None	NFA	Radio Americas Corp. Alfredo R. de Arellno, Jr., pres.

*II. New construction permits**

OITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, RADIO RE
BOSTON, MASS.		38	12 Oct.	140	459	WBX-TV WGBH-TV WNAC-TV	1,332	Herbert Mayer (o&o), d b as Ajax Enterprises
MINOT, N. D.		10	5 Oct.	29.5	90	KCJB-TV	28	Meyer Bestg. Co. Etta Hoskins Meyer, pres. F. E. Fitzsimonds, exec. v.p.

III. New applications

CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw)** Visual	Antenna (ft)***	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT, AM AFFILIATE
MONTROSE, COL.[2]	10	30 Sept.	.186	—91	$24,000	$15,000	None	Western Slope Bestg. Co. Inc. Rex. G. Howell, pres. Ruth Howell Kendrick, v.p.
CLOVIS, N. M.	12	30 Sept.	29.74	219	$210,500	$144,000	None	KICA, Inc. Mae Strauss, chrmn. Garfield C. Packard, pres. & treas.
ROSEWELL, N. M.	10	30 Sept.	.305	200	$50,767	$138,000	KSWS-TV	Taylor Bestg. Co. Wm. C. Taylor, pres. Gene Reischman, v.p.
COOS BAY, ORE.	16	7 Oct.	21.7	590	$74,800	$48,000	None	Pacific Television Inc. Robert P. Booth, pres. C. H. Fisher, v.p.
DEAD WOOD, S. D.	5	30 Sept.	1.221	568	$52,933	$78,000	None	John, Ell & Harry Daniels d/b as The Heart of the Black Hills Stations

BOX SCORE

U. S. stations on air	***413***§
Markets covered	***258***§
U. S. tv sets (1 *July* '55)	***36,477,000***§

*Both new c.p.'s and stations going on the air listed here are those which occurred betwe 19 September and 1 October or on which information could be obtained in that period. Static are considered to be on the air when commercial operation starts. **Effective radiated pow Aural power usually is one-half the visual power. ***Antenna height above average terrain (t power usually is one-half the visual power. ***Antenna height above average terrain (t above ground). †Information on the number of sets in markets where not designated as bei from NBC Research, consists of estimates from the stations or reps and must be deemed approx mate. §Data from NBC Research and Planning. NFA: No figures available at presstl on sets in market. [1]KBMB-TV will rebroadcast programs of KXJB-TV, Valley City, N. [2]Station will operate as a satellite of KFXJ-TV, Grand Junction, Col. for first year and recei no revenue.

San Diego is growing by LEAPS and BOUNDS



THE NATION'S

15th

MARKET in the sale of Lumber and Building Materials*

Out where the west grows fastest! That's San Diego... a market that spent $65,597,000 for Lumber - Building Materials and Hardware in 1954. In this category, San Diego is...

BIGGER-THAN

BUFFALO, N. Y., KANSAS CITY, MO., MIAMI, FLA., OR DALLAS, TEXAS

SEE YOUR PETRY MAN!

KFMB TV

ABC CBS

WRATHER-ALVAREZ BROADCASTING, INC. SAN DIEGO, CALIF.

REPRESENTED BY PETRY

America's more market

*Sales Mgt. Survey of Buying Power, 1955

home period comes in for special attention. This, too, may vary from a common 4:00-5:00 p.m. segment to a 3:00-5:00 p.m. period in a city like Los Angeles.

As a rule, Monarch does not buy radio programs, but since it concentrates on independent stations for the most part, its announcements usually are found in music-and-news shows. Special care is taken to avoid participations in shows with large teenage audiences, for obvious reasons.

In tv, Monarch is up against the common problem of finding good periods. Garrett Wine Co. of Brooklyn pulled out of tv completely this year for this reason and is concentrating all its air funds in spot radio. (See "Virginia Dare comes back to 'full strength' radio," SPONSOR, 4 April 1955.) Garrett says it prefers strong radio schedules to fringe tv periods. Monarch takes quite another view.

It is in the fringe periods that the kosher wine house has built its tv niche. The thinking is explained by Dunier: "Naturally good 'A' time is desirable and we like a *Dragnet* spot along with everybody else, but 'C' time offers much, too. In the first place, you can usually get a one-minute period easily in the late-evening hours, while it is scarce, indeed, earlier in the evening. So far as we are concerned, a one-minute period offers far more opportunity to do a real sales job than the shorter period.

"Second, you are often able to get a more efficient buy. For example, let us say that in a two- or three-channel market a station has a period at 8:00 p.m. with a rating of 30 and one at 11:00 with a rating of 15. The 8:00 p.m. period is 20 seconds long and costs $175. The later period is one-minute long and costs $60, or less than half.

"The eight o'clock period may give a larger absolute audience, but the later one will cost less proportionately. In other words, the later period can often deliver a better cost-per-1,000. You can buy three commercials in 'C' time for the price of one in 'A' time, get 50% more gross impressions and nine times the commercial length."

Judging stations: On radio it's the station as a whole that is bought rather than the individual period; therefore the station as a whole is judged in the competitive situation. The Mogul Agency works with three primary criteria: average ratings, coverage and cost, audience composition.

So far independents have been the backbone of Monarch advertising because Wyner believes they can deliver saturation at extremely low cost, averaging under $1-per-1,000, which is the ceiling informally set. (The tv ceiling has been set at $2.) Occasionally network radio stations are employed, particularly where programming resembles that of the independents.

Where there is only one channel in a market, tv station selection is obviously no problem, and heavy schedules are often desirable. As the number of channels increases, price considerations begin to loom larger along with competitive ratings. Monarch likes to buy package plans, which may give as high as 50% discount on heavy long-term commitments.

Merchandising is regarded as an important adjunct of air advertising by Emil Mogul, and stations are requested to provide store visits, dealer letters, etc. But a station's merchandising support is not basic to evaluation and selection for use in the campaign, the agency maintains.

WFBC-TV Swamps Competition in Carolina 4-County* Pulse Survey

PULSE SURVEY OF TELEVISION AUDIENCE INDEX
SHARE OF TELEVISION AUDIENCE APRIL 1955

Time	TV Sets In Use	WFBC-TV	Station B	Station C	Station D	Station E	Other Stations
SUNDAY							
6:00 A.M.-12:00 Noon	21.3%	100%	0%	0%	0%	0%	0%
12 Noon-6:00 P.M.	33.4%	81%	12%	1%	1%	1%	4%
6 P.M.-11:45 P.M.	43.1%	65%	18%	6%	3%	3%	4%
MON. THRU FRI.							
7:00 A.M.-12:00 Noon	14.3%	65%	32%	0%	0%	0%	3%
12:00 Noon-6:00 P.M.	22.9%	63%	27%	6%	0%	1%	3%
6:00 P.M.-Midnight	40.7%	61%	14%	11%	5%	4%	5%
SATURDAY							
10:00 A.M.-12:00 Noon	28.2%	62%	37%	0%	0%	0%	1%
12:00 Noon-6:00 P.M.	29.3%	43%	41%	4%	1%	6%	5%
6:00 P.M.-Midnight	48.1%	52%	27%	11%	3%	3%	4%

*The four counties are Greenville, Anderson, and Spartanburg, S. C. and Buncombe (Asheville), N. C. . . . counties with Population of 559,300; Incomes of $726,284,000; and Retail Sales of $481,774,000.

For further information about this PULSE SURVEY and about the *total* WFBC-TV Market, contact the Station or WEED, our National Representative. Ask us also for details of the latest ARB Study.



"The Giant of

NBC NETWORK

WFBC-TV

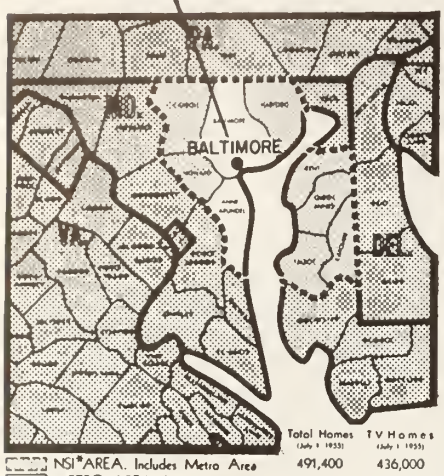
Channel 4 Greenville, S. C.

Represented Nationally by
WEED TELEVISION CORP.



"You mean to tell me they got other stations too? What in tarnation fer?"

46.5%
Watch Channel 2



	Total Homes (July 1 1955)	TV Homes (July 1 1955)
NSI*AREA. Includes Metro Area	491,400	436,000
METRO AREA. Inner portion	416,300	375,900

*NIELSON STATION INDEX (A. C. NIELSON CO. JULY 1955)

SHARE OF AUDIENCE—July 1955
Sunday thru Saturday
6.00 A.M. to Midnight
(Based on Quarter-hour Homes reached by THREE Baltimore TV Stations)

WMAR - TV, Total Area 46.5%
WMAR - TV NSI Area 44.8%

The Nielsen report embraces all viewing in the area shown on the above map, i.e., homes sampled include Baltimore City, small towns, farms, telephone and non-telephone, etc., on an accurate county-by-county basis.

CBS

6.00-6.45 P. M.
CARTOON FUNNIES
and GENE AUTRY
WMAR-TV Share of Audience:
NSI AREA—51.6%

WMAR-TV
★ ★ ★ ★
CHANNEL 2

SUNPAPERS TELEVISION, BALTIMORE, MD.
TELEVISION AFFILIATE OF THE COLUMBIA BROADCASTING SYSTEM
Represented by **THE KATZ AGENCY, Inc.**
New York, Detroit, Kansas City, San Francisco, Chicago, Atlanta, Dallas, Los Angeles

Assisting the timebuying operation is the specialized knowledge of Nort Wyner, who is also account supervisor on the Rayco seat cover account. An important part of his job is visiting Rayco markets and working closely with stores and stations. At one period he was on the road for months at a time.

As a result, he reports, he will often be able to bring personal insight based on direct knowledge to market evaluation. "There are certain stations," he says, "which you know are no good for your purpose. Experience has taught me in those cases that to use them is to throw money down the drain. Similarly, you know from first-hand experience that some stations are powerhouses."

Wyner's direct knowledge of and feeling for many markets is obvious in conversation. To many account men a station is just a series of call letters in some vague town west of the Hudson that the timebuyer has suggested. To Wyner it is an individual entity with a definite personality, known strengths and weaknesses.

The Mogul agency is regarded by a number of reps and stations as a hard bargainer when it comes to buying announcement packages. Mogul is proud of the reputation. Says Wyner: "Our job is to buy as much time for the client as we can with the budget we have. We ask for no exclusive or special deals not available to anyone else. But we want the best buy we can get."

Successful jingle: Heart of the Manischewitz commercial approach is a jingle running in both media. It was composed by agency v.p. and copy head Myron Mahler at the time the agency took over the account in January 1954. Seth Tobias, Chairman of Mogul's Plans Board, relates that Meyer Robinson, general manager of Monarch, was so enthusiastic over the audition record, he decided to do something about it immediately.

Tobias relates that a number of versions of the jingle were sent to about 200 d. j. personalities to find out which one they felt would be most effective. One version stood out above the others, in the opinion of most of the d.j.'s. The response was so definite, Tobias says, that the audition recording of this version was put on the air for a month before the final disks were ready.

The jingle is regarded as one of the outstanding of recent years. It is the famous "Man oh Manischewitz" refrain, whose copy points are signposts of the great change in wine preferences that has taken place in the United States:

Man oh Manischewitz Kosher Wine for me
Man oh Manischewitz sweet as wine should be
Manischewitz Wine is balanced—sweet, you see
Yes, the best there is . . . is Manischewitz's
Man oh Manischewitz . . . what a wine.

Talking copy goes on to claim that Manischewitz is the "largest-selling wine of its kind—even in Southern California . . . Manischewitz is found in more homes than any other brand." It makes a special point of *kosher* and *pure.*

The background: The kosher, or sweet, wine story starts back in 1936, when the Monarch Wine Co. began producing a Jewish holiday wine for the B. Manischewitz Co., which was known primarily for its matzoh, a large unleavened biscuit traditionally

A GOOD REASON



Brown E. Moore,
Newscaster
Fifteen minutes twice daily
7:45 A.M. and 12:45 P.M.
High Hooper Rating

WHY 77 ADVERTISERS RENEWED AND 17 INCREASED SPOT SCHEDULES ON KANV . . . THE ALL NEGRO AIR PERSONNEL STATION IN SHREVEPORT

The 50,000 Negro families in the Shreveport Market area earn more and spend more on the average than Negro families in the Dallas, Little Rock and Jackson, Miss. areas. (U.S. Census) KANV directs its entire programming toward this group.

KANV personnel know their audience . . . know how to sell their audience. This know-how is ready, and most willing to serve you.

Merchandising your advertising with car cards and newspapers is part of KANV service.

Call or wire C. Wilson, Managing Director.

KANV 1050 KC
250 Watts
Days
SHREVEPORT, LOUISIANA



Looking for coverage?...

look to wfmy-tv!

Keep your prospects well covered in the Prosperous Piedmont section of North Carolina and Virginia with WFMY-TV.

Since 1949, WFMY-TV has been the key salesman to this top TV market where some 2 million potential customers live, work and buy! WFMY-TV's 100,000 watt coverage of this $2.3 billion—46 county—market means greater sales and profits for you.

Call your H-R-P man today for the full story of WFMY-TV . . . basic CBS for the entire Prosperous Piedmont.

wfmy-tv

Channel 2

GREENSBORO, N. C.

Represented by

Harrington, Righter & Parsons, Inc.

New York — Chicago — San Francisco

CBS

Now In Our Sixth Year



eaten instead of bread during the Jewish Passover holidays. At the time there was no thought of making the wine a nationally-advertised product. Among Jews wine had never meant more than a graceful accompaniment of holiday or wedding ceremonies. Therefore kosher wines were plugged mainly at the Passover period, which sees much sacramental wine bought for use at the traditional celebration.

Monarch noted that stocks continued to move after the holidays, in time came to the conclusion that the wine had a greater potential appeal than had been realized. It was not until after the Second World War, however, that the firm began serious promotion on a national level. It operates under a licensing arrangement with the B. Manischewitz Co.

Continual consumer testing has led Monarch to believe that the ideal wine for American tastes should fall somewhere between the sweet and dry categories. It has just introduced such a wine. which it classifies as medium-dry. and reports that first stocks are moving swiftly.

Monarch is convinced now that an important factor in growth of sweet wines has been the *kosher* angle. Monarch is loathe to reveal trade secrets, but it appears likely that the historic association of the concept of *kosher* with cleanliness and purity has continued to this day and that it has made a greater impression on the country at large than anyone had suspected.

★ ★ ★

TIMEBUYING BASICS

(just out)

40,000 key words by 33 timebuying and timeselling specialists in the only book of its kind. Invaluable to timebuyer, account executive, ad manager, station executives, reps. $2.00. Write Sponsor Services, Inc., 40 E. 49th St., New York 17.

ROUND-UP

(Continued from page 70)

The radio audience on wheels does not mean only car radio listeners these day. Bicycles with radios are making their appearance and, naturally. broadcasters are interested.

Shown demonstrating the operation of the Huffy Radiobikes is CBS Radio



Radio executives check Huffy Radiobikes

President Arthur Hull Hayes (left). Trying out another set (right) is Worth Kramer, WJR, Detroit, general manager, as Kenyon Brown, KWFT, Wichita Falls, Tex., CBS Radio affiliates chairman, watches.

* * *

WILY, Pittsburgh, recently hosted a dinner at which ad agency officials

KING OF A NEW FRONTIER

WSJS-TV

NOW! MAXIMUM POWER

with 25% more sets than any other N. C. station

WSJS-TV Winston-Salem—now one of the South's biggest TV markets! Its maximum power taps over 4 billion dollars in buying power and reaches 636,421 TV homes—25% more than any other N. C. station! And its heart is the rich Golden Triangle of key industrial cities—Greensboro, Winston-Salem and High Point.

NEW — MAXIMUM POWER—316,000 watts!

NEW — MAXIMUM HEIGHT — 2,000 feet above average terrain.

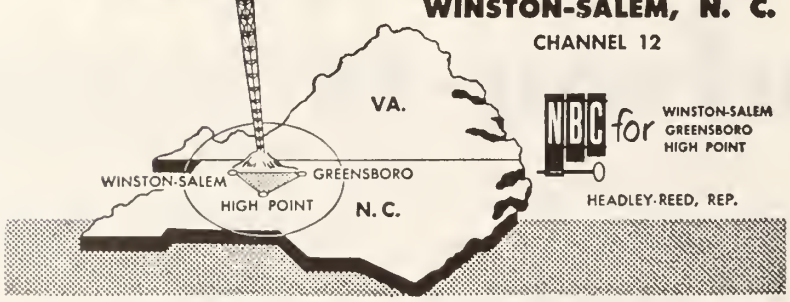
MORE— COVERAGE—91 counties, in five states.

MORE— TV HOMES—636,421 sets. 3,943,000 people. $4,530,000.000 buying power.

WSJS-TV

WINSTON-SALEM, N. C.

CHANNEL 12



NBC for WINSTON-SALEM GREENSBORO HIGH POINT

HEADLEY-REED, REP.



Commander C—, Radio-tv-man Extracurricular, Arrives Early This Year For the Husking Bee

Who is the distinguished man with the proliferating beaver? Good friends, it will pay you to watch for him in a few months. Neither rain, nor snow nor gabled thatch shall stay his arrival on the fin-de-l'annee scene.

But wait! Why is he making his distinguished appearance in October?

Dear people, the locale is Iowa, where the elixir of heady incomes (average gross income of an Iowa farmer: $12,000 a year), the vast prospects (Mr. Ave. Ia. Farmer owns his farm, which is about 178 acres big and worth about $35,000), and practically unconstitutional *schleppervescence**, make it Christmas all the time. Ah, connoisseurs, you guessed it! He's Commander S. Claus, come to shop at the WMT Stations, completely by-passing (the gay dog!) our national reps, the Katz Agency.

**Roughly translated: Stoop-shoulderedness derived from carrying moola to the emporium*

were addressed on techniques of radio buying in Washington, D. C. Alvin Q. Ehrlich, vice president of Kal, Ehrlich and Merrick, was the speaker and he illustrated his remarks with transcriptions of announcements developed by his agency, the largest buyer of radio time in the nation's capital. Along with the admen attending the dinner was John W. Kluge, president of the Pittsburgh Broadcasting Co., operator of WILY.

* * *

As part of the promotion for the *Count of Monte Cristo* film series, TPA recently sent out money clips fashioned from Napoleons, pieces of French currency of the period involved. The coin is an important part of the story line on one show.

* * *

Advertisers will probably be interested in the recent book out by "Boxtop King" Duane Jones. The *Printer's Ink* publication. "Ads, Women and Boxtops," was written as told to Mark Larkin. Packaged goods manufacturers will find the "how-to" sections valuable, as Jones has 30 years experience in using premiums in selling package products. ★ ★ ★

ELECTRONICAM

(Continued from page 37)

represents Electronicam's network debut) for obvious reasons. But the two other shows have also disclosed some interesting facts about what Electronicam can do.

One of them is *Modern Romances*, sponsored by Colgate, a quarter-hour self-contained (complete story in a week) daytime drama strip on NBC. Wilbur Stark-Jerry Layton Inc., packagers of the show, have shot a week's worth of film as a test of Electronicam's economy. The test was a severe trial for Electronicam, since in daytime tv programing every penny counts.

The filming of *Modern Romances* is also significant in the light of past efforts—none of which have succeeded—to solve the economic riddle of putting daytime drama, such as soap operas, on film. The riddle in a nutshell: How to shoot daytime drama on film as cheaply as possible since (1) daytime programing must be low-cost and (2) rerun potential is still a mystery. (For a detailed analysis of the problems of putting daytime drama on film see "Tv dilemma: how to put soap opera on film," SPONSOR, 18 April 1955.)

Another show put on film via Electronicam is *Les Paul and Mary Ford at Home*, a five-minute show placed on a spot basis for Lambert & Feasley. While five-minute film shows are not common, like daytime drama they can stand or fall on the issue of economy and, so, also offer an excellent subject for Electronicam's cost-pairing claims.

So far as *The Honeymooners* are concerned, Jack Philbin, Gleason's executive producer, told SPONSOR he estimated that production costs were about 25% less than the multiple-camera operation used in filming similar shows, such as *I Love Lucy*. The latter show, Philbin explained, is filmed just about the same way as *The Honeymooners* except that Desilu Productions uses three regular film cameras instead of three Electronicam tv-film cameras.

This means, apparently, that while the shooting of *I Love Lucy* is more or less continuous, with three cameras rolling at the same time, the lack of the electronic monitor makes a substantial difference.



more people
...all the time
watch KPIX
than any other
San Francisco
Station



so says ARB for September

	KPIX	Station B	Station C
Mon.-Fri. Sign-on to noon	69.0	28.9	5.3
Mon.-Fri. Noon to 6 p.m.	41.9	24.8	30.2
Sunday Sign-on to 6 p.m.	40.0	36.9	21.5
Saturday Sign-on to 6 p.m.	40.9	40.3	20.8
Sun. thru Sat. 6 p.m. to Midnight	36.8	34.2	25.8

Call Lou Simon at KPIX (PRospect 6-5100) or see your Katz man for specifics.

NO
SELLING CAMPAIGN
IN THE SAN FRANCISCO
AREA IS COMPLETE
WITHOUT...

kpix CHANNEL 5
SAN FRANCISCO, CALIFORNIA

WESTINGHOUSE BROADCASTING COMPANY, INC.

WBZ-WBZA • WBZ-TV, *Boston*
KYW • WPTZ, *Philadelphia*
KDKA • KDKA-TV, *Pittsburgh*
WOWO, *Fort Wayne*
KEX, *Portland*
Represented by Free & Peters, Inc.
KPIX, *San Francisco*
Represented by The Katz Agency

on the Pacific Coast,

"Women consider Don Lee more influential..."

from a survey by Dr. Ernest L. Dichter



Using techniques which have made Motivational Research a by-word in the advertising industry, Dr. Ernest L. Dichter and the Institute for Motivational Research, conducted a survey of Pacific Coast network radio for the Don Lee Broadcasting System.

EXCERPT FROM THE SURVEY: **"58% of all women responding mentioned a Don Lee station as the one most listened to; only 42% named all other stations combined. 66% of these respondents mentioned a Don Lee station as the most influential in shopping decisions."**

Don Lee is Pacific Coast Radio

That "Women consider Don Lee more influential" was only one of the many personality traits Dr. Dichter found responsible for the dominance of the Don Lee Broadcasting System in Pacific Coast radio. The Institute for Motivational Research was able to isolate and measure many such characteristics, which taken all together, constitute a new dimension to be added to the factors of cost and rating.

For a viewing of the film presentation, "The Depth of Penetration of an Advertising Medium," write to H-R Representatives, Inc., or to the Don Lee Broadcasting System, 1313 North Vine Street, Hollywood 28, California.

Mutual DON LEE RADIO

The Honeymooners via Electronicam is still more expensive than live. While an actual comparison with last year's show is not possible, since it was an hour long, Philbin estimates that even though rehearsal time would be the same, below-the-line costs for the Electronicam version of the program are about 40% more than a live half-hour version would be. Film stock and processing is, of course, an important factor here. Above-the-line costs are higher, but only where union minimums apply (SAG, rather than AFTRA, minimums are being paid) since, of course, Gleason, Carney, Meadows, *et al* get well above minimum.

Based on these estimates, Electronicam puts the cost of a show somewhere between conventional film and live. Just where, Philbin points out, depends on the type of program. A panel show, he said, would be much simpler to shoot than a variety show.

Though Electronicam shooting is more expensive than live, Gleason ends up with his show on film, with all the rerun possibilities that implies. Buick will rerun 13 of the Gleason shows this coming summer. When the Gleason shows were live, said Philbin, kines were used only in emergencies, one reason being union regulations.

In the shooting of *Modern Romances*, Wilbur Stark told SPONSOR, total camera time for the Electronicam version was not much longer than the live version, including on-the-air time. The Electronicam took a total of nine hours, compared to seven-and-a-half for the usual live strip. However, Stark said, the Electronicam's nine hours could have been cut. He explained that as long as the show was going to be on film he and his partner figured they might as well take advantage of it. So a story that involved costume changes was used. (Of course, the live version can accommodate costume changes in between daily episodes.)

Stark said he was able to keep additional film "takes" to a minimum. Takes came to a 1.3-to-1 ratio. That is, for the 60 minutes of program time *Modern Romances* takes up over a week's period, the actual shooting took 30% longer, or about 78 minutes. Hollywood-type camera work (aside from multiple cameras), Stark said, involves a 3-to-1 ratio of takes: 60 minutes of program time would take 180

so you're interested in

STATION PROMOTION!



Being the dominant station in the Wheeling-Steubenville Market by every accepted method of audience measurement, we could sit back on our laurels, but, because we believe a good TV program will do a better job for the advertiser if properly promoted, we give our advertisers every possible assistance, resulting in this remarkable record.

1. OCTOBER, 1953
WTRF-TV came on the air.

2. MARCH, 1954
Runner-Up promotion prize "The Bob Hope Show". Young & Rubicam for General Foods.

3. APRIL, 1954
First Prize in Nation for promotion of "The Big Story": Sullivan, Stauffer, Colwell & Bayles for Pall Mall Cigarettes.

4. OCTOBER, 1954
Second Prize in Nation for promotion of "Lux Video Theatre": Lever Brothers for their products.

5. NOVEMBER, 1954
Runner-Up merchandise prize for Bulova spot campaign: Biow. Strictly a merchandising award.

6. DECEMBER, 1954
First Prize in Nation for "Football Forecasts": B.B.D.O. for DuPont Zerone and Zerex. Promotion and Merchandising award.

7. MAY, 1955
First Prize in Nation for "Lux Video Theatre": Lever Brothers for their products. Promotion and merchandising award.

8. JULY, 1955
First Prize in Nation for "The Bob Hope Most Beautiful Bride Promotion": Bureau of Industrial Service for General Foods.



In every case there were more than 75 stations competing for these awards.

And WTRF-TV has conducted some other outstanding local projects: "Annie Oakley Shooting Match," "Clarabell the Clown Promotion," "Spring Fashion Parade," "The Fairmont Story," "Wheeling Old-Fashioned Bargain Days Event," "Better Homes Shows," "Wild Bill Hickok Shooting Match," etc.
When planning any TV program, consider WTRF-TV's dominance; its aggressive promotion and merchandising know-how; its 316,000 watts—truly the BIG station in a rapidly growing Billion Dollar Market. For availabilities, call Hollingbery or Bob Ferguson, VP and General Manager, Wheeling 1177.



WHEELING, W. VA. 316,000 WATTS

● Equipped for network color

minutes of actual shooting time.

The cost imperatives faced by Stark-Layton make it necessary to process as little film as possible. Film stock is not expensive but developing costs can add up. In the script for the *Modern Romances* show that was shot before the Electronicameras, the "taking" camera is noted. This means that only the film that will eventually be used on the air (and, perhaps, a few extra shots just in case) is processed. The rest is thrown away.

In the Gleason operation film from all three Electronicameras plus a kine from the "take" monitor is processed. The kine is used as an editing master. However, at times Gleason or whoever second-guesses the director may substitute another shot for the one in the kine.

The Les Paul-Mary Ford show, which is placed locally as a strip, is shot with a kitchen background. Before Electronicam was used, the actual kitchen of the couple's New Jersey home was used. Last season the first 35 of the 105 shows they did was shot at the rate of about one a day. This year the first third of the shows was wrapped up by Electronicam in nine days with the kitchen duplicated at the Du Mont Telecenter.

Live on film?: When it was first announced that Gleason would use the Electronicam system there was a big to-do about how the system would enable Gleason to provide the same live atmosphere even though the show was on film.

This could be accomplished, Gleason felt, because the show would be shot as it was shot live: in continuous action. *The Honeymooners* is wrapped up in about 35 to 40 minutes with major breaks taken only for reloading the cameras, which can shoot 22 minutes at a time. There are also occasional breaks for set and costume changes.

Gleason also felt that shooting before an audience would provide a live atmosphere. The audience of 1,200 at New York City's Adelphi Theatre could give the lift that veteran performers need to keep them at peak form and the audience response would keep the actors from stepping on one another's laughs.

The CBS comic tries hard to maintain this live feeling. If a joke lays an egg, he lets it set in stately silence while the cameras grind on. Fluffs and bloopers appear on the film just as they did when the show was live.

The idea of shooting before a live audience is not new with Gleason. *I Love Lucy* is shot the same way and the production methods of this show differ from *The Honeymooners* only in the use of different equipment. However, there has not been any particular association of the *Lucy* show with a live atmosphere.

If some of tv's critics are correct, there will be no such association with *The Honeymooners* either. Jack Gould of *The New York Times* said of the show's debut: "The sketch was presented on film recording, which was not the same as seeing it live, special process or no." Jay Nelson Tuck of the *New York Post* wrote that the Electronicam "delivers a tv picture as good as film can do, though still inferior to a live picture." A number of admen contacted by SPONSOR agreed in part with these comments.

Said one Madison Ave. agencyman who expects to film commercials with Du Mont's system: "It's a remarkably life-like show, although I think some of the cuts and technical work could have been better. It doesn't have quite the quality of a good film but it does have some of the impact of a live show."

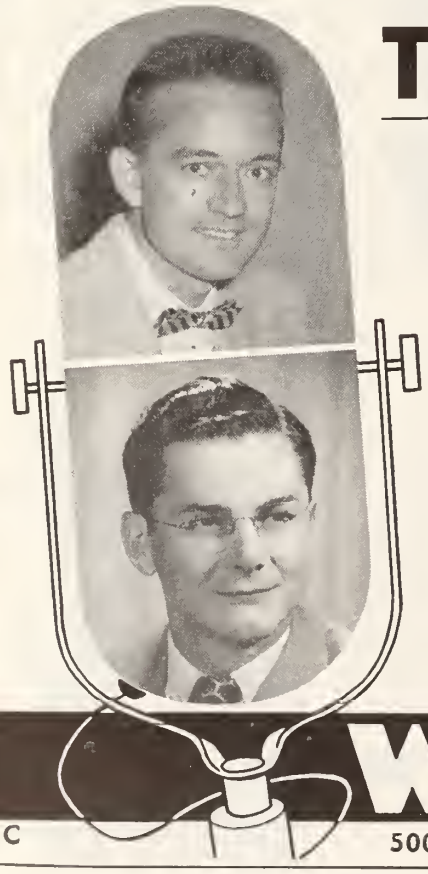
A veteran agency tv v.p. observed: "That aspect of Electronicam was oversold by Gleason's publicity. To me the point is not whether Electronicam can masquerade as live. Rather, the point is: Can it be shot as quickly as live and at less cost than film? And can you achieve the spontaneous 'feel' of a live show, if you want it, even if you can't get a picture that has the same tonal values as the live program?"

The publicity regarding the live atmosphere of the Gleason show may have been responsible for a switch in AFTRA's position regarding its attitude toward jurisdiction over talent performing in front of the Electronicam's lens.

Last May AFTRA granted written approval for SAG jurisdiction over actors on Electronicam shows. Early this month (October) a letter sent out by Alex McKee, acing national executive secretary of AFTRA, warned producers that the AFTRA code covers all programs produced "by kinescope or similar device done in the manner of

How to "Make Yourself at Home" in . . .

TOPEKA!

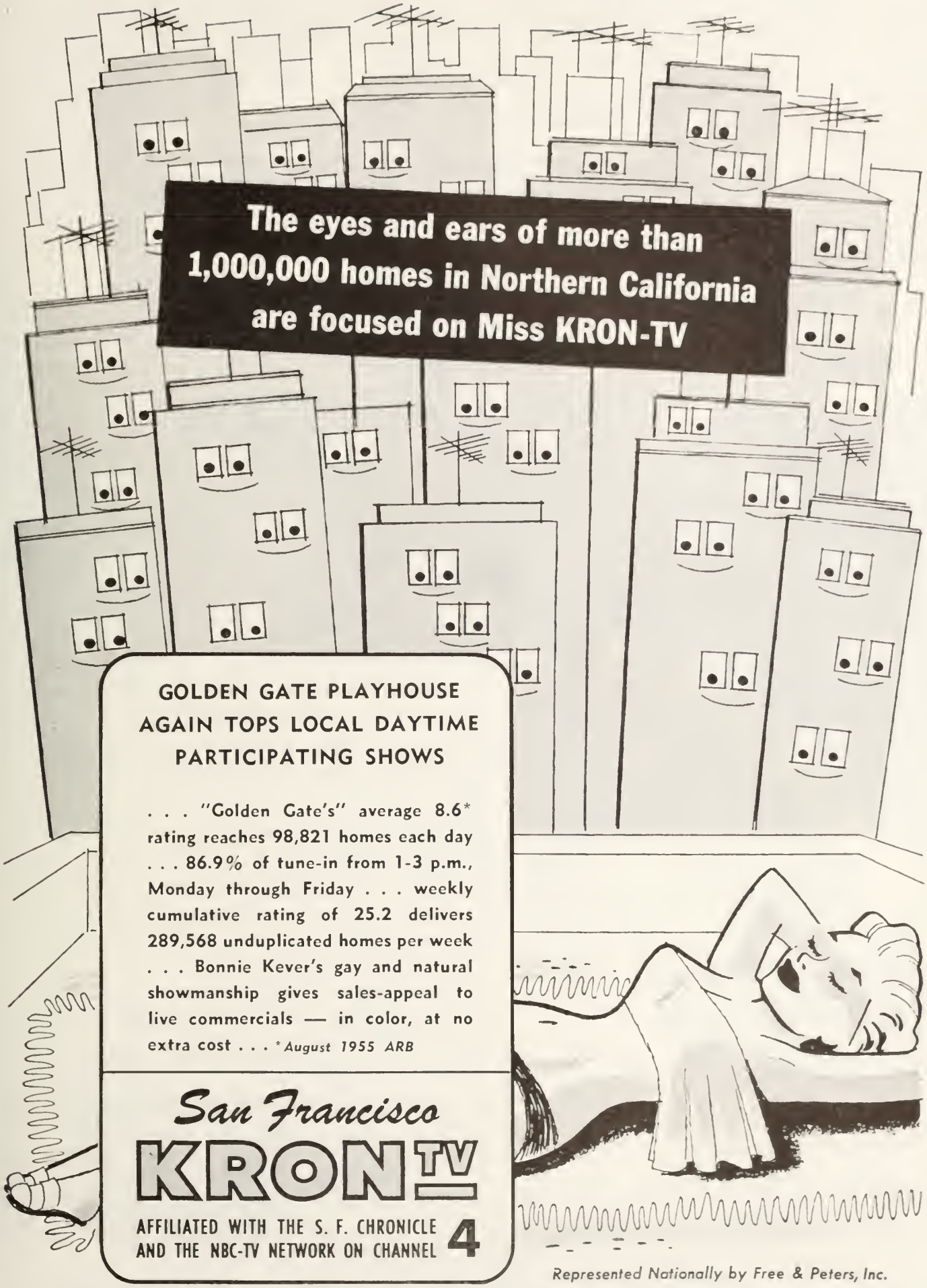


To get your product in the home, you've got to get your message there first. And there's nobody visiting more Topeka homes these days than Bob Richmond (top picture) and Frank Jones. Bob, known for his easy-going manner, builds a healthy rating on "Topeka Timekeeper Time," 7:20 to 7:55 mornings. From 2:35 to 5:00 afternoons, Frank Jones builds his "WREN's Nest" of the top tunes and late news flashes. Why not ask your John E. Pearson man for full details? They're both available for participating spots.

WREN

ABC

5000 WATTS TOPEKA, KANSAS



GOLDEN GATE PLAYHOUSE
AGAIN TOPS LOCAL DAYTIME
PARTICIPATING SHOWS

. . . "Golden Gate's" average 8.6* rating reaches 98,821 homes each day . . . 86.9% of tune-in from 1-3 p.m., Monday through Friday . . . weekly cumulative rating of 25.2 delivers 289,568 unduplicated homes per week . . . Bonnie Kever's gay and natural showmanship gives sales-appeal to live commercials — in color, at no extra cost . . . *August 1955 ARB*

San Francisco
KRON TV
AFFILIATED WITH THE S. F. CHRONICLE
AND THE NBC-TV NETWORK ON CHANNEL **4**

Represented Nationally by Free & Peters, Inc.

No. 6 in the series, "What Every Time Buyer Should Know About KRON-TV"

FOOD FOR THOUGHT



MORGAN BAKER

Morgan Baker's informal, but informative, sales appeals are backed by actual product testing by a panel of Boston housewives. There's no trick to selling with Morgan Baker . . . when he sells 'em . . . they BUY!

If you want your share of NEW ENGLAND'S No.1 MARKET use WEEI BOSTON

live broadcasts." He referred specifically to shows produced via the Electronicam system.

When questioned about this stand in the light of the previous approval given, McKee said the Electronicam system had been changed and was no longer the same as that demonstrated for AFTRA executives earlier this year. Du Mont denied any change in the system of program production and said that only an improved camera had been put into use.

So far, no further action has been taken by AFTRA. The union's action, however, is a fortaste of the AFTRA-SAG battles that may come as a result of technological progress making obsolete the line now drawn between live and recorded tv. Video tape, for example, promises such a battle.

Because of Electronicam, video tape and the possibility of fee tv's becoming a reality, there have been proposals that SAG and AFTRA merge or develop some kind of joint working arrangement. Such a proposal was brought to light following AFTRA's reversal on the Electronicam issue. It was learned that Henry Jaffee, AFTRA counsel, had suggested at AFTRA's national convention in July that a committee be appointed to discuss this and other problems with SAG and Actors Equity.

Commercials: While use of Electronicam for programs grabs the headlines, there is just as much, if not more, activity with commercials. A number of commercial producers are exploring the possibilities of the Du Mont system and some advertisers have already made commercials for air use. Among them are Beechnut, Ronson and Blatz, the latter for its new beer, Tempo.

Electronicam commercials can be turned out fast, say admen. Beechnut has made a series at the rate of five a day. Du Mont reports that one commercial producer completed four commercials in as many hours with Electronicam, one of them a two-minute announcement, the others one-minute ads. The four hours included rehearsal time, two takes and titles.

An example of the self-correction possible with Electronicam was related by Rex Marshall, one of tv's top announcers. He said that he was making a test for a cigarette commercial before an Electronicamera when he noticed a flare on the monitor. He quickly adjusted the package to wipe out the reflected light.

"I made a filmed coffee commercial last week," he went on, "and it took 12 hours. When we saw the rushes, we found a light flare and we had to do a retake."

Another example: During the filming of a commercial an actress held the product casually toward the camera. The agency production man watching the monitor asked: "Could you hold it squarely facing the camera?"

"The director told me to handle it nonchalantly," she replied. There was a huddle and it was decided to change the original shoot in favor of the more direct advertising angle. In this case if the adman had to wait until the rushes, there would have been trouble, for the actress, carefully chosen for the commercial, would not have been around; she took a plane for the coast right after the job.

Although opticals cannot be made electronically on film, Electronicam provides a kine that serves as a guide for the lab to duplicate the effect on film. However, camera work can help set up optical effects that are completed in the lab. Here is one example:

A commercial made recently with Electronicam was used to show beer disappearing in a bottle. Two Electronicameras were used. One was trained on a full bottle, the other on an empty bottle. The two shots, identical in background, were superimposed on one monitor until the bottles matched perfectly and then the cameras were locked together. Some footage was then run off. The lab then paired the films and made a dissolve with the strip of film showing the full bottle, thus giving the impression of beer fading out inside the bottle.

What now?: While there appear to be many advantages to Electronicam,

. . . CHEER DETERGENT USES

KWKW

PASADENA • LOS ANGELES

Spanish Language Station

AM • FM

representatives:

New York—Richard O'Connell, Inc.

San Francisco—Broadcast Time Sales

Chicago—Broadcast Time Sales

Buy the Maximum—

Sell = 319,667 TV Homes

with WLAC-TV

CBS BASIC NASHVILLE Channel 5

WLAC-TV's vast multi-market total service area contains 2,601,300 people, 726,300 families, and 407,795 TV homes. Fully documented to date are 319,667 TV homes within WLAC-TV's ARB Area Survey and Measured 0.1 MV/M Contour. Buy the maximum—buy WLAC-TV, Channel 5—the only big area station with *positive market proof!*



Buy AREA Impact on WLAC-TV, the South's Great MULTI-MARKET STATION

T. B. BAKER, JR.
Executive Vice-President and General Manager

NATIONAL REPRESENTATIVE: THE KATZ AGENCY, INC.
NEW YORK CHICAGO DETROIT KANSAS CITY
ATLANTA DALLAS LOS ANGELES SAN FRANCISCO

ROBERT M. REUSCHLE
National Sales Manager

there has been no great rush by the film business to adopt the combination camera. Yet Electronicam seems destined for a bigger future. Exactly how big this future will be depends, apparently, on two things: (1) the extent of its economy, (2) the speed with which video tape or other competitive devices are developed.

Economy: Any new device has to be used a while before all its advantages can be realized. Producers report that some of the early estimates on Electronicam show production costs by Du Mont were higher than film. One program packager told SPONSOR, "The key to whether Electronicam catches on right away depends on how Du Mont intends to amortize its cost of developing and operating Electronicam. If just a few guys use the cameras and Du Mont piles all its overhead on them, people are going to be scared away. Du Mont should price Electronicam at a rate which it would charge if a lot of people were using it."

It is expected that further experience with Electronicam will teach creative people and technicians tricks and methods that can bring down its cost. Next season should see more activity on the Electronicam front, since many advertisers were already committed to conventional film production methods this season, when Du Mont's combination camera appeared on the scene. And, as time goes on, the people who wait for someone else to try something first will finally look over the system.

Other devices: Electronicam is not the only combination tv-film camera. A similar camera has been developed, with RCA cooperating, by McCadden Productions, the Burns & Allen Hollywood producing unit. This is also a single-lens device. Another West Coast firm has mounted tv and film cameras side by side, each with its own lens, corrected for parrallax—that is, corrected so that the tv camera sees almost the same picture as the film camera.

A British firm, High Fidelity Ltd., has tried to interest agencies here in a high-definition kinescope. This is a closed circuit device with tv (but not film) cameras in an 850-line system. The idea here is that the 850-line system would produce a high quality kinescope recording, thus doing away with the need for the combination tv-film camera. However, admen who have seen the system say the kine is not quite as good as motion picture film shot the conventional way.

Most important, for the tv-film camera's future, is video tape. There appears little question that this future is tied directly to the rate at which video tape is perfected. A number of producers consider the tv-film camera a stopgap until tape is introduced.

RCA has been talking about introducing tape in the spring, but it is considered doubtful that it will compare in quality with regular film right away. This will give Electronicam and the other tv-film cameras time to make the most of their advantages for the next year or two at least. ★★★

TV PROGRAM CONTROL

(*Continued from page* 38)

the people to know that I'm paying for what they see. But what do I get for my $70,000? A minute and a half announcement in the middle of a big thing that's got no connection with me or my product!"

NETWORK: "A minute and a half in a spectacular costs the same as a color-center-spread in *Life*. Have you ever seen anyone look for a minute and a half at a center-spread in *Life?* Even 20 seconds seems like an eternity. And they can't tell me that the readers of *Life* buy the product, because they reason that the ads pay for the magazine! *Life* gets bought by six million. Last Sunday's "*Color Spread*" reached 15 million homes. Even conservatively that means 45 million viewers. Which $70,000 do you think sold more merchandise?"

AGENCY: "It's supposed to be our function to kick around ideas with our clients. To come up with something that we feel will help sell his product and then to develop it and try it out. It used to be like that, but no more. Today all we can do is look at the

proof positive

WCUE

now **FIRST**

in **AKRON**

latest Hooper ratings
March-April 1955

SHARE OF RADIO AUDIENCE	Mon. thru Fri. 8:00 A.M.-12 Noon	Mon. thru Fri. 12 Noon-6:00 P.M.
WCUE	32.2	32.7
Station B	29.5	28.3
Station C	27.0	21.6
Station D	4.2	9.3

Wcue . . . Akron's only Independent—we're home folks.
TIM ELLIOT, President

John E. Pearson Co., National Representatives

for
time and space
sales personnel

contact
richard brough, director
time and space
sales division

salesmen unlimited agency
509 fifth ave., n. y. 17 murray hill 7-7892
the employment agency for sales personnel



They talk of Pigeons and Glitch

"Pigeons" are not birds to a Bell System technician. They are impulse noises causing spots which seem to fly across the TV picture. And when he talks of "glitch" with a fellow technician, he means a low frequency interference which appears as a narrow horizontal bar moving vertically through the picture.

It is important that our technicians can describe the quality of their signals in terms which mean the same to Bell System technicians in television operating centers along the line.

They continually check their monitors and oscilloscopes to guard the quality of the signal as it wings across the nation. If one of them notes any defect in the picture, he may want to compare the signal he is receiving with those received by monitors back along the line. It is important that they talk a uniform language with precise definitions. That way they quickly isolate the point of interference and correct it.

This teamwork along Bell System lines is another item which assures the network that the signals represent the best possible service that Bell System ingenuity can provide.



BELL TELEPHONE SYSTEM

PROVIDING TRANSMISSION CHANNELS FOR INTERCITY TELEVISION TODAY AND TOMORROW

lists of what the networks have to offer, and if we're lucky we can find a participating position somewhere."

PACKAGER: "We used to have a large number of potential buyers. Now we have three, the networks. And most of the time, even if we should come up with a show they want, they'll cut themselves in and try to take over control."

NETWORK: "It's all got to do with the fantastically high cost of television. Where an agency used to be able to cut audition transcriptions at a cost easily within its budget, the companies able and willing to spend some $30,000 for a pilot film or audition kinescope are few and far between. That leaves it up to us. Television is a growing medium. Things change all the time and it's our job to present top entertainment to the public. So we scout around for new programs. We try to keep our program schedule flexible to be able to present important special shows when the occasion arises."

SPONSOR: "The worst thing is that, with the irregular network schedules, it's nearly impossible to count on regular weekly exposure of a program to our audiences."

NETWORK: "There are still a large number of regular weekly positions. But the flexibility of our programs helps a lot of sponsors. When in the past could a chocolate manufacturer buy participation in a big show just once or twice a year, maybe before Christmas and Easter? The big boys have no problem. They can always find top-notch programs and buy the time for them. It's the little fellow and the one in between who profits by shows like *Today*, *Home*, *Tonight* and by the spectaculars and the specials. Show me an agency that is willing to spend $400,000 for an hour-and-a-half program on speculation, only to then try and sell it to its clients. If there is one, our doors are wide open!"

PACKAGER: "I call what we're doing *Operation Vulture*. We develop programs and then we wait for an existing show to drop dead. Then we'll jump in and, with luck, we can sell one of ours."

PACKAGER: "They're going to be in trouble—the networks, I mean. With control over programing and time, it's a clear-cut case of monopoly. Like with the major companies in Hollywood, the government is going to step in one of these days. I don't know when, but they're going to. And then there's going to be another "divorcement decree." You can't have production, distribution and exhibition all in the hands of two or three companies."

NETWORK: "There is nothing even resembling monopoly. There's strong competition. Competition between the networks themselves, competition between the independent packagers and us, and even competition between the sponsors. All we really control is the time."

AGENCY: It's a fight for supremacy between the networks. All they want is to kill the ratings of the other fellow. It makes no difference if we and our client like a program. If the other network gets a better rating, we know we're on our way out."

NETWORK: "Certainly we want ratings. We would serve our sponsors very poorly if, for the sake of one who happens to like a weak program, we'd be willing to lose the audience for an entire night. All following sponsors would be hurt."

AGENCY: "The practice of dumping a sponsor is a viscious thing. We may have spent millions on developing a program and an audience and suddenly, when a competing show gets a better rating, we're out."

NETWORK: "The term 'dumping' is unjustified. When we find that we have a weak program, we try and suggest a change or improvement in order to strengthen it. We are willing to work with the sponsor, to help him along. Only sponsors who are unwilling to see the necessity of protecting our program lineup will ever face a refusal to renew a franchise. We try to bend over backwards to avoid such a situation. But sometimes it does happen."

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

•
NIELSEN
•
SAMS
•
BMB
•
PULSE
•
HOOPER
•
ETC.

You Choose!

Use the measurement YOU like . . . because for 31 years . . . in ROANOKE and Western Virginia the RADIO answer always comes out WDBJ:

Ask Free & Peters!

WDBJ
Established 1924 • CBS Since 1929
AM • 5000 WATTS • 960 KC
FM • 41,000 WATTS • 94.9 MC
ROANOKE, VA.
Owned and Operated by the TIMES-WORLD CORPORATION
FREE & PETERS, INC., *National Representatives*



$60.00 INVESTMENT
SOLD $1,500.00 in floor covering
VIA **ALL-NEGRO**
WSOK
NASHVILLE, TENNESSEE

KMPC

the one-station network in southern california



You could buy 38 Stations in Southern California and still not get the great KMPC coverage.

S'wonderful! . . . . . S'marvelous!

how business keep up — and UP — and UP! at KMPC, Los Angeles. Of course there's a reason — the wonderful coverage and SELL-ABILITY of KMPC in Southern California.

Loyal listeners, who keep 710 Los Angeles tuned in regularly, promptly respond in buying goods or services advertised by our clients.

If you really want to be "in business" in this fabulous area — line up for a preferred selling position on KMPC, the one-station Southern California network.

KMPC 710 KC LOS ANGELES

50,000 WATTS DAYS • 10,000 WATTS NIGHTS

GENE AUTRY, President — R. O. REYNOLDS, Vice Pres. & Gen. Mgr.

Represented Nationally by A. M. Radio Sales

Chicago • New York • Los Angeles • San Francisco

ATN
AIR TRAILS NETWORK

promotes sales in a

6 BILLION $ MARKET

Dayton
Louisville
Columbus
Springfield
Ashland-Huntington

Call any H-R Office for:

WING—WCOL—WIZE
WCMI
or
John Blair & Co. for WKLO

WING WKLO
WIZE WCMI WCOL

FIRST IN PUEBLO COLORADO KKTV

CHANNEL 11
FIRST IN COLORADO SPRINGS, TOO

Covering Colorado Springs and Pueblo
for CBS, ABC
television networks
NATIONAL SALES OFFICE
KKTV, PUEBLO, COLORADO

AGENCY: "The networks are perfectly justificd. There is more at stake here than the sponsor's right to control a show or even the packagers' ability to continue to function as independent operators. Our entire concept of commercial television was in jeopardy some years ago when the complaint about the terrible lack of quality in tv programing was rampant. If the fee-tv boys had been on their toes then, free tv today might be a thing of the past. They weren't ready then, but they are now, and they are well financed and determined to succeed. What is going to happen to networks, sponsors, agencies and packagers alike, when they, with huge sums of cash available through a box-office gimmick, sign up the Jackie Gleasons and George Gobels and Max Liebmans is not hard to figure out."

NETWORK: "We are on record against fee-tv. The public is being told that they will get better entertainment at low cost. In fact they would be paying for what they're now seeing free. There isn't any talent or visual form of entertainment that we're not willing to pay for and experiment with. What better things could they possibly hope to present? CinemaScope? VistaVision? When things like this become feasible for the television receiver, we will be ready to present them free!"

NETWORK: "We pride ourselves on the fact that our programs are the result of the thinking of many people. No one man's opinion is reflected. There are individual producers and program directors and numerous executives, who have the power of decision on groups of programs. No one man could possibly be concerned with the content of all the programs. Even over-all network policy is not the result of one man's decision, but rather the sum total of the thinking of a group of executives."

PACKAGER: "When we create a program, we try to achieve artistic merit, coupled with an appeal to a certain group of sponsors and the largest possible audience potential. We do not take into consideration whether what the program has to say will appeal to Pat Weaver or Bill Paley. But every time such a program is sold to a network something invariably changes. I do not believe that these changes are intentional. I believe that they are the automatic result of people trying to please their superiors in order to protect their jobs. After all, that's only human."

FORMER CHAIRMAN OF THE FCC: "Government intervention is a two-edged sword. Justified or not, it usually results in long, drawn-out investigations, during which all concerned are exposed to influence-peddling and sometimes out-and-out bribery. In the final analysis it is even hard to convince the anti-monopoly forces to testify effectively, because, quite naturally, they feel that their future livelihood may be jeopardized if they antagonize the networks. And, after all, network domination, whether abused or not, is not the only thing. Personally, I am not at all certain that the licensing of a manufacturer and holder of a patent-pool, such as RCA, to be the mother company of a network, was not a mistake in the first place. But that is academic today. What about the virtual monopoly fellows like MCA and William Morris have on talent? They can play both ends against the middle and even the networks have to do their bidding. And they like the network position because, with huge salaries paid their talent, the 10% commission keeps on growing."

AGENCY: "In a way, I suppose we are to blame. We've been selling our clients on bigger and bigger name stars, knowing all along that the astronomic salaries could be paid only by the networks. We haven't got that kind of money and neither have the independent packagers or even the sponsors. who have to resort to alter-



"KRIZ Phoenix warned me to watch out for pickpockets at the Fair."

The South Is Different!

By Harold Walker



Have you heard that selling the South takes a different formula—a special effort? Wondered about stories of "a changing South?" All right, here's a way to sell the South, in terms of it's own individual structure.

Let us get over one point at the outset. You can make sales in the South. It is being done right now. There *is* one formula that's different. And success is not so much a matter of special effort, as special *choice*. To get the best and quickest results you never peck away with a hairpin, you go get a tool designed for the job. You never wade through the final details, but find a specialized assistant, agent or salesman whom you can rely on to understand your problems and interpret them. In radio station WDIA, Memphis, you have at hand a medium shaped by the South's own character, ready to be fitted to your organization's needs.

They listen to it: Ten percent of the Negro population in the United States live inside the WDIA coverage area. This in itself is a heavy-spending market bigger than the Negro populations of Chicago *plus* Philadelphia *plus* Los Angeles: the *biggest* market of its kind there is.

In the Memphis area alone, the bustling and prosperous center of this market, 40 percent of the population is Negro. And these people had never really been approached until WDIA started programming for them. There is still no medium, even those designed for the Negro readers in metropolitan sections of the North, which attains a fraction of WDIA's coverage and acceptance here.

For WDIA uses Negro voices and Negro music. You hear it as you drive past a barbershop or lunch stand, or when you turn the dial on your own set—and you can't mistake its rich flavor. This was a wondrous and joyful thing to these folks from the start. Their pride and happy sense of ownership—their habit of keeping WDIA tuned in day and night—their wholehearted welcome to the way WDIA came to them with their rhythms and accents—have had pretty fabulous results and still do.

Just one result is the fact that with WDIA you get the top audience ratings, on all surveys, day and night, in a city that has seven other stations—some of them on the air twenty-five years. The WDIA listeners don't shift around. They're listeners for *good*. Good results, too.

It was this feeling about WDIA, too, that pushed WDIA from 250 watts up to 50,000 watts in one great move. WDIA is still the only 50,000-watt station in Memphis.

Willing to spend: Yet there's still another aspect of this "Golden Market," in addition to its proven devotion to WDIA; and that's the fact that it consists of a group of people who actually buy *more* things than the average, and often *better*. They are eager customers. They know quality and national brands.

The Negro 40 percent of Memphis buys 56.6 percent of all the laundry bleach. They buy 60 percent of all deodorants. 44.5 percent of the girls' dresses, 64.8 percent of the flour. That will give you some idea of the favorable situation already there when you start advertising over WDIA. These people are earning over a quarter billion dollars this year. They are spending *80 percent* of what they make, on consumer goods and services. They spend what they make. Their families, homes and friends are the most important elements in their life. And they are 100 percent sold on WDIA.

Only One in America: In short, WDIA's Memphis and Mid-South opportunities are these. A market of 1,230,724 Negroes, more than in any other one place in America. A market of 80 percent spenders who buy quantity and quality. A market in which nothing else comes near the coverage, much less the special appeal of WDIA, which hits them where they live. A market whose loyalty has lifted WDIA to the top—and kept it at the top—of power and audience measurements. A market where—to borrow the legendary remark Gen. Forrest may never have uttered—you get the mostest with the fustest.

Just how much weight is carried by a solid 40 percent can be seen in success stories of such accounts as

Wrigley's Gum, Breast O' Chicken Tuna, Pan-Am Gas and Oil, Calumet Baking Powder, Miller's High Life Beer.

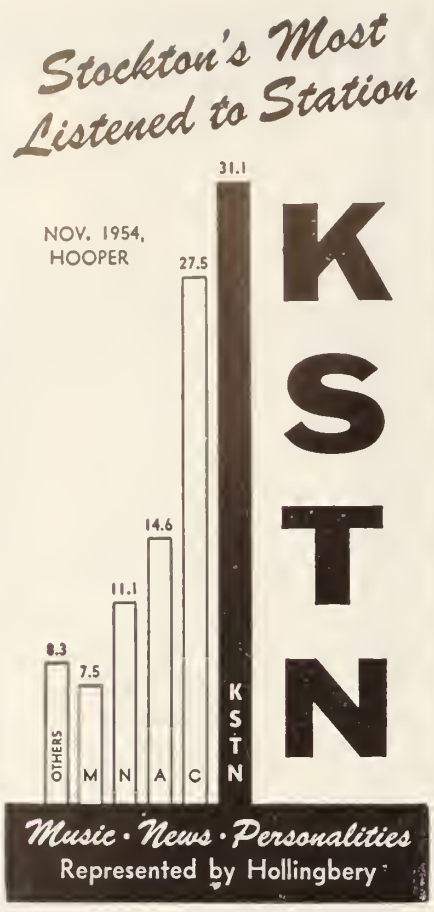
And there's a good record made by WDIA in the line that interests you most. Would you write and let us know the kind of product on which you'd like to see some eloquent figures? We believe they'll add up to the *one* formula for selling "a changing South" which would be of real advantage to you.

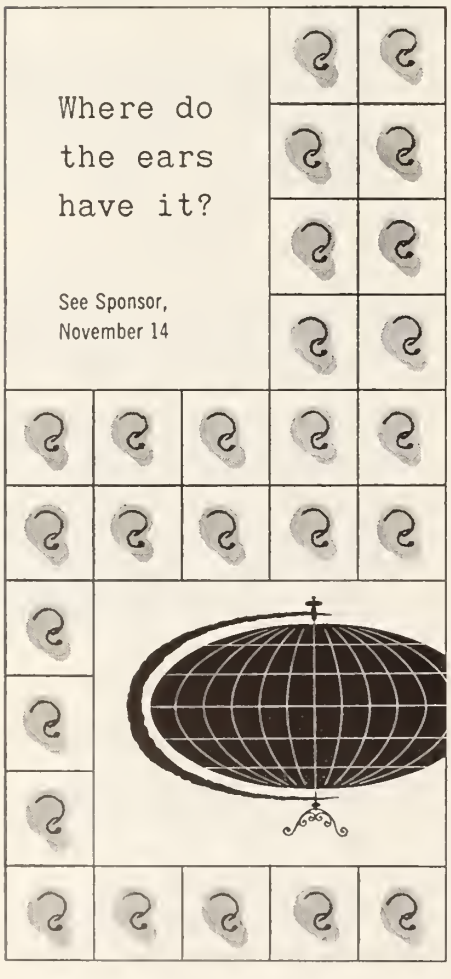
WDIA is represented nationally by the John E. Pearson Company.

JOHN PEPPER, President

BERT FERGUSON, General Manager

HAROLD WALKER, Commercial Manager





nate or split sponsorship in order to pay the tab."

NETWORK: "When we can offer our sponsors big names, we know that we can sell the time. But name talent today is increasingly resentful of the tremendous tax bite the government takes every year. Painfully conscious of its short span of top earning power, it therefore insists not only on big salaries, but on contracts of extreme length (10, 20, even 30 years) to give assurance of continued income far beyond the years of big earning expectancy. With no one else willing to take this financial risk, it was left to us to bring these people to tv." ★ ★ ★

TIMEBUYER HEADACHES

(*Continued from page* 33)

if he then goes to the client direct, he's being unfair to you. Chances are the client will turn him down anyhow, since the buyer is working along set criteria. But it may still mean questions from the ad manager to the account executive to the buyer, and time wasted with laborious explanations."

Client calls are justified, buyers feel, when the main purpose is selling the medium, not attempting to get on a schedule. Buyers will work with a rep if their aid is sought and they are briefed in advance on what the rep has to say. Many a well-received client call has drawn on the experience and guidance of the buyer.

Time-wasting sales calls: The demands on a timebuyer's time are sufficient without adding to them with unnecessarily lengthy presentations or long, chatty visits from reps, buyers complain.

"A few reps come in even if they've got nothing for the campaign you're busy with, and they just blab on about business in general, and the wife and the kids. Then they get offended if you try to cut them off, even though they're trying to sell you a group of stations in the Rocky Mountains when you said clearly you're looking for New England sports adjacencies."

The ratings battle: Ratings are a major cause for misunderstandings between timebuyers and ad managers. Clients tend to use ratings as a yardstick of success in evaluating campaigns, say the buyers.

"They overlook the fact that a low-rated show or time slot might give them a lower cost-per-1,000," the head buyer of one of the top three radio-tv agencies explained. "Say you've got a half-hour show with an 8.1 in A market, compared with a 27.0 for a show in B market. Well, you may have paid $500 for the time in A, some $2,000 for B market, and your cost-per-1,000 in A market, with its 8.1, might still be lower than the figure for the higher-rated time period. Yet often clients don't figure beyond the raw rating."

No information on results: After the timebuyer has placed a schedule, he's often expected to retire from the scene. And if he tries to get sales results, the account executive or ad manager frequently brush him off.

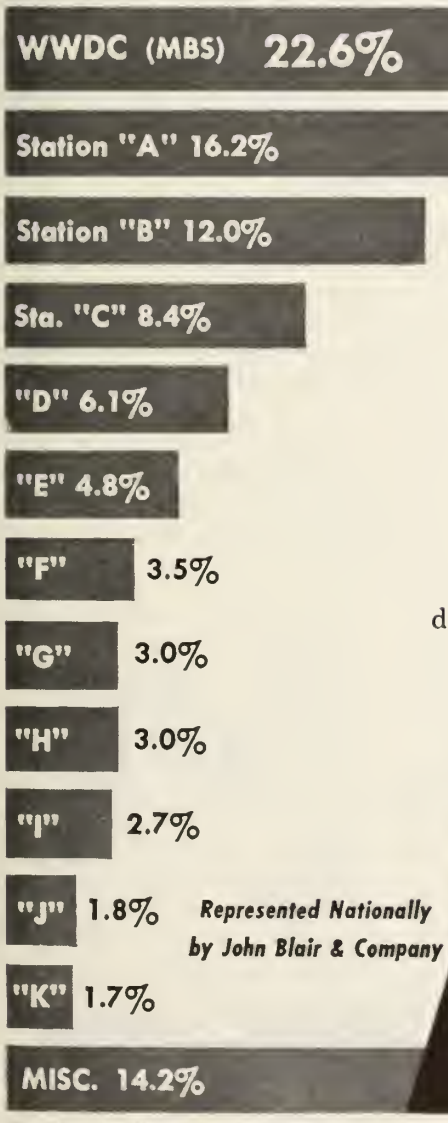
"But how else can you tell whether you've made a good buy?" one timebuyer complained. "If the stations sent you results on your schedule and the account fed you sales and distribution information while the campaign was underway, you might be able to work revisions that could produce better results."

Incomplete availability information: Many stations send their reps availability lists on Monday for that week, without indicating that nine other times will open up two weeks later. Since buyers often decide on schedules weeks in advance, they may be forced to base their buys on a partial picture. Of course, some reps supplement station availability lists by adding information about forthcoming expirations. But all too often it's up to the timebuyer himself to call reps and prod them to complete the information, based on what the buyer knows about other advertisers' campaigns on those stations.

Lags in giving schedule changes: "You buy next to *Lucy*, and suddenly you find you've been running next to



FIRST! and not maybe!



In Out-of-Home Audience

This is a survey—not just an opinion. PULSE made it — this summer—of the huge out-of-home radio audience in Washington, D. C. WWDC has this big extra bonus audience locked up tight. About one-quarter of this entire listening audience sets its dial to WWDC—and stays there, day and night. WWDC is dominant 83.5% of the time. What are *your* plans for *selling* the *always-rich* Washington market? You can hardly do without WWDC. Get the whole story about this *sales-producing* station from your John Blair man.

Represented Nationally by John Blair & Company

The Pulse, Inc. Report: Summer, 1955

In Washington, D.C. it's WWDC radio

a kids' Western for three weeks," the buyer on a coffee account complained. "Sometimes it's the station that's slow in getting schedule changes to its rep, and other times a rep will sit on the information. If only more of them realized that servicing an account is as important as selling it."

Time-consuming presentation parties: Timebuyers, like other admen, like lunch and cocktails, but when a presentation lunch, for example, takes three hours and keeps the buyer in his office until 9:00 p.m. to get through that day's paperwork, another headache develops.

"Usually, the best presentation is a short one," the chief buyer of a major agency sums up. "When they start taking hours, it's often because not enough thought went into organizing the pitch. You can often lose a valuable sales message in a jumble of too many figures."

See ad manager only when there's trouble: The main reason some buyers can't find out the over-all sales strategy and campaign objectives of their accounts, they say, stems from too little direct contact with the client.

"The ideal situation would be regular, brief weekly meetings with the client where he brings us up to date on changes in strategy, sales results, and new product information," one timebuyer said. "Of course, the a/e and media director both brief us, but a lot of information is lost because of the many go-betweens between client and buyer. The only time I see the ad manager on one of my accounts is when something goes wrong."

Paperwork: It's a necessary evil to a degree, timebuyers recognize. But it could be reduced partly through additional help from estimators and partly through the cooperation of stations.

"They send along so much puff stuff in their direct mailings," timebuyers complain. "And the trouble is that nine times out of 10, we've got to go through the mail ourselves, because the secretary can't judge what's important information for us, and what isn't. There's too much of a turnover in secretaries to train them thoroughly. So an hour and sometimes more every day is shot on sifting through the mail, and maybe one piece of useful information comes out of a dozen piles of promotion."

Offer availabilities, then withdraw them: The worst pain a rep can inflict is to sell the buyer on a batch of availabilities, put him to the trouble of selling the account man, get the client O.K., and then say, "Sorry, but they're sold." And all too often, the buyers claim, the reason availabilities are withdrawn is because the station was able to sell them locally and get its full rate without deduction of commissions. ★ ★ ★

TED CHAPEAU

For 7 lush years **WJHP** basked in the power of a guy named **Chapeau** to win clients and influence listeners. Then came 8 lean years while a competitor grew rich and fat with him.

But tides ebb and flow and dawn follows the night. We've finally lured Jacksonville's **"Mr. Radio"** back home and we're crowing. Who wouldn't be proud to have the personality who's dominated the market for more than **15** years despite the best of all comers . . . the man who's almost as much a part of Jacksonville as the Main Street Bridge?

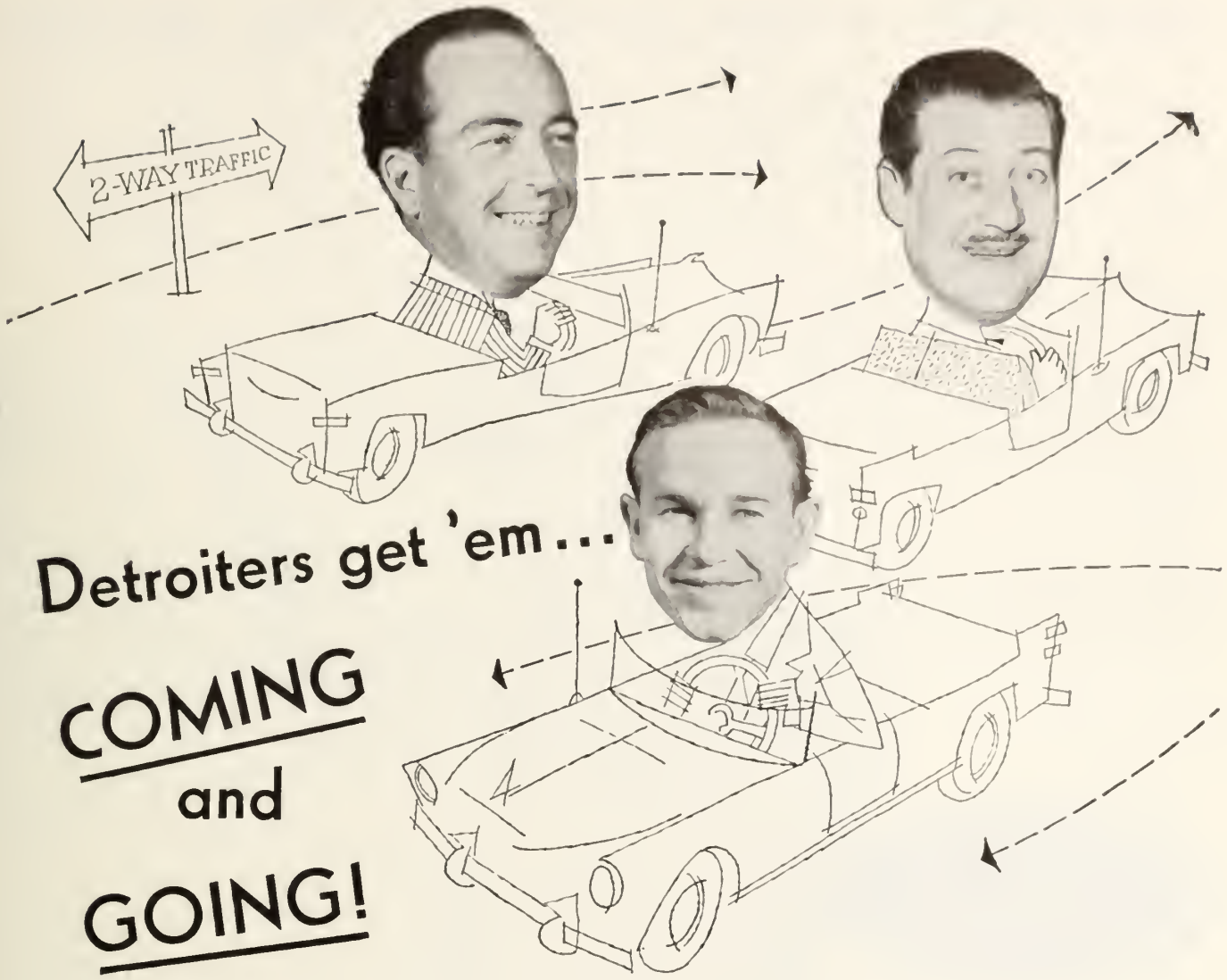
The best way to reach Jacksonville when people are getting up, going to work and coming home is with the **Chapeau morning show** 6 to 9 AM and his **"Ole Lazybones"** 4 to 6 in the afternoon. Both shows are the favorites of the people who buy more of the goods advertised on radio—**and that's important.**

WJHP *AM FM* RADIO

radio services of the Jacksonville Journal

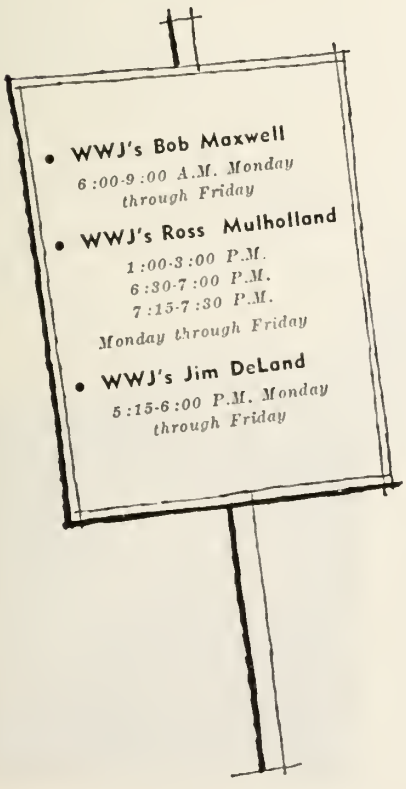


"Sorry, but they're all listening to KRIZ Phoenix."



Detroiters get 'em...

COMING and GOING!



To drive home your message—to sell those with money to spend as well as time to listen—hop into Detroit's teeming traffic with this high-octane trio.

These gentlemen mean business. They program smartly and intelligently, keep chatter within bounds, appeal to a wide audience rather than to just one age group. That's why Pulse consistently gives them such healthy ratings.

To get folks coming and going—to and from work, on business and shopping trips, on weekdays and weekends —make it Maxwell, Mulholland, and DeLand.

WWJ AM FM Basic NBC Affiliate

AM—950 KILOCYCLES—5000 WATTS
FM—CHANNEL 246—97.1 MEGACYCLES
Associate Television Station WWJ-TV

WORLD'S FIRST RADIO STATION • *Owned and Operated by* THE DETROIT NEWS
National Representatives: FREE & PETERS

TOP RADIO COMMERCIALS

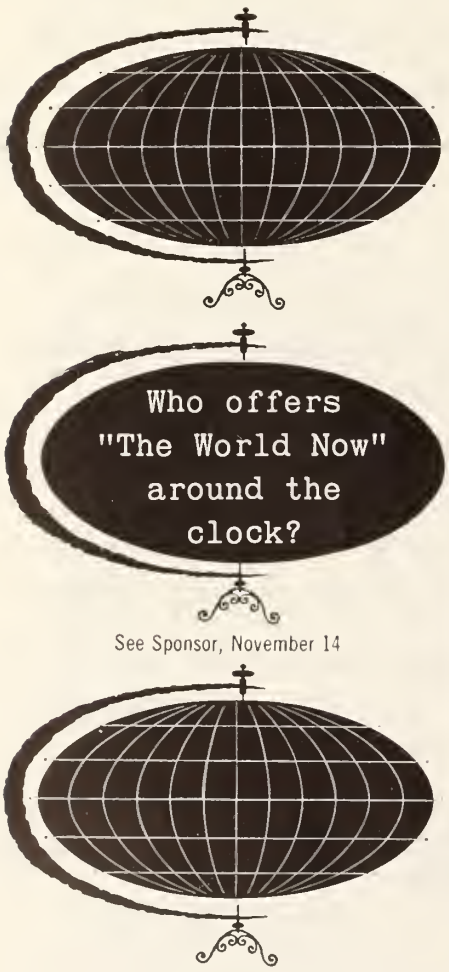
(*Continued from page* 42)

proach, telling the listener positive selling facts without the bludgeoning you-must-go-out-and-buy approach. (For story about the Ford popular song approved see SPONSOR 10 January 1955, page 40).

Metropolitan Life Insurance Co.: Agency: Y&R; Ad Manager: Henry R. Geyelin (see Mr. Sponsor, page 24 this issue); Type: public service, straight copy; Text: Y&R staff under direction of Bill Whitman; Performers: copy read by local station announcers; Use: nationally; Theme of campaign: "Good Hints For Good Health."

Copy: (One of 250 variations on 12 different subjects.) Even on hands that look perfectly clean, doctors say that they can often find 20 or more different kinds of bacteria. Should a cut occur—even a small one—these bacteria could cause infection.

Analysis: The insurance selling sponsor has a unique problem: After making his sale, it is to his advantage to keep the public educated on good health practices and thus prevent his customers from making use of his product. It is therefore understandable that the commercial copy of the company concentrates on telling the public how to remain healthy. (See SPONSOR 17 May 1954, Page 52.)



See Sponsor, November 14

National Carbon Co. (*Eveready*): Agency: Wm. Esty: Ad manager: A. J. Houseman; Type: straight copy; Theme of campaign: Stories about people's experiences with the sponsor's product; Text: Wm. Esty-staff; Performer: Kenneth Banghart; Recorded by: Wm. Esty; Use: nationally.

Copy: This is Kenneth Banghart with another feature story: Robert Grovosky was driving his jeep carefully along the road, cut out of a high canyon wall, when suddenly at a curve a car came rushing toward him at top speed.

Analysis: The sponsor uses as his basis for the commercial a factual documented story. His product appears logically as an integrated part of the story, thus making a natural transition to the selling message. By identifying the names of both the people to whom the story happened and the announcer, who is reading the copy, a feeling of documented authenticity prevails.

Nestle (Nescafé); Agency: Bryan Houston; Ad manager in charge of madia: Richard F. Goebel; Type: jingle; Text: Emerson Cole; Music: Copy Dept. Bryan Houston; Arrangement: Bobby Swanson (variations of original tune include Western, boogie, calypso, others); Performers: Gold Swan Group: Recorded by: Audio-Video; Use: nationally with biggest saturation over WNEW, New York.

Lyrics: Ooooo. What a wonderful vacation I had in old Mexico. I met a dashing caballero. Senorita! We danced the rhumba until dawn. That Latin lover, oooh, what technique. My heart beat faster, my knees were weak. As he bowed and gently kissed my hand I felt like dancing the fandango. . . . To satisfy your coffee hunger, coffee hunger, why, Nescafé's the only buy. . . .

Analysis: Nescafé combines two important factors: Music and humor. Client foregoes mention of his product until the middle of the commercial in order to create happy and receptive mood among his listeners. In creating his own original music, Nestlé like Coca-Cola is trying to establish a tune identified solely with the product. (For more about Nestlé ad campaign, see SPONSOR 19 April 1954, page 34.)

Piel Bros.: Agency: Y&R; Gen. sales manager: Thomas Hawkes; Type: Humorous dialogue; Text: Ed Graham in co-operation with Ben Maugham of Y&R; Performers: Bob & Ray; Recorded by: WOR; Use: New York area.

Copy: (Bob:) How do you do. I'm . . . (Ray cuts in:) Always start with an attention getting device, Harry! (Bob:) Hmmm, I'm Harry Piel and along with my brother Bert, here, I brew Piel's Light Beer, a product of Piel Brothers. Brooklyn, New York. All right, cannonier, fire! (SOUND OF CANNON). (Ray:) You see, Piel's shoots for dryness. (Bob:) Oh, that's because Bert and I know that the drier the beer, the better the taste. (Ray:) And we don't miss! We hit the bullseye every time. . . .

Analysis: To judge by the copy alone, this is probably the hardest selling of the eight prize-winning commercials. But though it mentions the sponsor and his product from the very beginning, the sales message is converted into entertainment by the horseplay of Bob and Ray.

In choosing this particular example of humor in commercials, admen seem to be refuting the often-repeated theory that making even good-natured fun of either sponsor or his product is bad sales technique. ★★★

PULSE Proves
WILK
Wilkes-Barre
Penna.
the front-running radio station reaching more than a Quarter Million radio homes.
Call Avery-Knodel, Inc.

Some people are born leaders



...like WCAU, Philadelphia

WCAU Radio's supremacy is even more evident in its 33rd year. The latest Pulse report shows WCAU's audience share to be 38% greater than the next nearest station, while sales records for the first eight periods of 1955 surpass the same period last year—an all-time high in station history.

The Philadelphia Bulletin Radio and TV Stations • CBS Affiliates • Represented by CBS Radio and Television Spot Sales

Call on our
FARM DEPARTMENT

to help strengthen your sales contact with America's great Farm Market

Day by day—even hour by hour—Radio is essential to modern farm operation.

Radio—and ONLY Radio—provides the farm with around-the-clock weather information, so vital in planning farm activities.

Radio—and ONLY Radio—brings up-to-the-minute market estimates and quotations, so vital in making decisions to buy or sell.

Radio—and ONLY Radio—can provide the farm family with current news several times each day.

Why Spot Radio Is Needed

Farming is regional. Farm crops and farm customs vary from state to state, across the nation. To be effective, radio's service to the farm must be essentially local in character—hence, effective use of radio by the advertiser is logically scheduled on a spot basis.

Special Characteristics

Since farm-living still differs from urban-living in many essentials, the advertiser and his agency need complete information on the special ways in which radio serves the farm and the farm-home today—and hence the ways in which it can best serve the advertiser seeking to increase his share of America's great farm market.

To Serve Advertisers

Recognizing this need, John Blair & Company led in establishing a Farm Department, with the basic purpose of gathering, analyzing and presenting pertinent farm-and-radio information of value to marketing executives.



Tom Ragland, farm director of John Blair & Company, and Sam R. Honegger, President of Honegger's, Inc., Fairbury, Illinois, take a look at one of the famous Honegger Leghorns shown at the WLS Farm Progress Show held recently at Belvidere, Illinois.

Experienced Direction

This department is under the personal direction of Tom Ragland. With a broad knowledge of current farm practices in every section of the country, and with radio experience covering more than a score of years, he is thoroughly qualified to help you make the most effective use of Radio to increase your business with farms and farm-homes.

Among stations which have undisputed leadership in farm-service, many are represented by John Blair & Company. These are stations on which you can depend for farm-audience and farm-influence capable of strengthening your farm-sales.

To your questions regarding the extent of today's farm market for your products—or the completeness with which radio reaches farm-homes in any section of the United States—or new ways in which farms might utilize your products, our Farm Department is ready to provide or find the answers.

JOHN BLAIR & COMPANY

Representing Leading Radio Stations

NEW YORK • BOSTON • DETROIT • CHICAGO • SAN FRANCISCO
ATLANTA • ST. LOUIS • DALLAS • LOS ANGELES • SEATTLE

FARM SECTION *continued from page 51*

Cross-section of radio and tv stations with farm programing

Stations listed below represent only a cross-section of those with farm programing. To stations whose farm directors are members of National Association of Television and Radio Farm Directors, SPONSOR added stations replying to its own survey. Respondents to SPONSOR survey indicated with star. For more complete list of stations with farm programing, see SPONSOR's *Buyers' Guide to Station Programing*. New issue of the *Guide* is due February 1956. (Current issue is still available.)

***Radio** station list starts below. Television starts page* 112.

ALABAMA

City	Stations	Freq.	Power	Network	National Rep.	Wkly. Hrs. Farm Prog.	R.F.D.
ALBERTVILLE	WAVU	630	500w			12	Jesse A. Culp
FOLEY	WHEP★	1310	1000w		Indie Sales	3½	Jim Stewart
MONTGOMERY	WBAM	740	50kw	ABC	Radio-Tv Reps	7¼	Crawford Roquemore
SCOTTSBORO	WCRI★	1050	250w			8	Gene Brown

ARKANSAS

LITTLE ROCK	KARK	920	5kw	NBC	Petry	2½	Bob Buice
	KLRA	1010	10kw	ABC	Raymer	4¾	Jim Moffet
	KTHS	1090	50kw	CBS	Branham	—	Marvin Vines
ROGERS	KAMO★	1390	500w		Best	29	Smoky Dacus

CALIFORNIA

BAKERSFIELD	KERN★	1410	1000w	CBS	Raymer	5	Dick Martin
FRESNO	KFRE	940	50kw	CBS	Avery-Knodel	6	Wally Erickson
SACRAMENTO	KFBK	1530	50kw	ABC	Raymer	4¼	Raymond Rodgers
SAN DIEGO	KCBQ	1170	5kw	ABC		3	Howard Keddie
SAN FRANCISCO	KGO	810	50kw	ABC	Petry	2	Bill Adams
	KCBS★	740	50,000w	CBS	CBS Spot	2½	Gordon Roth
	KNBC	680	50kw	NBC	NBC Spot	4	Henry Schacht
SUSANVILLE	KSUE★	1240	250w		Tracy Moore	3	Hal Houston

COLORADO

DENVER	KIMN	950	5kw				Gus Swanson
	KLZ	560	5kw	CBS	Katz	1¼	Carl Herzman
	KOA	850	50kw	NBC	Petry	18	Chuck Muller
GREELEY	KFKA	1310	1kw		Holman	12	Larry Kirk

CONNECTICUT

HARTFORD	WTIC	1080	50kw	NBC	Christal	8	Frank Atwood

DELAWARE

GEORGETOWN	WJWL★	900	1000w		Zimmer	25	

FLORIDA

TAMPA	WFLA★	970	5000w	NBC	Blair	4½	Mardi Liles

IDAHO

City	Stations	Freq.	Power	Network	National Rep.	Wkly. Hrs. Farm Prog.	R.F.D.
CALDWELL	KCID★	1490	250w		Oakes	15	Duane Wolfe

ILLINOIS

CHICAGO	WBBM	780	50w	CBS	CBS Spot	2½	George Menard
	WLS	890	50kw	ABC	Blair	29	Maynard Bertseh Dix Harper Harry Campbell Bill Mason Bruce Davies
	WGN	720	50kw	MBS	Hollingbery	4½	Norman Kraeft
DECATUR	WDZ	1050	1kw		Free & Peters	9	Harvey C. Alltop
LINCOLN	WPRC★	1370	500w		Rambeau	15-20	William M. Brady
MT. VERNON	WMIX★	940	1000w		Pearson	12	Curt Bradley
PEORIA	WMBD	1470	5kw	CBS	Free & Peters	5¼	Emil Bill
URBANA	WILL	580	5kw			4	John F. Weidert

INDIANA

EVANSVILLE	WJPS	1330	5kw	ABC	Hollingbery	7¼	Russell Wood
FT. WAYNE	WKJG	1380	5kw	MBS	Raymer	3	Wayne Rothgeb
	WOWO	1190	50kw	NBC	Free & Peters	19¼	Jay Gould
HAMMOND	WJOB	1230	250w			2½	Jerry Mitchell
	WFBM	1260	5kw	ABC	Katz	4	Harry Martin
INDIANAPOLIS	WIBC	1070	50kw	MBS	Blair	12	Harry Andrews
JASPER	WITZ★	990	1000w			11	Carl Holler
KOKOMO	WIOU	1350	1kw	CBS	Weed	11¾	Ray Watson
LOGANSPORT	WSAL★	1230	250w	MBS		7½	Victor H. Sterling
SALEM	WSLM	1220	250w		Best	7	Erwin Eisert
W. LAFAYETTE	WBAA	920	5kw			5	Horace Tyler

IOWA

AMES	WOI	640	5kw			7½	Dallas McGinnis R. C. Bentley
CEDAR RAPIDS	WMT	600	5kw	CBS	Katz	12	Bob Nance Chuck Worcester
DAVENPORT	KSTT	1170	1kw	MBS	Walker	6	Bill Allen Dick Roberts
DES MOINES	WHO	1040	50kw	NBC	Free & Peters	6	Herb Plambeck Keith Kirkpatrick
	KIOA	940	10kw		H-R	25	Bill Hitt
DUBUQUE	KDTH	1370	1kw				Gerald McAleece
MASON CITY	KGLO	1300	5kw	CBS	Weed	4½	Al Heinz
SHENANDOAH	KMA	960	5kw	ABC	Petry	15	Merrill Langfitt Jack Gowing
SIOUX CITY	WNAX	570	5kw	CBS	Katz		Warren Kester
WATERLOO	KWWL	1330	5kw	MBS	Headley-Reed	3	Bob Newborough

KANSAS

COLBY	KXXX	790	5kw		H-R	18	Bud Clem
LAWRENCE	KLWN★	1320	500w			4½	Bill Drake
SALINA	KSAL★	1150	5000w	MBS	Pearson	2	Sonny Slater
TOPEKA	WIBW	580	5kw	CBS	Capper	18½	Wes Seyler Wilbur Levering Dick Nichols
WICHITA	KFBI	1070	10kw	ABC		5	Lester Weatherwax

KENTUCKY

BOWLING GREEN	WKCT★	930	1000w	ABC	Pearson		Hank Brosche
LEXINGTON	WLAP	630	500w	ABC	Pearson	1½	Paul Everman
LOUISVILLE	WHAS	840	50kw	CBS	Christal	4½	Burnis Arnold Hayden Timmons
MAYSVILLE	WFTM	1240	250w	MBS		6	Scott True
WINCHESTER	WWKY★	1380	1000w	MBS	Best	35	Herman Kelly

LOUISIANA

NEW ORLEANS	WWL	870	50kw	CBS	Katz	6¼	George W. Shannon
OPELOUSAS	KSLO★	1320	250w	ABC	Sears & Ayer	25	Floyd Cormier
SHREVEPORT	KWKH	1130	50kw	CBS	Branham	3½	Jaek Timmons

HARVEST A BUMPER SALES CROP IN OHIO



Ohio is a fertile field for sales. Farm income is nearly ONE BILLION DOLLARS annually. Excluding the many thousands of dollars Ohio farmers spend for machinery, livestock, fertilizer, seed, and other production needs, the average *net* farm income is $5391.00 annually . . . . among the highest in the nation.

A personal interview survey conducted among 1,000 farm families at the Ohio State Fair showed WRFD to be the preferred radio station in Ohio. Of a total of one thousand persons interviewed, 641 said they listened to WRFD regularly. Interviewees were also asked "which station has the most helpful and interesting farm programs?" WRFD ranked highest in listener preference in 55 of Ohio's 88 counties, second in 22 counties.

There is a good reason for WRFD's leadership in listener preference among farm and rural people of the Buckeye State. WRFD has consistently broadcast more farm service programs and special features than any other station serving the State. And, WRFD has tied this big service package together with the kind of entertainment features preferred by rural people. A talented staff with agricultural know-how and years of experience is ready to serve you.

Blue chip farm advertisers prefer WRFD because it sells. You cannot adequately cover the rich Ohio farm market without WRFD. Put your sales message on WRFD and get deeper penetration in rural Ohio at lower cost than is possible with any other advertising medium. Check the following advertisers who sell Ohio farmers via WRFD; then contact your MEEKER man for availabilities:

Ford Tractor
Davco Fertilizer
International Harvester
Farm Bureau
Cobey Corp.
DeKalb
Murphy Products Co.

Pfister Assoc. Growers
Pitman-Moore
Standard Oil of Ohio
Allied Mills
Sinclair
Producers Livestock
Sacco Fertilizer

Omar Bakeries
Robin Hood Flour
Borden Company
Swansdown Cake Mixes
Pinex
Kroger Co.
Plus Many Others

Ohio's Rural Station

where town and country meet . .

Robert Meeker Associates
national representative
5000 Watts • 880 Kc
WORTHINGTON, O.

WRFD

MAINE

City	Stations	Freq.	Power	Network	National Rep.	Wkly. Hrs. Farm Prog.	R.F.D.
HOULTON	WABM★	1340	250w	All	Webb	30	Ted Coffin
PORTLAND	WCSH	970	5kw	NBC	Weed	—	Jake Brofee
	WGAN	560	5kw	CBS		3	George Hunter

MARYLAND

BALTIMORE	WBAL	1090	50kw	NBC	Christal	14	Conway Robinson
FREDERICK	WFMD	930	1kw	CBS	Meeker		John A. Zufall

MASSACHUSETTS

BOSTON	WBZ	1030	51kw	NBC	Free & Peters	6½	Malcolm McCormack
	WEEI	590	5kw	CBS		2½	Louis A. Webster
GREENFIELD	WHAI	1240	250w	MBS	Walker	7	Woody Brown

MICHIGAN

ADRIAN	WABJ	1490	250w		Best	5½	Don Dean
BAY CITY	WBCM	1440	1kw	ABC	Hollingbery	13½	Ed Vallender
BENTON HARBOR	WHFB	1060	1kw		Holman	4½	John Chase
BIG RAPIDS	WBRN★	1460			Holman	2½	
DETROIT	WWJ	950	5kw	NBC	Hollingbery	2	John Merrifield
EAST LANSING	WKAR	870	5kw			11	Art W. Boroughs
KALAMAZOO	WKZO	590	5kw	CBS	Avery-Knodel	7¾	Carl Collin
ROGERS CITY	WHAK★	960	5000w			1½	Jack Brown

MINNESOTA

FARIBAULT	KDHL	920	1kw		Lawson	4½	Dean Curtiss
MANKATO	KTOE★	1420	5000w	ABC	Pearson	25½	Cliff Adams
MINNEAPOLIS-ST. PAUL	KSTP	1500	50kw	NBC	Petry	16	Cal Karnstedt
	WCCO	830	50kw	CBS	CBS Spot	—	Maynard Speece Jim Hill
NEW ULM	KNUJ	860	1kw			7½	Bob Christianson
ROCHESTER	KROC	1340	250w	NBC	Meeker	—	Gerald Boyum
ST. PAUL	KUOM	770	5kw			2½	Raymond S. Wolf

MISSISSIPPI

HATTIESBURG	WBKH★	950	5000w		Indie Sales	28	Terry R. Speights
JACKSON	WJDX	620	5kw	NBC	Hollingbery	5½	Forrest Cox Howard Langfitt
	WRBC	1300	5kw	MBS	Branham	2½	R. A. Miller

MISSOURI

JEFFERSON CITY	KLIK	950	5kw		Walker	12	Jack Kroeck
KANSAS CITY	KCMO	810	50kw	ABC	Katz	6	Jack Jackson Jack Wise George Stephens
	KMBC	980	5kw	CBS	Free & Peters		Phil Evans
	KMBC	550	5kw	CBS	Free & Peters		Phil Evans
KIRKSVILLE	KIRX★	1450	250w	ABC		6	Charles Porter
MARSHALL	KMMO	1300	1kw		Pearson		Dudley R. Cason
ROLLA	KTTR★	1490	250w			12	
SPRINGFIELD	KWTO	560	5kw	ABC	Pearson	10	Loyd R. Evans
ST. JOSEPH	KFEQ	680	5kw	MBS	Headley-Reed	6	Harold J. Schmitz
ST. LOUIS	KMOX	1120	50kw	CBS	CBS Spot	7	Ted Mangner

MONTANA

GREAT FALLS	KFBB	1310	5kw	CBS	Bolling	15¼	W. C. Blanchette

NEBRASKA

GRAND ISLAND	KMMJ	750	1kw	ABC	H-R	22½	George C. Kister Dutch Woodward
NORFOLK	WJAG	780	1kw		Walker	12	Jim Deitloff
	WJAG	780	1kw		Walker	13½	Hickson, Wells, High Meier

IMPACT RADIO *ROLLS* IN THE GREAT SOUTHWEST

Because of Shows Like These:

LIVE TEXAS MUSIC FROM OUR STUDIOS



The "Cedar Ridge Boys" bring toe-tapping tunes, instrumentals and vocals . . . with plenty of friendly chatter to WBAP listeners. Here's a Texas musical show that's tops with everyone! Twice daily, 8:30 to 9:00 A.M. and 12:30 to 1:00 P.M. Contact your Free and Peters man.

DOROTHY KILGALLEN AND RICHARD KOLLMAR



"Dorothy and Dick"—with informal, neighborly half hour visits designed to please ladies of every age, 1:00 to 1:30 P.M. daily. Miss Kilgallen's popular newspaper column is carried in the Fort Worth Star-Telegram, with the largest circulation in Texas. Contact your Free and Peters man.

HERE'S HOW NBC "MONITOR" STACKED UP IN SEPTEMBER



Yes, here's how impact MONITOR scored in the Fort Worth metropolitan area, in September*. On weekends, MONITOR heads all radio programs on all radio stations heard in metropolitan Fort Worth.

MONITOR — first in 18 out of the 20 half hour periods carried on Saturday (8:30 A.M. to 10:30 P.M.)

MONITOR — first in 8 out of the 11 half hour periods carried on Sunday (12 noon to 10:30 P.M.)

Total weekend score . . . Rates first in 26 out of 31 half hours carried over all radio stations.

Contact your Free and Peters man.

*SOURCE: Conlan Radio Report 1,000 call co-incidental September 1955

YES, IMPACT RADIO ROLLS IN THE GREAT SOUTHWEST . . .

WBAP

Since 1922

STAR-TELEGRAM STATION

Amon Carter, Jr. — President

Harold Hough — Director

Fort Worth, Texas

City	Stations	Freq.	Power	Network	National Rep.	Wkly. Hrs. Farm Prog.	R.F.D.
OMAHA	WOW	590	5kw	CBS	Blair	6	Mal Hansen Arnold W. Peterson
	KFAB	1110	50kw	NBC	Free & Peters	5	Lloyd Oliver Bill Macdonald

NEW YORK

AMSTERDAM	WCSS★	1490	250w		McGillvra	2½	Walt Gaines
BUFFALO	WKBW	1520	50kw	ABC	Avery-Knodel	9½	Wally Wagoner
JAMESTOWN	WJTN	1340	250w	ABC	Ven., Rin. & McC.	30	Robert S. Webster
ITHACA	WHCU	870	1kw	CBS		1½	Louis W. Kaiser Ted Richards
NEW YORK	WRCA	660	50kw	NBC	NBC Spot	3½	Phil Alampi
	WOR	710	50kw	MBS	H-R		Joe Bier
SCHENECTADY	WGY★	810	50,000w	NBC	Christal	4:45	Donald A. Tuttle
UTICA	WIBX	950	5kw	CBS	Walker	17¼	Ed Slusarczyk
WALTEN	WDLA★	1270	1000w		Rambeau	13	Clarence Denton

NORTH CAROLINA

FAYETTEVILLE	WFNC★	1390	5000w	MBS	Walker	18	Vestal C. Taylor
KINSTON	WELS★	1010	1000w		Devney	20	
LAURINBURG	WEWO	1080	1kw			3	J. R. Dalrymple, Jr.
RALEIGH	(N C State College)			Tarheel		2½	Ted Hyman Hank Wilkinson
WINSTON-SALEM	WSJS	600	5kw	NBC	Headley-Reed	5	Harvey Dinkins

NORTH DAKOTA

DEVILS LAKE	KDLR★	1240	250w	MBS	Lawson	almost all	
FARGO	WDAY	970	5kw	NBC	Free & Peters	10	Ernie Brevik
GRAND FORKS	KNOX★	1310	5000w	MBS	Rambeau	15	Roy W. Gunderson

OHIO

CINCINNATI	WLW	700	50kw —	MBS NBC	WLW Sales	9	Bob Miller Bill Alford
COLUMBUS	WOSU	820	5kw				Artur H. Smith
	WBNS	1460	5kw	CBS	Blair	1¼	Bill Zipf
	WTVN	610	5kw	MBS	Katz	4	Glenn F. Lackey George L. Zeis
MARION	WMRN	1490	250w	ABC		9	Charlie Might
PIQUA	WPTW★	1570	250w		Best	2 5/6	R. C. Bubp
SANDUSKY	WLEC★	1450	250w	MBS	Hal-Holman	10 min.	Bill Brock
TOLEDO	WSPD★	1370	5000w	NBC	Katz	3½	Chuck Parmelee
WORTHINGTON	WRFD	880	5kw		Meeker	22	Clyde E. Keathley Mary Lou Pfeiffer

OKLAHOMA

ARDMORE	KVSO	1240	250w	ABC	Ven., Rin. & McC.	6	W. A. McGalliard
CHICKASHA	KWCO★	1560	1000w		Best	13	Nick Sanders
GUYMON	KGYN★	1220	1000w		Best	7¾	T. M. Raburn, Jr.
OKLA. CITY	KOMA	1520	50kw	CBS	Avery-Knodel	4	Wayne C. Liles
	WKY	930	5kw	NBC	Katz	6	Jack Stratton Bob Stevens
STILLWATER	KSPI★	780	250w	MBS	Thos. Clark	9	Jim Wells
TULSA	KVOO	1170	50kw	NBC	Petry	10	Sam Schneider

OREGON

EUGENE	KERG	1280	1kw	CBS			Earl Britton

PENNSYLVANIA

DOYLESTOWN	WBUX★	1570	250w		Indie Sales	8	Richard J. Alliger
HARRISBURG	WCMB	1460	5kw	MBS	Cook	4	John A. Smith
PHILADELPHIA	WFIL	560	5kw	ABC	Blair	3	Howard Jones
	WCAU	1210	50kw	CBS	CBS Spot	4½	Amos Kirby
MEXICO	WJUN★		250w			40	Charles Moore
PITTSBURGH	KDKA	1020	50kw	NBC	Free & Peters	5¼	Homer H. Martz
YORK	WSBA	910	1kw	MBS	Young		Herman E. Stebbins



How's THIS for GOING TO TOWN?

WDAY 3 to 1 FAVORITE IN FARGO-MOORHEAD

HOOPER RADIO AUDIENCE INDEX — FARGO-MOORHEAD — NOVEMBER, 1954				
	Share of Audience			
Monday thru Friday	WDAY	Station B	Station C	Station D
7 a.m. — 12 noon	57.9	18.1	16.3	3.6
12 noon — 6 p.m.	58.3	16.6	18.2	1.9

SURE, we're Hayseeds, but when we go to town, we really go! Look at the latest Hoopers — WDAY is preferred 3 to 1 over the second station, and by *more listeners than all other stations combined!*

Top that with our staggering 91.7% preference in 41 neighboring counties, and the listenership story here in the Red River Valley comes into sharp focus. It boils down to this — no matter *where* (town or country) *or when* (morning, noon and night) WDAY is the *undisputed* leader, with no challengers in sight.

Let a Free & Peters Colonel fill you in on the details.

WDAY

FARGO, N. D.

NBC • 5000 WATTS • 970 KILOCYCLES



FREE & PETERS, INC., *Exclusive National Representatives*

SOUTH CAROLINA

City	Stations	Freq.	Power	Network	National Rep.	Wkly. Hrs. Farm Prog.	R.F.D.
COLUMBIA	WIS★	560	5000w	NBC	Free & Peters	10	Bob Bailey
FLORENCE	WJMX★	970	5000w	ABC	Walker	50	Ervin T. Melton
GREENVILLE	WFBC	1330	5000w	NBC		2½	Paul L. Fisher
ORANGEBURG	WTND★	920	1000w		Thos. Clark	7½	L. Richard Rhame
SPARTANBURG	WSPA	950	5kw	CBS	Hollingbery	6	Cliff Gray

SOUTH DAKOTA

SIOUX FALLS	KSOO	1140	10kw	ABC	Avery-Knodel	21	E. C. Stangland
YANKTON	WNAX	570	5kw	CBS	Katz	11	George G. German Chet Randolph

TENNESSEE

CHATTANOOGA	WDOD	1310	5kw	CBS	Ramer	6½	Lee Barger
KNOXVILLE	WNOX	990	10kw	CBS	Branham	4	Cliff Allen
MEMPHIS	WMC	790	5kw	NBC	Branham		Derek Rooke
NASHVILLE	WSM	650	50kw	NBC	Blair	8	John A. McDonald

TEXAS

AMARILLO	KGNC	710	10kw	NBC	Katz	10	Cotton John Smith
AUSTIN	KTBC★	590	5000w	CBS	Raymer	5½	Dave Shanks
CENTER	KDET	930	1kw		Best	3½	Charlie H. Slate
COLLEGE STATION	WTAW	1150	1kw				Dick Hickerson
CORPUS CHRISTI	KRIS	1360	1kw	NBC	Free & Peters	6	Jack Lozier
DALLAS	WFAA	820 570	50kw 5kw	NBC ABC	Petry Petry	3½	Murray Cox
EL PASO	KEPO	690	10kw	ABC	Pearson	1¼	John Thomas
EL PASO	KROD★	600	5000w	CBS	Branham	4	Cecil Herrell
FT. WORTH	WBAP	820	50kw	NBC ABC	Free & Peters	7	W. A. Ruhman
HILLSBORO	KHBR★	1560	250w		Best	4	J. K. Lane, Jr.
GAINESVILLE	KGAF	1580	250w		Melville	6	Jerry Talley
HOUSTON	KPRC	950	5kw	NBC	Petry		George Roesner
	KTRH	740	50kw	CBS	Blair	10½	Dewey P. Compton L. O. Tiedt
LUBBOCK	KFYO	790	5kw	CBS	Katz	6	Jack Creel
SAN ANTONIO	KENS	680	50kw	CBS	Free & Peters	12	Bill Shomette
	WOAI	1200	50kw	NBC	Petry	2½	Bill McReynolds
	KONO	860	5kw		Forjoe	3	Blake McCreless
SULPHUR SPRINGS	KSST★	1230	250w	MBS	MBS	9	James V. Anderson
TEXARKANA	KCMC	1230	250w	ABC	Ven., Rin. & McC.	3	Jack Tompkins
TEXARKANA	KTFS★	1400	250w	KBS	Forjoe	2	Les Eugene
WACO	KWTX	1230	250w	MBS	Pearson	3	Johnny Watkins
WESLACO	KRGV	1290	5kw	NBC	Raymer	3	Charlie Rankin

UTAH

SALT LAKE CITY	KSL	1160	50kw	CBS	CBS Spot Sales		Elvon Orme

VIRGINIA

BRISTOL	WCYB	690	10kw		Gill-Perno	10¾	Frank Raymond
DANVILLE	WDVA	1250	5kw	MBS	Keller	15	Homer S. Thomasson
HARRISONBURG	WSVA	550	5kw	NBC	Pearson	12	Homer M. Quann
RICHMOND	WRVA	1140	50kw	CBS	CBS Spot	4½	Alden P. Aaroe
ROANOKE	WSLS	610	1kw	NBC	Avery-Knodel		Glenwood Howell

WASHINGTON

BELLINGHAM	KVOS★	790	1000w	ABC	Forjoe	1½	Hal Reeves
MOSES LAKE	KSEM★	1450	250w		Everett McK.	10	Bill Utsunomiya
WENATCHEE	KPQ	560	5kw	ABC NBC	Forjoe	6	Wynn Cannon
YAKIMA	KYAK	1390	1kw	MBS	Walker	10	Richard J. Passage

WEST VIRGINIA

CLARKSBURG	WPDX★		1000w			3¼	Dewitt Wyatt
HUNTINGTON	WSAZ	930	5kw	NBC ABC	Katz	3	W. D. Click



BIG AGGIE BEATS THEM ALL FOR BROAD FARM COVERAGE

in the land where *radio* reigns

Nothing covers the vast farm lands of the great Upper Missouri Valley like WNAX-570. This rich area of 190 counties in parts of 5 states is *really* "Big Aggie Land."

For example: the *combined* circulation of 3 top farm publications in the area amounts to 533,377.

WNAX-570 has a circulation of 660,950 homes — 2½ million people!

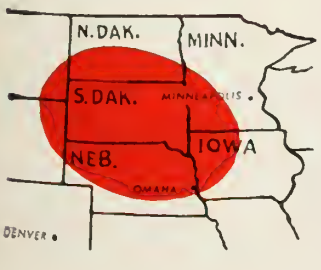
Now, about cost. A one minute spot on WNAX-570 costs $18.00—less than a 1-column, 1-inch ad in any one of these 3 farm books.

Broad coverage? You bet! Economical coverage, too.

WNAX-570 devotes over 10 hours a week to specialized farm programs; plus music, news, and weather programs with our large farm audience in mind. It's little wonder that farm families in Big Aggie Land are loyal fans.

These programs do a great selling job for their sponsors. That's why 63 out of 70 farm programs per week are sold. Another good reason why America's Blue Chip farm accounts depend on the Big Aggie station—WNAX-570.

Your Katz man can tell *you* lots more



BIG AGGIE LAND:
Where 80% of the homes hear WNAX-570 from 3 to 7 times a week.



WNAX-570

Yankton, South Dakota

A Cowles Station. Under the same management as KRNT, Channel 9, Des Moines. Dan D. Sullivan, Advertising Director

CBS Radio

WISCONSIN

City	Stations	Freq.	Power	Network	National Rep.	Wkly. Hrs. Farm Prog.	R.F.D.
EAU CLAIRE	WEAU	790	5kw	NBC	Hollingbery	....	Bert Hutchison
GREEN BAY	WBAY	1360	5kw	CBS	Weed	11	Dave Lindsay Bob Parker
	WJPG	1440	5kw	MBS	Burn-Smith	4	Les Sturmer
MADISON	WKOW	1070	10kw	CBS	Headley Reed	20	Roy Gumtow
	WHA	970	5kw	.....	.....	3	Maurice E. White
MILWAUKEE	WTMJ	620	5kw	NBC	Christal	6	Hig Murray
SHAWANO	WTCH★	960	1000w	.....	Lawson	24	.....

CANADA

BELLEVILLE	CJBQ	1230	250w	Dom. Sup.	Stovin Young	3½	Phil R. Flagler
LONDON	CFPL	980	5kw	Dom.	All-Canada	3	Roy F. Jewell
TORONTO	CFRB	1010	50kw	CBS	.....	10	John Bradshaw
VANCOUVER	CKWX	980	5kw	MBS	All-Canada Weed	3	Norman W. Griffin
	CBU	690	10kw	CBC	.....	2	Tom Leach
WINGHAM	CKNX	920	1kw	Dom.	Alexander	9½	Bob Carbert

***Television** list starts below. Radio starts page 103.*

ARIZONA

City	Call Letters	Channel	Visual Power	Network	National Rep.	Wkly. Hrs. Farm Prog.	R.F.D.
PHOENIX	KTVK★	3	100kw	ABC	Weed	½	Don Tuckwood

ARKANSAS

EL DORADO	KRBB★	10	24kw	NBC	.....	6	Medlock Smead
LITTLE ROCK	KARK-TV	4	58kw	N,D	Petry	1	Bob Buice
	KTHV	11	316kw	.....	Branham	15 min	Marvin Vines
	KATV	7	172kw	C,A	Avery-Knodel	5½	Johnnie Holmes

CALIFORNIA

FRESNO	KMJ-TV★	24	447kw	NBC	Raymer	2	Ed Sturgeon
SAN FRANCISCO	KGO-TV	7	316kw	ABC	Petry	—	Bill Adams
SAN FRANCISCO	KPIX★	5	100kw	CBS	Katz	1	Sue Burnett

COLORADO

DENVER	KLZ-TV	7	316kw	CBS	Katz	1	Carl W. Herzman
	KOA-TV	4	100kw	NBC	Petry		Chuck Muller

ILLINOIS

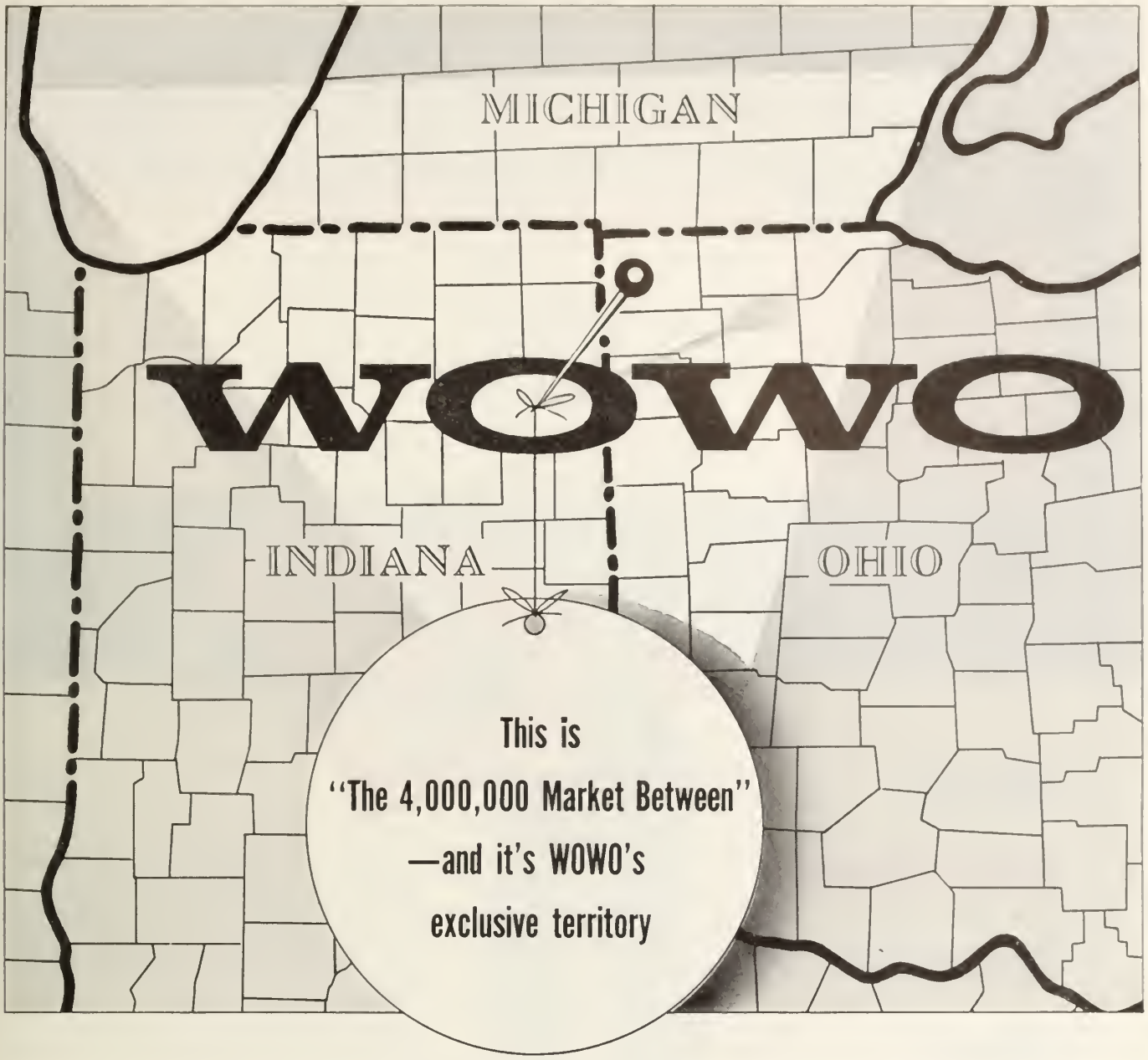
CHICAGO	WBBM-TV	2	100kw	CBS	CBS Spot Sales	1	George Menard
	WGN-TV	9	120kw	D	Hollingbery	....	Norman Kraeft
PEORIA	WEEK-TV★	43	175kw	NBC	Headley-Reed	6	N. Fletcher
ROCKFORD	WREX-TV★	13	202kw	C,A	Headley-Reed	1½	Les Davis
ROCK ISLAND	WHBF-TV★	4	100kw	C,A	Avery-Knodel	1¼	Bruno Olson

INDIANA

BLOOMINGTON	WTTV	4	100kw	N,C,D	Meeker	2½	Bill Anderson
FT. WAYNE	WKJG	33	270kw	N,D	Raymer	1½	Wayne P. Rothgeb
INDIANAPOLIS	WFBM-TV	6	100kw	All	Katz	2½	Harry Martin
TERRE HAUTE	WTHI-TV★	10	316kw	C,A	Bolling	2	.....

IOWA

AMES	WOI-TV	5	100kw	A,C,D	Weed	4	Dale McGinnis R. C. Bentley
CEDAR RAPIDS	WMT-TV	2	100kw	CBS	Katz	1	Bob Nance Chuck Worcester
DES MOINES	WHO-TV	13	316kw	NBC	Free & Peters	2½	Herb Plambeck Keith Kirkpatrick
FORT DODGE	KQTV★	21	315kw	NBC	Pearson	2	Vernon Gielow
MASON CITY	KGLO-TV	3	100kw	C,D	Weed	2	Al Heinz
SIOUX CITY	KVTV	9	288kw	C,A,D	Katz		Warren W. Kester
WATERLOO	KWWL-TV	7	50.1kw	N,A,D	Headley-Reed	3	Bob Newbrough



WOWO is the only single medium that covers southern Michigan, eastern Indiana and western Ohio.

The 4,000,000 people living here make it one of America's major markets. Last year's retail sales totalled almost $4,000,000,000.

And to give you an indication of how WOWO covers it—the latest 26-county Pulse gives WOWO 476 firsts out of the total 476 weekly quarter hours.

You should know more about "The 4,000,000 Market Between."

Call Tom Longsworth, Anthony 2136, Fort Wayne, Indiana, or Eldon Campbell, WBC National Sales Manager, MUrray Hill 7-0808, New York.



WESTINGHOUSE BROADCASTING COMPANY, INC.

RADIO	TELEVISION
BOSTON—WBZ+WBZA	BOSTON—WBZ-TV
PHILADELPHIA—KYW	PHILADELPHIA—WPTZ
PITTSBURGH—KDKA	PITTSBURGH—KDKA-TV
FORT WAYNE—WOWO	SAN FRANCISCO—KPIX
PORTLAND—KEX	

KPIX Represented by The Katz Agency
All other WBC stations represented by Free & Peters Inc.

CONSUMER MARKETS TABULATIONS, 1954

	U. S. TOTALS	NON-KEYSTONE COVERAGE	KEYSTONE COVERAGE	KEYSTONE % OF U. S.
FARM POPULATION	24,559,100	5,109,500	19,449,600	79.4
FARM HOUSEHOLDS	6,307,470	1,373,080	4,934,390	78.2
FARM RADIO HOMES	6,099,100	1,329,670	4,769,430	78.2
GROSS FARM INCOME ($000)	33,133,071	8,986,733	24,146,338	72.9



this is farm family coverage plus!

Check the chart above and see the most amazing coverage figures in all your media experience.* If you have a product or products you want to sell by the carload, boatload or trainload to this rich and ready market, KEYSTONE will crown your sales efforts with glory and profits. There's 860 Hometown and Rural American Stations at a cost per 1,000 families so low that you won't believe it until we prove it to you. Just ask us . . . we'll be glad to show you!

*Standard Rate and Data Survey

● WRITE, WIRE OR PHONE FOR COMPLETE MARKET INFORMATION AND RATES

CHICAGO
111 West Washington St.
STate 2-6303

NEW YORK
580 Fifth Avenue
PLaza 7-1460

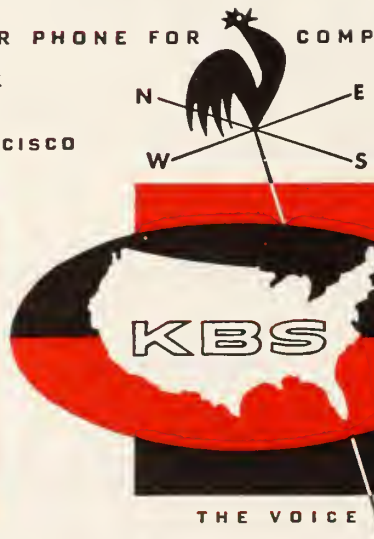
LOS ANGELES
3142 Wilshire Blvd.
DUnkirk 3-2910

SAN FRANCISCO
57 Post Street
SUtter 1-7440

✔ **TAKE YOUR CHOICE**
A handful of stations or the network . . . a minute or a full hour . . . it's up to you, your needs.

✔ **MORE FOR YOUR DOLLAR**
No premium cost for individualized programming. Network coverage for less than "spot" cost for some stations.

✔ **ONE ORDER DOES THE JOB**
All bookkeeping and details are done by KEYSTONE, yet the best time and place are chosen for you.



Keystone®
BROADCASTING SYSTEM, INC.

THE VOICE OF HOMETOWN AND RURAL AMERICA

KANSAS

City	Call Letters	Channel	Visual Visual	Network	National Rep	Wkly. Hrs. Farm Prog.	R. F. D.
TOPEKA	WIBW-TV	13	87.1kw	C,A,D	Capper	2	Wes Seyler Wilbur Levering Dick Nichols

KENTUCKY

LOUISVILLE	WAVE-TV★	3	100kw	N,A	NBC TV Spot	1	Shirley Anderson
LOUISVILLE	WHAS-TV	11	316kw	CBS	H,R&C	2½	Burnis Arnold Hayden Timmons

MAINE

PORTLAND	WCSH-TV	6	100kw	N,D	Weed	½	Jake Brofee

MARYLAND

BALTIMORE	WBAL-TV	11	316kw	NBC	Petry	½	Conway Robinson

MICHIGAN

DETROIT	WWJ-TV	4	97.7kw	NBC	Hollingbery	3	John Merrifield
GRAND RAPIDS	WOOD-TV★	8	316kw	NBC	Katz	1¼	
KALAMAZOO	WKZO-TV	3	100kw	C,A,D	Avery-Knodel	½	Carl Collin

MINNESOTA

MINNEAPOLIS-ST. PAUL	KSTP-TV	5	100kw	NBC	Petry	10	Cal Karnstedt
	WCCO-TV	4	100kw	C,D	Free & Peters	½	Jim Hill

MISSISSIPPI

JACKSON	WLBT	3	100kw	NBC	Hollingbery	3½	Howard Langfitt

MISSOURI

KANSAS CITY	KCMO-TV	5	71.1kw	C,A,D	Katz	1¼	Jack Jackson Jack Wise George Stephens
SEDALIA	KDRO-TV★	6	16.4kw		Pearson	5	Jack Call
SPRINGFIELD	KYTV	3	100kw	N,A	Hollingbery	1½	Loyd R. Evans
ST. JOSEPH	KFEQ-TV	2	50.1kw	C,D	Headley-Reed	1	Harold J. Schmitz

MONTANA

GREAT FALLS	KFBB-TV	5	25.4kw	C,A,D,N	Hoag-Blair	2	Paul Rahders

NEBRASKA

KEARNEY-HOLDREDGE	KHOL-TV★	13 & 6	204kw	CBS-ABC	Meeker	2¼	Art Eckdahl
LINCOLN	KOLN-TV	10	316kw	C,A,D	Avery-Kodel	2½	Bill L. Morris
OMAHA	KMTV★	3	100kw	CBS-ABC	Petry	3	Bill Talbott
OMAHA	WOW-TV	6	100kw	N,D	Blair	2	Mal Hansen Arnold Peterson
SCOTTSBLUFF	KSTF★	10	12kw	C,N,A	Hollingbery	2	George Byram

NEW YORK

NEW YORK	WRCA-TV	4	30.2kw	NBC	NBC Spot Sales	½	Phil Alampi

NORTH CAROLINA

GREENSBORO	WFMY-TV★	2	100kw	C,A	H, R & P	1¼	George Perry
RALEIGH	WYNC-TV	4	100kw	.....	.....	2½	Ted Hyman Hank Wilkinson
WINSTON-SALEM	WSJS-TV	12	316kw	NBC	Headley-Reed		Harvey Dinkins

NORTH DAKOTA

BISMARCK	KFYR-TV	5	100kw	C,A,D,N	Hoag-Blair		
VALLEY CITY	KXJB-TV	4	100kw	C,D	Weed		Ernie Brevik
	WDAY-TV	6	66kw	N,A,C	Free & Peters	3	Robert L. Crom

OHIO

COLUMBUS	WBNS-TV	10	218.8kw	CBS	Blair	½	Bill Zipf
TOLEDO	WSPD-TV★	13	316kw	C,A,N	Katz	2½	Jim Nessle

OKLAHOMA

ENID	KGEO-TV	5	100kw	ABC	Pearson	1¼	Ewing Canady
OKLA. CITY	KWTV	9	316kw	C,D	Avery-Knodel	1½	Wayne C. Liles
	WKY-TV	4	100kw	N,A	Katz	1¼	Jack Stratton Bob Stevens
TULSA	KVOO-TV	2	100kw	NBC	Blair	6½	Sam B. Schneider

PENNSYLVANIA

WILKES-BARRE	WILK-TV★	34	1000kw	ABC	Avery-Knodel	½	James Hutchinson

SOUTH CAROLINA

CHARLESTON	WUSN-TV★	2	100kw	NBC-ABC	H-R; Ayers	1	Henry Hoppe
FLORENCE	WBTW★	8	316kw	C,N,A	CBS TV Spot	½	Tom Rogers
GREENVILLE	WFBC-TV	4	100kw	NBC	Weed	½	Paul L. Fisher

SOUTH DAKOTA

RAPID CITY	KOTA-TV★	3	15kw	C,N,A		1	Gene Taylor

TENNESSEE

NASHVILLE	WSM-TV	4	100kw	N,D	Petry	½	John A. McDonald

TEXAS

AMARILLO	KGNC-TV	4	100kw	N,D	Katz	2	Cotton John Smith
CORPUS CHRISTI	KVDO-TV★	22	16.6kw	N,A,C	Young; Brown	2	Bart Boyd
FT. WORTH	WBAP-TV	5	100kw	N,A	Free & Peters	½	W. A. Ruhmann
GALVESTON	KGUL-TV	11	235kw	CBS	CBS TV Spot	5	Guy Popham, Jr.
HOUSTON	KPRC-TV	2	100kw	NBC	Petry		George Roesner
LUBBOCK	KDUB-TV★	13	316kw	CBS	Avery-Knodel	3¼	Dave Sherrill
SAN ANGELO	KTXL-TV★	8	30kw	C,N,A	Melville	3	Doug Thompson
TEXARKANA	KCMC-TV	6	100kw	C,A,D	Ven., Rin. & McC.	2	Jack Tompkins
WACO	KWTX-TV	10	107.2kw	ABC	Pearson	3¼	Johnny Watkins
WESLACO	KRGV-TV	5	28.8kw	NBC	Pearson	¼	Charlie Rankin

UTAH

SALT LAKE CITY	KSL-TV★	5	30kw	CBS	CBS TV Spot	2 5/12	Wayne F. Richards

VIRGINIA

PETERSBURG	WXEX-TV★	8	316kw	NBC		4	Loren Hiddleson

WASHINGTON

SEATTLE	KING-TV★	5	100kw	ABC	Blair	½	
YAKIMA	KIMA-TV★	19 & 29	15kw	C,A,N	Weed	¾	
MARINETTE	WMBV-TV★	11	240kw	NBC	Ven., Rin. & McC.	1½	Tom Reading

WEST VIRGINIA

HUNTINGTON	WSAZ-TV	3	46.8kw	NBC	Katz	1½	W. D. Click

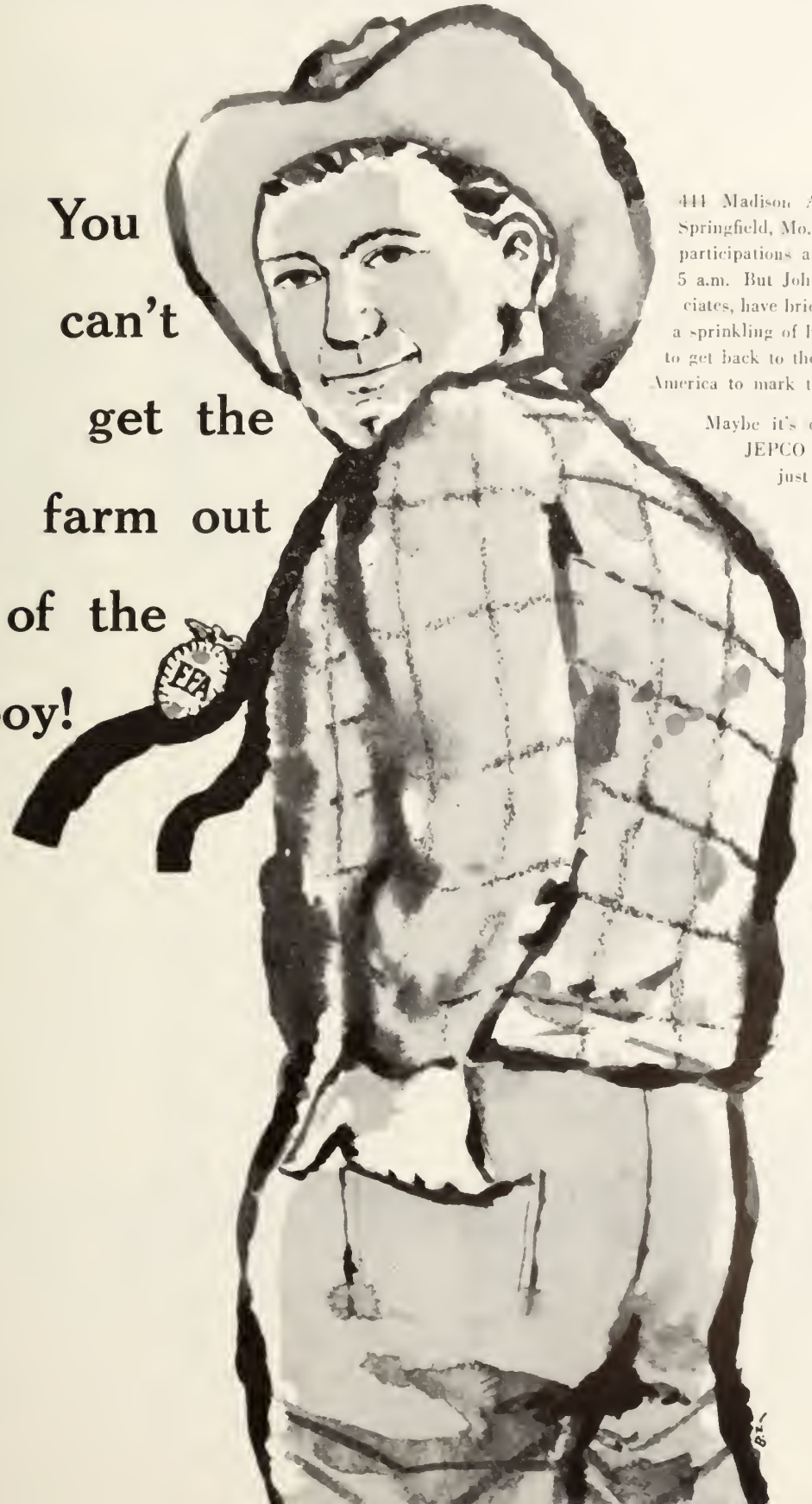
WISCONSIN

GREEN BAY	WBAY-TV	2	100kw	CBS	Weed	1½	Dave Lindsay Robert Parker
MADISON	WKOW-TV	27	162kw	CBS	Headley-Reed	1	Roy Gumtow
	WHA-TV	21	11.9kw			½	Maurice E. White
WAUSAU	WSAU-TV★	7	100kw	C,N,A	Meeker	7½	Buck Leveston

CANADA

LONDON	CFPL-TV	10	117kw	CBC	All-Canada	½	Roy Jewell
VANCOUVER	CBUT	2	89.4kw	CBC		½	Tom Leach

You can't get the farm out of the boy!



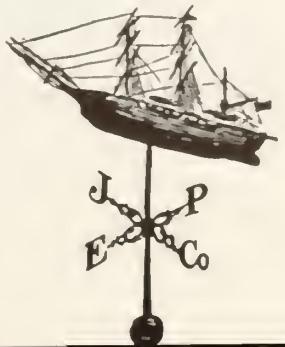
444 Madison Avenue is a far cry from RFD, Springfield, Mo. Pounding pavements and peddling participations aren't the same as milking cows at 5 a.m. But John Pearson, Russ Walker, and associates, have bridged the gap nicely. They have only a sprinkling of hayseed around their persons, a yen to get back to the farm and a deep interest in rural America to mark the transition.

Maybe it's only coincidence that so many at JEPCO come from the farm. Maybe it's just nostalgia that Old Man JEPCO himself (John E. Pearson) wears his gold 1936 Future Farmers of America pin as his most treasured memento, and for 20 successive years has given an award to a prize-winning youngster at the FFA Livestock Show in Springfield.

But it's more than coincidence that in addition to such stand-out farm stations as KWTO, Springfield, Mo., and KOAM, Pittsburg, Kans., JEPCO represents such farm-oriented groups as Dairyland Network of Minnesota (10 stations), Tall Corn Network of Iowa (16 stations), Sunflower Network of Kansas (6 stations), and Big Five of Oklahoma (5 stations).

Got a farm problem that JEPCO can tackle? We love our chores.

JOHN PEARSON
COMPANY



Nearly half U.S. farms now have television sets. Here's county breakdown

According to the Bureau of the Census study of tv sets (June 1955), 42.3% of farm homes have television. The era in which television could not be said to cover the farmer intensively is over.

Starting below is the county-by-county picture of television set ownership by farms in 26 states. The county figures are from another Census study, the U.S. Census of Agriculture, conducted October-November 1954 in a 20% sample of U.S. farms. The Bureau of the Census had released figures for 31 states at presstime of which the 26 below were available in time for compilation here.

Totals for the five states not shown follow: Arizona, 41% farm tv ownership; Delaware, 60%; Florida, 23.4%; North Carolina, 47%; Wyoming 7.6%.

Lag in releasing the 1954 Census figures is due to the time necessary for tabulation. While the October-November 1954 figures are now behind actual set count figures, they are valuable in indicating trends. Projection of the figures to 1955 requires individual analysis of each county. In general those counties with low percentage of saturation in the 1954 study can be expected to have risen in saturation most rapidly since.

SPONSOR sought guidance from researchers at agencies and networks to determine if some logical formula could be derived for making farm county projections. Best advice from the researchers: take each county individually, check RETMA set shipments and other local reports. This can provide at least a rough index of growth since the Census date. The Census itself is considered reliable since a 20% sample is sufficient for statistical accuracy.

ARKANSAS

	Total Farms	Farms With Tv	% Farms With Tv
Arkansas	1,661	606	36.5
Ashley	2,135	319	14.9
Baxter	809	52	6.4
Benton	4,492	696	15.5
Boone	1,769	353	20.0
Bradley	1,092	151	13.8
Calhoun	756	98	13.0
Carroll	1,828	232	12.7
Chicot	1,855	270	14.6
Clark	1,656	266	16.1
Clay	2,605	694	26.6
Cleburne	1,420	193	13.6
Cleveland	1,231	252	20.5
Columbia	2,214	201	9.1
Conway	1,633	242	14.8
Craighead	3,759	2,290	60.9
Crawford	1,689	328	19.4
Crittenden	4,517	1,019	22.6
Cross	2,454	790	32.2
Dallas	856	120	14.0
Desha	2,420	326	13.5
Drew	1,788	247	13.8
Faulkner	2,476	503	20.3
Franklin	1,456	173	11.9
Fulton	1,282	82	6.4
Garland	1,078	267	24.8
Grant	886	226	25.5
Greene	2,636	946	35.9
Hempstead	2,123	464	21.9
Hot Spring	1,539	326	21.2
Howard	1,272	144	11.3
Independ	2,084	315	15.1
Izard	1,403	45	3.2
Jackson	1,980	690	34.8
Jefferson	3,660	761	20.8
Johnson	1,429	90	6.3
Lafayette	1,136	199	17.5
Lawrence	1,777	340	19.1
Lee	3,230	592	18.3
Lincoln	2,031	319	15.7
Little River	936	207	22.1
Logan	1,944	178	9.2
Lonoke	2,992	857	28.6
Madison	1,918	120	6.3
Marion	993	63	6.3
Miller	1,548	418	27.0
Mississippi	5,812	2,274	39.1
Monroe	1,885	198	10.5
Montgomery	931	40	4.3
Nevada	1,420	298	21.0
Newton	1,261	46	3.6
Ouachita	1,360	214	15.7
Perry	670	77	11.5
Philips	3,895	697	17.9
Pike	924	109	11.8
Poinsett	3,399	1,389	40.9
Polk	1,536	145	9.4
Pope	1,753	199	11.4
Prairie	1,332	345	25.9
Pulaski	2,584	900	55.5
Randolph	1,558	284	18.2
St. Fran.	3,689	786	21.3
Saline	1,176	312	26.5
Scott	1,102	45	4.1
Searcy	1,322	62	4.7
Sebastian	1,610	289	18.0
Sevier	1,121	183	16.3
Sharp	1,156	63	5.4
Stone	1,068	87	8.1
Union	1,763	313	17.8
Van Buren	1,358	264	19.4
Washington	4,094	580	14.2
White	3,470	680	19.6
Woodruff	1,910	306	16.0
Yell	1,465	145	9.9
TOTAL	145,075	29,400	20.3

COLORADO

	Total Farms	Farms With Tv	% Farms With Tv
Adams	1,286	843	65.6
Alamosa	398	19	4.8
Arapahoe	674	390	57.9
Archuleta	225	1	0.4
Baca	934	41	4.4
Bent	575	66	11.5
Boulder	990	625	63.1
Chaffee	199	31	17.1
Cheyenne	434	16	3.7
Clear Creek	14	6	42.9
Conejos	732	53	7.2
Costilla	380	12	3.2
Crowley	442	155	35.1
Custer	171	33	19.3
Delta	1,416	94	6.6
Denver	107	66	61.7
Dolores	203	.....	.....
Douglas	350	152	43.4
Eagle	179	3	1.7
Elbert	733	300	40.9
El Paso	897	328	36.0
Fremont	883	245	27.7
Garfield	677	7	1.0
Gilpin	17	7	41.2
Grand	191	20	10.5
Gunnison	221	.....	.....
Hinsdale	40	.....	.....
Huerfano	353	34	9.6
Jackson	112	18	16.1
Jefferson	1,171	752	61.2
Kiowa	443	57	12.9
Kit Carson	1,085	16	1.5
Lake	17	2	11.8
La Plata	833	24	2.9
Larimer	1,521	913	60.0
Las Animas	818	49	6.0
Lincoln	656	160	24.4
Logan	1,327	206	15.5
Mesa	2,443	414	16.9
Mineral	20	.....	.....
Moffat	329	1	0.3
Montezuma	941	20	2.1
Montrose	1,316	90	6.8
Morgan	1,370	745	54.4
Otero	955	293	30.7
Ouray	118	1	0.8
Park	159	12	7.5
Philips	560	35	6.3
Pitkin	82	.....	.....
Prowers	904	21	2.3
Pueblo	1,037	564	54.4
Rio Blanco	228	.....	.....
Rio Grande	534	.....	.....
Routt	531	13	2.4
Saguache	302	9	3.0
San Juan	0	.....	.....
San Miguel	112	10	8.9
Sedgewick	417	16	3.8
Summit	36	1	2.8
Teller	95	11	11.6
Washington	1,162	262	22.5
Weld	4,087	2,773	67.8
Yuma	1,307	63	4.8
TOTAL	40,749	11,101	27.2

CONNECTICUT

	Total Farms	Farms With Tv	% Farms With Tv
Fairfield	1,104	779	70.6
Hartford	2,628	1,817	69.1
Litchfield	1,618	1,097	67.8
Middlesex	835	537	64.3
New Haven	1,626	1,307	80.4
New London	1,932	1,219	63.1
Tolland	1,322	909	68.8
Windham	1,688	1,094	64.8
TOTAL	12,753	8,759	68.7

IDAHO

	Total Farms	Farms With Tv	% Farms With Tv
Ada	2,007	879	43.8
Adams	283	38	13.4
Bannock	873	267	30.6
Bear Lake	759	73	9.6
Benewah	440	109	24.8
Bingham	2,160	840	38.9
Blaine	320	55	17.2
Boise	142	33	23.2
Bonner	1,150	373	32.4
Bonneville	1,482	684	46.2
Boundary	596	128	21.5
Butte	271	67	24.7
Camas	131	12	9.2
Canyon	4,183	1,725	41.2
Caribou	578	145	25.1
Cassia	1,225	296	24.2
Clark	67	42	62.7
Clearwater	386	62	16.1
Custer	290	54	18.6
Elmore	407	94	23.1
Franklin	1,098	403	36.7
Fremont	891	372	41.8
Gem	916	241	26.3
Gooding	1,038	49	4.7
Idaho	1,090	79	7.2
Jefferson	1,247	588	47.2
Jerome	1,122	135	12.0
Kootenai	1,324	491	37.3
Latah	1,309	445	34.0
Lemhi	491	4	0.8
Lewis	391	78	19.9
Lincoln	413	73	17.7
Madison	902	413	45.8
Minidoka	1,067	208	19.5
Nez Perce	938	156	16.6
Oneida	485	246	50.7
Owyhee	744	310	41.7
Payette	1,113	387	34.8
Power	397	154	38.8
Shoshone	168	41	24.4
Teton	447	102	22.8
Twin Falls	2,406	279	11.6
Valley	206	47	22.8
Washington	776	124	16.0
TOTAL	38,729	11,404	29.4

IOWA

	Total Farms	Farms With Tv	% Farms With Tv
Adair	1,932	990	51.2
Adams	1,355	772	53.3
Allamakee	1,898	383	20.2
Appanoose	1,692	507	30.0
Auburon	1,661	1,100	66.2
Benton	2,434	1,596	65.6
Black Hawk	2,199	1,427	64.9
Boone	2,174	1,576	72.5
Bremer	1,917	730	38.1
Buchanan	2,218	1,080	48.7
Buena Vista	2,019	962	47.6
Butler	2,236	915	40.9
Calhoun	1,930	1,090	56.5
Carroll	2,045	1,307	63.9
Cass	1,984	1,316	66.3
Cedar	2,101	1,663	79.2
Cerro Gordo	1,988	1,032	51.9
Cherokee	1,765	1,112	63.0
Chickasew	1,948	695	35.7
Clarke	1,260	626	49.7
Clay	1,783	655	36.7
Clayton	2,715	910	33.5
Clinton	2,518	2,045	81.2
Crawford	2,364	1,363	57.7
Dallas	2,123	1,498	70.6
Davis	1,535	364	23.7
Decatur	1,561	412	26.4
Delaware	2,177	1,030	47.3
Des Moines	1,394	817	58.6
Dickinson	1,204	318	26.4
Dubuque	2,042	981	48.0
Emmet	1,199	396	33.0
Fayette	2,818	1,195	42.4
Floyd	1,766	716	40.5
Franklin	2,076	1,306	62.9
Fremont	1,321	1,118	84.6
Greene	1,914	1,461	76.3
Grundy	1,765	1,066	60.4
Guthrie	2,045	1,193	58.3
Hamilton	2,046	1,518	74.2
Hancock	1,974	835	42.3
Hardin	2,021	1,391	68.8
Harrison	2,152	1,609	74.8
Henry	1,703	875	51.4
Howard	1,661	435	26.2
Humbolt	1,410	910	64.5
Ida	1,403	996	71.0
Iowa	1,939	1,165	60.1
Jackson	1,992	1,235	62.0
Jasper	2,696	1,802	66.8
Jefferson	1,601	555	34.7
Johnson	2,244	1,238	55.2
Jones	1,959	1,272	64.9
Keokuk	2,140	1,077	50.3
Kossuth	3,070	1,226	39.9
Lee	1,751	781	44.6
Linn	3,133	2,152	68.7
Louisa	1,199	858	71.6
Lucas	1,345	593	44.1
Lyon	1,878	740	39.4
Madison	1,857	1,131	60.9
Nahaska	2,320	746	32.2
Marion	2,106	1,071	50.9
Marshall	2,151	1,755	81.6
Mills	1,209	936	77.4
Mitchell	1,658	758	45.7
Monona	1,825	1,314	72.0
Monroe	1,317	436	33.1
Montgomery	1,397	967	69.2
Muscatine	1,713	1,362	79.5
O'Brien	1,948	1,030	52.9
Osceola	1,268	451	35.6
Page	1,824	1,110	60.9
Palo Alto	1,833	475	25.9
Plymouth	2,722	1,887	69.3
Pocahontas	1,907	770	40.4
Polk	2,329	1,788	76.8
Pottawattamie	3,330	2,610	78.4
Poweshiek	1,991	1,157	58.1
Ringold	1,544	584	37.8
Sac	1,894	1,125	59.4
Scott	2,030	1,590	78.3
Shelby	1,978	1,427	72.1
Sioux	2,842	1,151	40.5
Story	2,123	1,663	78.3
Tama	2,537	1,446	57.0
Taylor	1,839	912	49.6
Union	1,376	489	35.5
Van Buren	1,532	491	32.0
Warren	2,081	1,304	62.7
Washington	2,057	1,110	54.0
Wapello	1,610	516	32.0
Wayne	1,618	386	23.9
Webster	2,463	1,806	73.3
Winnebago	1,629	685	42.1
Winneshiek	2,580	615	23.8
Woodbury	2,784	1,930	69.3
Worth	1,463	632	43.2
Wright	1,855	1,256	67.7
TOTAL	192,933	105,809	54.8

KANSAS

	Total Farms	Farms With Tv	% Farms With Tv
Allen	1,499	243	16.2
Anderson	1,273	376	29.5
Atchison	1,408	767	54.5
Barber	732	260	35.5
Barton	1,510	525	34.8
Bourbon	1,622	382	23.6
Brown	1,703	754	44.3
Butler	1,935	630	32.6
Chase	548	161	29.4
Chautauqua	796	149	18.7
Cherokee	1,551	593	38.2
Cheyenne	787	19	2.4
Clark	502	37	7.4
Clay	1,335	266	19.9
Cloud	1,338	224	16.7
Coffey	1,438	299	20.8
Comanche	418	97	23.2
Cowley	1,993	675	33.9
Crawford	1,873	484	25.8
Decatur	870	124	14.3
Doniphan	1,289	563	43.7
Dickinson	1,866	432	23.2
Douglas	1,435	831	57.9
Edwards	583	174	29.8
Elk	848	140	16.5
Ellis	1,065	131	12.3
Ellsworth	858	248	28.9
Finney	726	33	4.5
Ford	1,299	167	12.9
Franklin	1,696	789	46.5
Geary	552	82	14.9
Gove	644	34	5.3
Graham	741	51	6.9
Grant	248	5	2.0
Gray	672	50	7.4
Greeley	267	8	3.0
Greenwood	1,148	133	11.6
Hamilton	406	7	1.7
Harper	1,217	491	40.3
Harvey	1,368	450	32.9
Haskell	306	16	5.2
Hodgeman	587	98	16.7
Jackson	1,727	737	42.7
Jefferson	1,585	817	51.5
Jewell	1,553	170	10.9
Johnson	1,342	949	70.7
Kearny	318	20	6.3
Kingman	1,320	497	37.7
Kiowa	506	71	14.0
Labette	2,018	734	35.8
Lane	362	53	14.6
Levenworth	1,748	992	56.8
Lincoln	1,015	163	16.1
Linn	1,377	616	44.7
Logan	315	5	1.4
Lyon	1,835	290	15.8
McPherson	2,123	684	32.2

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JACK STRATTON

WKY, WKY-TV Form Director. Jack was born and raised on a farm and has had over fifteen years of experience in various phases of farming. Stratton has done considerable extension work and served for several years as a county agent before coming to WKY, WKY-TV. He is a man well qualified and well known in farming circles.

WESLEY TURNER

WKY, WKY-TV Associate Farm Director. Wesley, too, was born and raised on a farm, in fact he still owns and manages a 200 acre farm. Turner came to WKY, WKY-TV with 8½ years of vocational agriculture teaching experience, a background well suited to farm reporting.

Oklahoma farmers know these mud-caked boots and the men who wear them . . . and they know them personally. WKY and WKY-TV Farm Reporters wear these boots and with them they wear the honor of being "personal friends" with the most important share of Oklahoma's rural population. These friendships were won by our Farmer Reporters, not only through their radio and TV Farm Programs, but from meeting and talking to the farmer on his "home ground."

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OKLAHOMA CITY

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Represented by The Katz Agency

Marion	1,928	457	23.7
Marshall	2,083	348	16.7
Meado	638	45	7 1
Miami	1,845	872	47.3
Mitchell	1,057	157	14.9
Montgomory	2,045	714	34.9
Morris	1,067	216	20.2
Morton	347	6	1.7
Nomaha	1,800	436	24.2
Neosho	1 759	498	28.3
Ness	885	141	15.9
Norton	993	200	20.1
Osago	1,691	661	39.1
Osborne	1,011	107	10.6
Ottawa	1,042	348	33.4
Pawnee	814	287	35.3
Phillips	1,196	200	16.7
Pottawatomie	1,520	413	27.2
Pratt	860	425	49.4
Rawlins	813	21	2.6
Reno	2,712	1,072	39.5
Republic	1,705	192	11.3
Rice	1,155	594	51.4
Riley	1,044	189	18.1
Rooks	965	197	20.4
Rush	972	216	22.2
Russell	941	194	20.5
Saline	1,212	437	36.1
Scott	479	24	5.0
Sedgwick	2,158	1,036	48.0
Seward	380	12	3.2
Shawneo	1,720	900	52.3
Sheridan	770	54	7.0
Sherman	573	6	1.0
Smith	1,372	585	11.0
Stafford	1,050	444	42.3
Stanton	282	14	5.0
Stevens	436	25	5.7
Sumner	2,190	977	44.6
Thomas	731	47	64.
Trego	796	117	147.
Wabaunsee	1,114	325	29.2
Wallace	327	4	1.2
Washington	2,026	304	15.0
Wichita	366	11	3.0
Wilson	1,317	278	21.1
Woodson	815	121	14.8
Wyandotte	1,009	715	70.9
TOTAL	120,167	34,004	28.3

MAINE

	Total Farms	Farms With Tv	% Farms With Tv
Androscoggin	1,009	490	48.6
Aroostok	3,940	354	9.0
Cumberland	1,749	966	55.2
Franklin	968	242	25.0
Hancock	1,252	565	45.1
Kennebec	2,132	994	46.6
Knox	806	305	37.8
Lincoln	975	497	51.0
Oxford	1,392	501	36.0
Penobscot	2,219	1,109	50.0
Piscataquis	530	257	48.5
Sagadahoc	368	202	54.9
Somerset	1,878	679	36.2
Waldo	1,553	677	43.6
Washington	1,120	273	24.4
York	1,477	810	54.8
TOTAL	23,368	8,921	38.2

MASSACHUSETTS

	Total Farms	Farms With Tv	% Farms With Tv
Barnstable	512	246	48.0
Berkshire	1,088	752	69.1
Bristol	1,610	1,287	79.9
Dukes	72	30	41.7
Essex	1,197	921	76.9
Franklin	1,541	729	47.3
Hampden	1,412	904	64.0
Hampshire	1,610	872	54.2
Middlesex	2,245	1,762	78.5
Nantucket	11	.....	.....
Norfolk	915	666	72.8
Plymouth	1,846	1,364	73.9
Suffolk	35	15	42.9
Worcester	3,267	2,420	74.1
TOTAL	17,361	11,968	68.9

MINNESOTA

	Total Farms	Farms With Tv	% Farms With Tv
Aitkin	1,805	932	18.4
Anoka	1,194	783	65.6
Becker	2613	453	17.3
Beltrami	1,676	80	4.8
Benton	1,395	461	33.0
Big Stone	983	91	9.3
Blue Earth	2,784	1,552	55.7
Brown	1,976	844	42.7
Carlton	1,630	610	37.4
Carver	1,875	1,156	61.7
Cass	1,487	176	11.8
Chippewa	1,629	326	20.0
Chisago	1,618	965	59.6
Clay	1,988	979	49.2
Clearwater	1,305	46	3.5
Cook	34	0	0.0
Cottonwood	1,959	536	27.4
Crow Wing	1,283	245	19.1
Dakota ..	1,839	1,427	77.6
Dodge	1,691	996	58.9
Douglas	2,283	300	13.1
Faribault	2,388	863	36.1
Fillmore	2,779	851	30.7
Freeborn	2,910	1,300	44.7
Goodhue	2,698	1,491	55.3
Grant	1,286	146	11.4
Hennepin	2,534	1,793	70.8
Houston	1,619	220	13.6
Hubbard	1,095	60	5.5
Isanti	1,470	721	49.0
Itasca	1,714	165	9.6
Jackson	2,254	516	22.9
Kanabec	1,381	661	47.9
Kandiyohi	2,510	866	34.1
Kittson	1,290	42	3.3
Koochiching	903	30	3.3
Lac qui Parle	1,970	281	14.3
Lake	152	46	30.3
Lake of the Woods	632	5	0 8
Lo Sueur	1,863	1,095	58.8
Lincoln	1,514	197	13.0
Lyon	1,911	373	19.5
Mahnomen	850	175	20.6
Marshall	2,382	230	9.7
Martin	2,501	856	34.2
McLeod	2,299	1,317	57.3
Meeker	2,263	1,131	50.0
Mille Lacs	1,725	678	39.3
Morrison	2,815	558	19.6
Mower	2,585	1,249	48.3
Murray	2,003	451	22.5
Nicollet	1,483	786	53 0
Nobles	2,206	667	30.2
Norman	1,711	585	34.2
Olmsted	2,264	958	42.3
Otter Tail	5,894	931	15.8
Pennington	1,152	56	4.9
Pine	2,452	792	32.3
Pipestone	1,307	414	31.7
Polk	3,660	554	15.1
Pope	1,731	282	16.3
Ramsey	454	390	85.9
Red Lake	851	65	7.6
Redwood	2,597	840	32.3
Renville	3,040	1,285	32.3
Rice	2,197	1,365	62.1
Rock	1,404	617	43.9
Roseau	2,132	53	2 5
St. Louis	3,568	900	25.2
Scott	1,471	991	67.4
Sherburne	1,009	548	54.3
Sibley	2,142	1,250	58.4
Stearns	4,308	1,442	33.5
Steele	1,837	987	53.7
Stevens	1,233	110	8.9
Swift	1,723	366	21.2
Todd	3,293	505	15.3
Traverse	1,012	149	11.7
Wabasha	1,545	651	42.1
Wadena	1,333	140	10.5
Waseca	1,625	784	48.2
Washington	1,514	1,070	70.7
Watonwan	1,121	503	35.4
Wilkin	1,183	477	40.3
Winona	1,787	520	29.1
Wright	3,177	1,910	60.1
Yellow Medicine	2,103	374	17.8
TOTAL	165,225	55,045	33.3

MONTANA

	Total Farms	Farms With Tv	% Farms With Tv
Beverhead	339	32	9.4
Big Horn	815	84	10.3
Blaine	731	16	2.2
Broadwater	215	6	2.8
Carbon	896	188	21.0
Carter	432	1	0.2
Cascade	1,132	290	25.6
Chouteau	1,064	337	31.7
Custer	453	.....	.....
Daniels	609	6	1.0
Dawson	687	6	0.9
Deer Lodge	117	13	11.1
Fallon	381	7	1.8
Fergus	1,070	63	5.9
Flathead	1,434	88	6.1
Gallatin	1,011	13	1.2
Garfield	366	6	1.6
Glacier	385	4	1.0
Golden Valley	197	25	12.7
Granite	181	9	5.0
Hill	899	61	6.8
Jefferson	274	2	0.7
Judith Basin	489	71	14.5
Lake	1,490	98	6.6
Lewis and Clark	382	50	13.1
Liberty	337	107	31.8
Lincoln	387	25	6.5
Madison	508	30	5.9
McCone	610	5	0.8
Meagher	155	.....	.....
Mineral	85	.....	.....
Missoula	642	33	5.1
Musselshell	259	23	8.9
Park	550	19	3.5
Petroleum	110	3	2.1
Phillips	711	7	1.0
Pondera	696	80	11.5
Powder River	424	..	...
Powell	222	1	0.5
Prairie	257	.....	.....
Ravalli	1,396	69	4.9
Richland	1,004	3	0.3
Roosevelt	860	18	2.1
Rosebud	481	18	3.7
Sanders	591	34	5.8
Sheridan	965	25	2.6
Silver Bow	142	28	19.7
Stillwater	643	117	18.2
Sweet Grass	366	16	4.4
Teton	952	204	21.4
Toole	446	50	11.2
Treasure	148	14	9.5
Valley	1,097	5	0.5
Wheatland	201	3	1.5
Wibaux	290	2	0.7
Yellowstone	1,101	555	39 6
TOTAL	33.059	2.970	9.0

NEBRASKA

	Total Farms	Farms With Tv	% Farms With Tv
Adams	1.271	319	25.1
Antelope	1,758	309	17.6
Arthur	107	1	0.9
Banner	254	77	30.3
Blaine	178	2	1.1
Boone	1.531	491	32.3
Box Butte	707	12	1.7
Boyd	703	32	4.6
Brown	518	2	0.4
Buffalo	2,000	677	33.9
Burt	1,321	941	71.2
Butler	1.685	883	52.4
Cass	1,597	1,065	66.7
Cedar	1,948	1,035	53.1
Chase	612	20	3.3
Cherry	812	20	2.5
Cheyenne	953	149	15.6
Clay	1,079	272	25.2
Colfax	1.313	635	48.4
Cuming	1,801	971	53.9
Custer	2,625	214	8.2
Dakota	688	21	3.1
Dawson	1,759	578	32.9
Deuel	411	33	8.0
Dixon	1,321	792	60.0
Dodge	1,641	1,238	75.4
Douglas	1,432	1,204	84.1
Dundy	527	23	4.4
Fillmore	1,377	448	32.5
Franklin	908	203	22.4
Frontier	873	113	12.9
Furnas	1,003	282	28.1
Gage	2,274	862	37.9
Garden	528	17	3.2
Garfield	371	8	2.2
Gosper	559	167	29.9
Grant	70	...	.....
Greeley	800	87	10.9
Hall	1,386	551	39.8
Hamilton	1,343	400	29.8
Harlan	764	308	40.3
Hayes	436	8	1.8
Hitchcock	683	23	3.4
Holt	1,873	137	7.3
Hooker	78	...	.....
Howard	1,201	191	15.9
Jefferson	1,347	306	22.5
Johnson	1,012	520	49.9
Kearney	958	516	57.0
Keith	594	9	1.5
Keya Paha	377	7	1.9
Kimball	463	106	22.9
Knox	2,074	590	28.4
Lancaster	2,351	1,430	60.8
Lincoln	1,596	88	5.5
Logan	211	12	5.7
Loup	224	4	1.8
McPherson	166	7	4.2
Madison	1,731	663	38.3
Merrick	1,130	303	26.8
Morrill	854	13	5.0
Nance	890	201	22.6
Nemaha	1,178	673	57.1
Nuckolls	1,172	149	12.7
Otoe	1,833	1,113	62.4
Pawnee	1,021	318	31.1
Perkins	685	8	1.2
Phelps	998	447	41 8
Pierce	1,491	461	30.9
Platte	1,892	662	35.0
Polk	1,242	571	46.0
Red Willow	828	130	15.7
Richardson	1,562	714	45.7
Rock	397	9	2.3
Saline	1,644	525	31.9
Sarpy	801	541	67.5
Saunders	2,203	1,359	61.7
Scotts Bluff	1,741	163	9.4
Seward	1,674	845	50.5
Sheridan	1,018	19	1.9
Sherman	1,021	117	11.5
Sioux	525	29	5.5
Stanton	1,150	561	48.8
Thayer	1,369	297	21.7
Thomas	123	5	4.1
Thurston	914	545	59.6
Valley	1,038	80	7.7
Washington	1,309	1,026	78.4
Wayne	1,393	800	57.4
Webster	1,013	178	17.6
Wheeler	272	46	16.9
York	1,563	571	36.5
TOTAL	100,846	33,661	33.4

NEVADA

	Total Farms	Farms With Tv	% Farms With Tv
Churchill	619	20	3.2
Clark	210	22	10.5
Douglas	124	4	3.2
Elko	278	12	4.3
Esmeralda	22	.....	.....
Eureka	36	...	.....
Humboldt	113	...	.....
Lander	33	.....	.....
Lincoln	134	.....	...
Lyon	327	6	1.8
Mineral	53	...	.....
Nye	134	..	.....
Ormsby	33	.	.....
Pershing	117	1	0.9
Storey	11	1	9.1
Washoe	465	181	38.9
White Pine	148	3	2.0
TOTAL	2,857	250	8.8

NEW HAMPSHIRE

	Total Farms	Farms With Tv	% Farms With Tv
Belknap	575	278	48.3
Carroll	467	239	51.2
Cheshire	817	343	42.0
Coos	670	211	31.5
Grafton	1,393	378	27.1
Hillsborough	1,831	1,252	68.4
Merrimack	1,512	956	62.0
Rockingham	1,678	1,114	66.4
Strafford	660	406	61.5
Sullivan	778	298	38.3
TOTAL	10,411	5,475	52.6

NEW JERSEY

	Total Farms	Farms With Tv	% Farms With Tv
Atlantic	1,279	1,012	79.1
Bergen	547	467	85.4
Burlington	1,835	1,431	78.0
Camden	658	575	87.4
Cape May	315	246	78.1
Cumberland	2,237	1,926	86.1
Essex	154	111	72.1
Gloucester	1,608	1,425	88.6
Hudson	52	43	82.7
Hunterdon	2,201	1,765	80.1
Mercer	828	662	80.0
Middlesex	1,070	978	91.4
Monmouth	2,486	2,146	86.3
Morris	1,023	847	82.8
Ocean	1,214	1,009	83.1
Passaic	314	255	81.2
Salem	1,478	1,225	82.9
Somerset	1,035	874	84.4
Sussex	1,021	754	73.8
Union	208	165	79.3
Warren	1,120	882	78.8
TOTAL	22,686	18,798	89.9

NEW MEXICO

	Total Farms	Farms With Tv	% Farms With Tv
Bernalillo	883	402	45.5
Catron	315	30	9.5
Chaves	672	367	54.6
Colfax	442	13	2.9
Curry	957	65	6.8
De Baca	267	31	11.6
Oona Ana	1,119	561	50.1
Eddy	630	202	32.1
Grant	340	31	9.1
Guadalupe	333	27	8.1
Harding	263	23	8.7
Hidalgo	175	4	2.3
Lea	747	193	25.8
Lincoln	418	62	14.8
Luna	325	165	50.8
McKinley	419	1	0.2
Mora	750	29	3.9
Otero	369	53	14.4
Quay	863	55	6.4
Rio Arriba	1,880	167	8.9
Roosevelt	1,585	144	9.1
Sandoval	879	105	11.9
San Juan	830	6	0.7
San Miguel	865	48	5.5
Santa Fe	703	128	18.2
Sierra	256	22	8.6
Socorro	398	105	26.4
Taos	1,082	73	6.7
Torrance	551	125	22.7
Union	680	63	9.3
Valencia	1,074	348	32.4
TOTAL	21,070	3,648	17.3

NORTH DAKOTA

	Total Farms	Farms With Tv	% Farms With Tv
Adams	555	37	6.7
Barnes	1,798	521	29.0
Benson	1,331	96	7.2
Billings	358	7	2.0
Bottineau	1,677	490	29.2
Bowman	537	5	0.9
Burke	892	57	6.4
Burleigh	1,026	296	28.8
Cass	2,323	1,365	58.8
Cavalier	1,794	43	2.4
Dickey	1,171	197	16.8
Divide	907	24	2.6
Dunn	1,059	31	2.9
Eddy	556	29	5.2
Emmons	1,259	261	20.7
Foster	612	78	12.7
Golden Valley	424	1	0.2
Grand Forks	1,886	466	24.7
Grant	1,018	115	11.3
Griggs	805	200	24.8
Hettinger	887	62	7.0
Kidder	871	141	16.2
La Moure	1,365	247	18.1
Logan	827	67	8.1
McHenry	1,596	478	29.9
McIntosh	982	22	2.2
McKenzie	1,202	10	0.8
McLean	1,859	308	16.6
Mercer	852	46	5.4
Morton	1,453	427	29.4
Mountrail	1,279	175	13.7
Nelson	1,104	93	8.4
Oliver	555	97	17.5
Pembina	1,519	120	7.9
Pierce	957	62	6.5
Ramsey	1,269	82	6.5
Ransom	1,140	393	34.5
Renville	833	270	32.4
Richland	2,325	939	40.4
Rolette	1,001	88	8.8
Sargent	1,168	295	25.3
Sheridan	865	67	7.7
Sioux	318	47	14.8
Slope	447	5	1.1
Stark	1,169	87	7.4
Steele	862	353	41.0
Stutsman	2,042	288	14.1
Towner	884	42	4.8
Traill	1,326	669	50.5
Walsh	2,084	159	7.6
Ward	1,983	603	30.4
Wells	1,391	89	6.4
Williams	1,536	28	1.8
TOTAL	61,939	11,178	18.0

OKLAHOMA

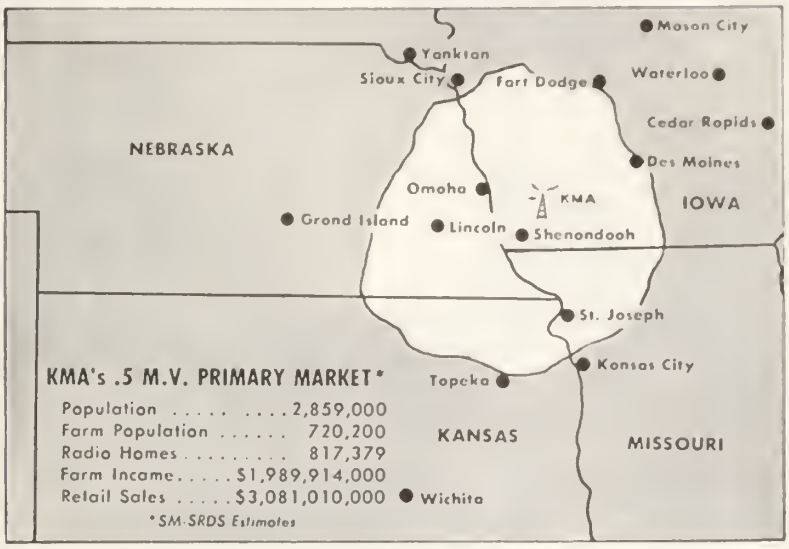
	Total Farms	Farms With Tv	% Farms With Tv
Adair	1,590	207	13.0
Alfalfa	1,406	575	40.9
Atoka	1,489	235	15.8
Beaver	1,275	91	7.1
Beckham	1,572	285	18.1
Blaine	1,620	843	52.0
Bryan	2,117	367	17.3
Caddo	2,888	1,607	55.6
Canadian	1,848	1,178	63.7
Carter	1,544	422	28.6
Cherokee	1,798	380	21.1
Choctaw	1,617	187	11.6
Cimarron	559	52	9.3
Cleveland	1,214	582	47.9
Coal	793	165	20.8
Comanche	1,477	686	46.4
Cotton	1,041	491	47.2
Craig	1,602	572	35.7
Creek	1,559	678	43.5
Custer	1,619	585	36.1
Delaware	1,974	360	18.2
Dewey	1,193	402	33.7
Ellis	970	99	10.2
Garfield	2,241	1,442	64.3
Garvin	1,860	885	47.6
Grady	2,493	1,443	57.9
Grant	1,792	734	41.0
Greer	1,026	120	11.7
Harmon	878	112	12.8

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— Locations of stations shown on map at right



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890 KILOCYCLES—50,000 WATTS—ABC AFFILIATE—REPRESENTED BY BLAIR & COMPANY.

Harper	694	79	11 4
Haskell	1,271	125	9 8
Hughes	1,555	514	33 1
Jackson	1,572	341	21 7
Jefferson	909	301	33.6
Johnston	871	137	15.7
Kay	2,015	831	40.6
Kingfisher	1,998	1,917	61 3
Kiowa	1,012	728	41 3
Latimar	965	59	6.1
La Fiore	2,511	238	9.1
Lincoln	2,257	1,111	41 7
Logan	1,666	762	45.7
Love	882	251	28.8
McClain	1.101	781	65.8
McCurtain	2,709	350	12.4
McIntosh	1,565	338	21.6
Major	1,593	439	27.9
Marshall	563	102	18.1
Mayes	1,836	637	31.7
Murray	572	250	43.7
Muskogee	2,387	799	33.5
Noble	1,322	697	52 7
Nowata	1,050	342	31 7
Okfuskee	1,297	419	32.3
Oklahoma City	3,111	1,955	68.6
Okmulgee	1 729	765	41 5
Osage	1,703	1,018	01.5
Ottawa	1,301	488	37 5
Pawnee	1,200	562	43.1
Payne	1,718	761	43.5
Pittsburg	2,051	379	18.3
Pontotoc	1,008	667	41.5
Pottawatomie	2,103	1,057	48.0
Pushmataha	1,223	53	4.3
Roger Mills	1,158	107	9.2
Rogers	1,929	868	45.0
Seminole	1,611	715	41.3
Sequoyah	1,771	257	11.5
Stephens	1,772	675	38.1
Texas	1,158	838	10.8
Tillmon	1,415	690	48.7
Tulsa	1,807	1,098	60.8
Wagoner	1,178	551	37.5
Washita	2,417	941	38.2
Washington	737	358	47.3
Woods	1,323	381	28.8
Woodward	1,101	168	15.3
TOTAL	118,079	41,695	35.0

OREGON

	Total Farms	Farms With Tv	% Farms With Tv
Baker	098	161	10.1
Banlon	1,153	370	32.1
Clackamas	5,607	2,487	44.4
Clatsop	697	152	21.7
Columbia	1,773	719	40.6
Coos	1,408	15	1.1
Crook	393	17	4.3
Curry	390	41	10.5
Deschutes	1,067	44	4.1
Douglas	2,155	235	10 9
Gilliam	212	27	12.7
Grant	403	2	6.5
Harney	322	10	3 1
Hood River	1,092	275	27.4
Jackson	2,047	1,228	46.4
Jefferson	599	60	11.7
Josephine	1,413	481	33.3
Klamath	1,297	75	5.8
Lake	426	8	1.9
Lane	4,012	1,229	30.4
Lincoln	677	71	10.5
Linn	3,196	935	29 3
Malheur	2,416	891	36.4
Marion	4,543	1,934	42.6
Morrow	463	21	5.2
Multnomah	1,680	886	52 7
Polk	1,605	532	33 1
Sherman	265	82	30.9
Tillamook	857	215	25.1
Umatilla	1,885	143	7.0
Union	987	51	5.2
Wallowa	638	33	4.8
Wasco	805	110	13 7
Washington	3,676	1,558	42.4
Wheeler	173	.....	.....
Yamhill	2,173	863	31.9
TOTAL	54,442	15,033	29.3

RHODE ISLAND

	Total Farms	Farms With Tv	% Farms With Tv
Bristol	100	70	70.0
Kent	319	246	77.1
Newport	411	350	78.8
Providence	819	652	79.6
Washington	322	211	65.5
TOTAL	2,004	1,529	76.3

SOUTH DAKOTA

	Total Farms	Farms With Tv	% Farms With Tv
Armstrong	10	.....	.....
Aurora	817	34	4.2
Beadle	1,518	78	5 1
Bennett	386	7	1 8
Bon Homme	1,368	457	33.4
Brookings	1,841	512	27 8
Brown	1,846	193	19.5
Brule	711	19	2.7
Buffalo	154	2	1.3
Butte	651	7	1.1
Campbell	636	23	3 6
Charles Mix	1,567	163	10.4
Clark	1,298	64	4.9
Clay	1,153	703	61.0
Codington	1,078	82	7 6
Corson	777	51	6.6
Custer	380	1	0.3
Davison	892	85	9.5
Day	1,600	46	2.9
Deuel	1,208	132	10.9
Dewey	484	40	8 3
Douglas	883	40	4.5
Edmunds	973	22	2.2
Fall River	415	7	1.7
Faulk	711	41	5.8
Grant	1,264	67	5.3
Gregory	1,086	41	4.1
Haakon	431	2	0.5
Hamlin	1,023	87	8.5
Hand	1,093	41	4.0
Hanson	830	149	18.0
Harding	408	2	0 5
Hughes	327	6	1 8
Hutchinson	1,683	357	21 2
Hyde	395	8	2 0
Jackson	219	3	1 1
Jerauld	693	57	9.9
Jones	289	.....	.....
Kingsbury	1,392	235	16.0
Lake	1,253	571	45.8
Lawrence	339	.....	.....
Lincoln	1,731	750	43 3
Lyman	636	18	2 8
Marshall	1,021	239	23 3
McCook	1,324	371	28.0
McPherson	1,101	32	2 9
Meade	1,910	9	0 9
Mellette	359	15	4 3
Miner	1,007	251	21 9
Minnehaha	2,320	1,213	53.5
Moody	1,205	550	42 0
Pennington	795	11	1.4
Perkins	955	21	2 8
Potter	544	19	1.8
Roberts	1,911	289	15.1
Sanborn	819	50	0.1
Shannon	219	2	0 8
Spink	1,557	102	0.6
Stanley	216	2	0.0
Sully	419	8	1.9
Todd	412	1	0 2
Tripp	1,191	21	1.8
Turner	1,806	636	35.2
Union	1,306	856	62.7
Walworth	579	12	2.1
Washabaugh	173	.....	.....
Yankton	1,360	7	2.0
Ziebach	311	7	2.0
TOTAL	62,526	10,000	17.0

TENNESSEE

	Total Farms	Farms With Tv	% Farms With Tv
Anderson	1,555	475	30.5
Bedford	2,290	871	37 9
Benton	1,935	115	15.0
Bledsoe	827	58	7.0
Blount	2,847	916	32.2
Bradley	1,439	306	21.4
Campbell	1,467	295	20.1
Cannon	1,503	390	25 9
Carroll	3,295	370	11.5
Carter	2,446	631	25.8
Cheatham	1,232	500	41.3
Chester	1,399	255	18.2
Claiborne	2,622	347	13.2
Clay	1,969	128	11.8
Cocke	1,451	309	12.6
Coffee	1,698	537	31.6
Crockett	2,607	801	30.7
Cumberland	1,549	207	13.4
Davidson	2,374	1,676	70.6
Decatur	1,016	61	5.8
De Kalb	1,527	520	34.1
Dickson	1,898	641	33.8
Dyer	2,653	1,097	41.3
Fayette	4,188	613	14.6
Fentress	1,464	119	8.1
Franklin	2,262	510	22.9
Gibson	4,889	1,337	27.4
Grainger	2,249	206	0 2
Greene	5,955	977	16.4
Grundy	596	120	20.1
Hambien	1,558	260	16.7
Hamilton	1908	787	41.2
Hancock	1,718	155	8.9
Hardeman	2,716	512	26.0
Hardin	2,008	149	7.4
Hawkins	3,646	527	14.5
Haywood	4,291	833	19.4
Henderson	2,423	309	12.4
Henry	2,503	417	16.7
Hickman	1,407	413	29.4
Houston	622	156	25.1
Jackson	1,881	392	29.8
Humphreys	1,040	299	28.8
Jefferson	2,984	346	16.6
Johnson	1,807	261	14.4
Knox	3,599	1,280	35.6
Lake	760	222	29.2
Lauderdale	2,368	989	29.4
Lawrence	3,200	550	17 2
Lewis	529	106	20.0
Lincoln	3,407	697	20.5
Louden	1,490	351	25.1
McMinn	2,016	291	14 4
McNairy	2,599	592	19 3
Macon	2,409	721	29.9
Madison	3,591	852	23.7
Marion	891	115	16 2
Marshall	1,887	620	32.9
Maury	3,610	1,021	33 9
Meigs	681	103	15.1
Monroe	2,540	350	13.8
Moore	764	150	19.6
Montgomery	2,475	669	27.0
Morgan	908	192	21.1
Obion	2,488	667	26.8
Overton	2,194	349	15.9
Perry	715	62	8.7
Pickett	788	46	5.9
Polk	770	115	14.9
Putnam	2,544	572	22.5
Rhea	1,065	234	23 3
Roane	1,396	272	20.8
Robertson	2,002	1,412	47.0
Rutherford	3,141	1,398	40.6
Scott	1,616	76	7 5
Sequatchie	433	72	16.6
Sevier	2,577	466	18.1
Shelby	5,145	2,190	42.6
Smith	2,505	835	33.3
Stewart	1,131	237	20.0
Sullivan	3,499	1,083	31.0
Sumner	3,522	1,314	37 3
Tiptan	3,906	1,523	39 0
Trousdale	817	260	30.7
Unicoi	954	120	12.6
Union	1,426	335	23.5
Van Buren	479	85	17.7
Warren	2,253	649	28.8
Washington	3,541	1,138	32.1
Wayne	1,447	85	5.9
Weakley	3,402	470	13.8
White	1,822	321	17.6
Williamson	2,660	1,091	41.0
Wilson	2,990	997	33 3
TOTAL	203,149	50,123	24 7

TEXAS

	Total Farms	Farms With Tv	% Farms With Tv
Anderson	2,150	232	10 8
Andrews	87	39	44 8
Angelina	1,039	315	16 2
Aransas	09	11	11 1
Archer	417	190	45 8
Armstrang	361	203	57 8
Atascosa	1 181	638	13 1
Austin	2,210	411	19 8
Bailey	884	371	42.3
Bandera	618	240	38 8
Bastrop	1,667	310	20 4
Baylor	698	231	39 1
Bee	861	199	23 1
Bell	2,881	1,123	39 0
Bexar	2,772	1,444	52 1
Blanco	571	163	31.0
Borden	191	67	35 1
Bosque	1,121	351	24.9
Bowie	3,110	611	25.2
Brazeria	1,669	857	51.3
Brazes	1,269	317	27.3
Brewster	101	2	2.0
Briscoe	481	136	28.3
Brooks	283	21	7 1
Brown	1,432	201	14.0
Burleson	1,031	312	19.1
Burnel	982	371	38.1
Caluwell	1,236	431	35.1
Calhoun	303	88	29 0
Carenen	916	337	35.6
Chambers	491	290	50.1
Camp	831	89	9.6
Carson	426	238	55.9
Coss	2,381	515	21.6
Castro	828	422	51.0
Cameron	2,836	1,138	40.1
Cherokee	3,976	361	11 7
Childress	706	55	7.8
Clay	978	485	49.6
Cochran	479	227	47.4
Coke	419	93	22.2
Coleman	1,427	268	18.8
Collin	3,166	1,977	62.4
Collingsworth	856	55	6.4
Colorado	1,662	371	22.3
Comal	697	222	31.9
Comanche	2,092	275	13.1
Concho	554	131	24.2
Cooke	1,700	671	39.5
Coryell	1,575	465	29.5
Cottle	469	46	9.8
Crane	22	2	9.1
Crockett	147	9	6.1
Crosby	779	631	81.9
Culberson	61	1	1.6
Dallam	370	130	35.1
Dallas	2,689	1,951	72.6
Dawson	1,101	626	56.9
Deaf Smith	674	270	40.1
Delta	1,117	211	21.6
Denton	2,221	1,168	52.6
De Witt	2,213	413	18.7
Dickens	.....	.....	.....
Dimmit	291	68	23.4
Donley	619	151	21.4
Duval	652	18	2.8
Eastland	1,681	299	17.8
Ector	77	36	46.8
Edwards	269	25	0.3
Ellis	2,885	1,537	53.3
El Paso	699	470	68.1
Erath	2,021	543	26.9
Falls	2,707	723	26.7
Fannin	2,953	730	24.7
Fayette	3,773	535	14.2
Fisher	1,191	365	30.6
Floyd	1,184	699	59.0
Foard	438	167	38.1
Fort Bend	2,497	868	36.1
Franklin	816	145	17.9
Freestone	1,711	284	16.6
Frio	546	205	38.0
Gaines	598	209	41 1
Galveston	715	436	61.0
Garza	436	225	51.6
Gillespie	1,396	180	13.8
Glasscock	139	47	33.8
Goliad	708	169	23.9
Gonzales	2,147	666	31.0
Gray	523	207	39.6
Grayson	2,815	1,035	36.8
Gregg	857	164	19.1
Grimes	1,566	258	16.3
Guadalupe	2,097	689	32.9
Hale	1,703	1,068	62 7
Hall	747	80	10.7
Hamilton	1,496	293	19 9
Hansford	421	88	20.9
Hardeman	652	187	28.7
Hardin	1,141	343	30.0
Harris	3,868	2,510	64.9
Harrison	2,581	172	6.7
Hartley	203	100	49.3
Haskell	1,330	359	26.3
Hays	872	398	45.6
Hemphill	310	41	13.2
Henderson	2,232	539	24 1
Hidalgo	4,972	1,307	32 1
Hill	2,653	1,088	41 0
Hockley	1,209	904	71.2
Hood	803	350	43.6
Hopkins	2,507	459	18 3
Houston	2,438	308	12.6
Howard	612	223	34.7
Hudspeth	178	73	41.0
Hunt	2,737	1,088	39 8
Hutchinson	171	90	52.6
Irion	126	31	27 0
Jack	813	255	31 4
Jackson	1,074	271	25.2
Jasper	1,616	306	18 9
Jeff Davis	101	8	7 9
Jefferson	1,038	528	50.9
Jim Hogg	129	.....	.....
Jim Wells	720	79	11.0
Johnson	.....	.....	.....
Jones	1,471	583	39.6
Karnes	1,587	458	28 9
Kaufman	2,106	917	43.5
Kendall	713	240	33 7
Kenedy	16	3	18.8
Kent	.....	.....	.....
Kerr	674	219	32 6
Kimble	431	29	6 7
King	79	6	7 6
Kinney	91	13	13 5
Kleberg	281	20	7 1
Knox	837	253	30 2
Lamar	2,529	317	12 5
Lamb	1,787	1,091	61 2
Lampasas	827	269	32 5
La Salle	362	42	11 9
Lavaca	3 291	310	9 4
Lee	1,551	257	16 5
Leon	1,729	150	8 6
Liberty	1 361	650	47 8
Limestone	2,128	499	23 4
Lipscomb	422	33	7 8
Live Oak	787	132	16 8
Llano	481	137	28 5
Loving	9	.....	.....
Lubbock	2,081	1,630	70 3
Lynn	1,172	701	60 9
McCulloch	789	70	9 5
McLennan	3,031	1,326	43 5
McMullen	165	77	46 7
Madison	1,115	262	23 9
Marion	715	70	9 8
Martin	577	225	39 0
Mason	676	52	7 7
Matagorda	1,229	445	36.5
Maverick	271	8	3 0
Medina	1,516	622	40.2
Menard	325	31	9 5
Midland	287	61	22 3
Milam	2,659	720	27 1
Mills	893	101	11 6
Mitchell	819	79	9.6
Montague	1,529	516	33.9
Montgomery	1,416	609	42 3
Moore	247	166	67 2
Morris	070	126	18.8
Motley	386	35	0.1
Nacogdoches	2,336	202	8.6
Navarro	2 529	802	31 8
Newton	1,026	165	10.1
Nolan	613	143	22 2
Nueces	1,157	362	31 3
Ochiltree	466	00	19.3
Oldham	147	51	31.7
Orange	571	266	46.6
Palo Pinto	916	251	20.8
Panola	2,026	219	12 3
Parker	2,001	015	45.7
Parmer	009	327	30.0
Pecos	293	24	8.2
Polk	1,308	219	16.7
Potter	398	283	71 1
Presidio	226	2	0 9
Rains	617	171	26.9
Randall	636	370	55.7
Reagan	107	21	22 4
Real	222	30	13.5
Red River	2,360	354	15.0
Reeves	322	14	4.3
Refugio	270	49	18 1
Roberts	113	39	31.5
Robertson	1,622	217	13 4
Rockwell	425	214	50.4
Runnels	1,473	406	27 6
Rusk	3,189	480	15.1
Sabine	943	69	7 3
San Aug.	1,002	77	7 7
San Jacinto	1,106	181	16.6
San Pat.	888	297	33 4
San Saba	927	111	12 3
Schleicher	212	67	27.7
Scurry	915	191	20 2
Shakelford	321	86	26.5
Shelby	2,799	260	9.6
Sherman	260	90	34 6
Smith	3,198	642	18 4
Somervell	352	44	12 5
Starr	1,023	32	3.1
Stephens	497	81	16 3
Sterling	88	34	38.6
Stonewall	453	131	28 9
Sutton	156	10	6.7
Swisher	967	507	52 4
Tarrant	3,043	2,238	73 5
Taylor	1,282	630	49.1
Terrell	107	1	0 9
Terry	968	560	57 9
Throckmorton	436	91	21.6
Titus	1,402	200	14 7
Tom Green	1,033	381	37 2
Travis	2,092	760	36.3
Trinity	852	87	10 2
Tyler	1,198	187	15 6
Upshur	1,823	220	11 9
Upton	38	10	26 3
Uvalde	641	148	23.1
Val Verde	220	6	2 7
Van Zandt	2,934	976	33 3
Victoria	1,232	201	16 6
Walker	1,195	191	16 0
Waller	1,005	331	32 9
Ward	88	9	10 2
Washington	2,818	381	13 4
Webb	277	21	8 7
Wharton	2,406	825	33 5
Wheeler	853	67	7 9
Wichita	765	438	57 3
Wilbarger	997	399	40 0
Willacy	885	456	52 7
Williamson	3,338	1,293	38 7
Wilson	1,617	636	39 3
Winkler	56	9	25 0
Wise	1,873	951	50 8
Wood	1,831	356	19 4
Yoakum	312	98	31 4
Young	988	295	30 7
Zapata	270	17	6 3
Zavala	216	39	17.9
TOTAL	292,916	90,323	30 8

UTAH

	Total Farms	Farms With Tv	% Farms With Tv
Beaver	342	.....	0.0
Box Elder	1,660	1 012	62 3
Cache	2,181	1,033	47 3
Carbon	315	37	11 7
Daggett	40	.....	0 0
Davis	1,333	989	74 2
Duchesne	893	21	2 7

Emory	718	21	2.9
Garfield	329	1	0.3
Grand	59	1	1.7
Iron	465		0 0
Juab	337	179	53.1
Kane	162	.....	0.0
Millard	1,094	960	22.1
Morgan	237	136	57.4
Pluto	202	.....	0 0
Rich	275	38	13.8
Salt Lake	2,072	1,598	77.1
San Juan	272	5	1.8
Sanpete	1,363	556	40.8
Sevier	923	107	11.6
Summit	443	219	49.4
Tooele	309	214	60.3
Uintah	867	7	0.8
Utah	3,179	2,264	71.2
Wasatch	340	109	32.1
Washington	637	.....	0.0
Wayne	290	.....	0.0
Weber	1,477	973	65.9
TOTAL	22,825	9,795	42.9

VERMONT

	Total Farms	Farms With Tv	% Farms With Tv
Addison	1,368	769	56.2
Bennington	690	422	61.2
Caledonia	1,332	337	25.3
Chittendon	1,186	513	43 3
Essex	361	127	35.2
Franklin	1,704	872	51.2
Grand Isle	302	130	43 9
Lamoille	828	277	33.5
Orange	1,355	328	24.2
Orleans	1,527	477	31.2
Rutland	1,409	783	55 6
Wash' ington	1,321	333	25.2
Windham	989	286	28.9
Windsor	1,689	414	25.7
TOTAL	15,981	6,068	38.0

WASHINGTON

	Total Farms	Farms With Tv	% Farms With Tv
Adams	639	369	57.7
Asotin	465	63	13.5
Benton	1,483	293	10 8
Chelan	1,875	184	9.8
Clallam	1,068	531	49.7
Clark	4,100	2,091	51.1
Columbia	356	112	31.5
Cowiitz	1,362	585	43.0
Douglas	990	228	23.0
Ferry	403	84	20.8
Franklin	413	57	13.8
Garfield	300	107	35.7
Grant	1,090	213	19 5
Grays Harbor	1,321	521	39.6
Island	057	430	65.4
Jefferson	356	226	63.5
King	5,181	3,427	66.1
Kitsap	1,550	1,091	70.4
Kittitas	1,131	96	8.5
Klickitat	796	180	22.6
Lewis	2,793	887	31.8
Lincoln	1,051	676	51.3
Mason	526	306	58.2
Okanogan	1,770	89	5.0
Pacific	665	138	20.8
Pon Orellio	461	221	48.6
Pierce	3,611	2,338	64.7
San Juan	295	177	60.0
Skagit	2,352	1,048	44.6
Skamania	240	75	31.3
Snohomish	4,345	2,512	57.8
Spokano	3,594	2,287	63.6
Stevens	1,918	507	26.4
Thurston	1,766	936	53.0
Wahklakum	376	137	36.4
Walla Walla	1,001	152	13.8
W atcom	4,036	1,555	38.5
Whitman	1,961	1,157	59.0
Yakima	6,775	3,077	45.4
TOTAL	65,175	29,172	44.8

WISCONSIN

	Total Farms	Farms With Tv	% Farms With Tv
Adams	989	144	14.6
Ashland	946	120	14.2
Barron	3,540	1,405	39.7
Bayfield	1,257	343	27.3
Brown	2,672	1,792	67.1
Buffalo	1,682	457	27.2
Burnett	1,179	407	34.5
Calumet	1,772	895	50.5
Chippewa	3,157	1,011	32.0
Clark	4,274	876	20.5
Columbia	2,615	963	36.8
Crawford	1,674	256	15.3
Dano	5,094	2,347	46.1
Dodge	3,954	2,178	55.1
Door	2,024	980	48.4
Douglas	1,152	505	43.8
Dunn	2,870	1,388	48.4
Eau Claire	1,857	578	31.1
Florence	316	90	28.5
Fond Du Lac	3,479	1,906	54.8
Forest	467	111	23.8
Grant	3,533	1,068	30 2
Green	2,189	782	35.7
Green Lako	1,217	491	39.6
Iowa	2,268	517	22.8
Iron	276	70	25.4
Jackson	1,787	286	16.0
Jefferson	2,782	1,628	58.5
Juncau	1,740	202	11.6
Kenosha	1,385	1,032	74.5
Kewauneo	1,829	1,035	56.6
La Crosse	1,154	310	21.3
Lafayette	2,025	691	34.1
Langlade	1,356	552	40.7
Lincoln	1,512	1,110	16.4
Manitowoc	3,321	1,901	57.2
Marathon	5,691	1,153	20.3
Marinetto	2,014	919	47.1
Marquette	1,018	245	24.2
Milwaukee	1,065	796	74.7
Monroe	2,784	395	14.2
Oconto	2,529	1,276	50.5
Oneida	416	46	11.1
Outagamio	3,188	1,902	59.7
Ozaukeo	1,234	902	73.1
Pepin	735	276	37.6
Pierce	2,393	1,548	64.7
Polk	3,258	1,791	55.0
Portage	2,415	590	24.4
Price	1,619	200	12.4
Racino	1,704	1,362	79.9
Richland	2,150	235	10.9
Rock	3,138	1,315	42 9
Rush	1,865	470	25.2
St. Croix	2,665	1,878	70.5
Sauk	2,913	473	16.2
Sawyer	739	126	17.1
Shawano	3,197	1,285	40 2
S ohoygan	2,900	1,806	62.3
Taylor	2,566	456	17.8
Trempealeau	2,698	345	12.8
Vernon	3,485	465	13.3
Vilas	168	30	17.9
Walworth	2,113	1,373	65.0
Washburn	999	350	35.0
Washington	2 215	1,505	67.0
Waukosha	2,669	1,988	74.5
Waupaca	2 931	1,127	38.5
Waushara	1,762	495	28.1
Winnebago	2,152	1,091	50.7
Wood	2,536	482	19.0
TOTAL	153,558	60,333	39.3

WHY FARM AIR SELLS MORE

(*Continued from page 49*)

lowing "armchair tour" of a number of leading farm stations. As much as possible, SPONSOR editors tried to select various types of highlights, adding to a diversified picture of the status of farm radio and tv today.

Iron curtain lifts: Most radio-tv farm directors do plenty of traveling—often hundreds of miles each week—to tape or film interviews in the field, at agricultural test stations, county fairs and farm shows.

But one of the longest junkets recently was made by Herb Plambeck of WHO, Des Moines. Plambeck represented U. S. farm broadcasters on the recent American farm exchange tour of Soviet Russia.

The WHO newsman had a busy time of it with tape recorder and cameras on the other side of the Iron Curtain. He returned armed with several hours worth of recordings made with the American Farm Exchange delegates in Russia, Central Asia and Siberia.

In addition, Lambeck returned with several hundred black-and-white still pictures for tv use or radio-tv publications that farm broadcasters prepare. (Cracked Lambeck: "*Life* magazine used 17 of these in their September 19th issue, so they must not be too bad.") For tv stations, Lambeck shot more than 2,000 feet of 16 mm. film.

All of the program material, of course, has been made available for use by other radio-tv farm stations. At last report, it was being snapped up eagerly, since U. S. farmers—who rightfully consider themselves the world's most up-to-date—have been quick to want to "see" Russian farms through the eyes of man they can believe—a farm broadcaster.

Changing market: A good farm-area station keeps close tabs on the various changes in local farm conditions. Les Davis, farm director of WREX-TV, Rockford, Ill. gave the following report on farm homes in the station's viewing area—where average per-farm income (mostly from corn raising) now stands at a solid $12,860 and farm tv saturation is now at 80%:

"41,000 farm homes throughout northern Illinois and southern Wisconsin are loyal viewers of WREX-TV. They are alert to up-to-the-minute farm market information — information gathered and presented by farm experts who talk their language.

"Farmers here are concentrating on a money crop, and spending less money on the old concept of trying to make the farm self-sufficient. As this trend continues to grow, farmers throughout the area are on the alert for faster, easier and more profitable ideas.

"Survey after survey has proven that the farmer in this area is planning his day's work with the WREX-TV schedule. The majority of them have their noon-hour break scheduled from 11:30 a.m. to 12:30 p.m. so that they will be in the house and near the tv set for channel 13's noon markets and news headlines. This 15-minute program is sponsored on a 52-week basis by Murphy Products Co., of Burlington, Wis., they are more than enthusiastic about the results they have obtained."

Fan mail: Farm radio and tv do get overnight results for advertisers and broadcasters. But, generally speaking, the media are geared more to the long haul. Fort Wayne's WOWO recently provided SPONSOR with some interesting evidence. Reported farm director Jay Gould:

"WOWO rural mail (with return addresses) continues to grow in proportion to metropolitan fan mail received. In 1954, over 200,000 pieces of fan mail were received, and more than 50% came from rural listeners. Popularity of artists who make public appearances such as the Weatherford quartette and Nancy Lee and the Hilltoppers is definitely rural."

Also indicative of the long-haul philosophy is the way the station keeps listeners informed of certain running campaigns. About two years ago, Gould held a campaign in which he gave away castor beans to all who would write for them. Later, photos began to arrive in the mail showing how the seeds had grown into bushes, and later trees, in many parts of the world.

Money market: A recent review of the farm market reached by WLS, Chicago—one of the first farm-slanted stations in the country—contains some eye-opening vital statistics:

- The Prairie Farmer Station has a major coverage area that includes

Let's Face The Facts!



OVER A QUARTER OF A MILLION PEOPLE ATTENDED THE NEBRASKA STATE FAIR THIS YEAR

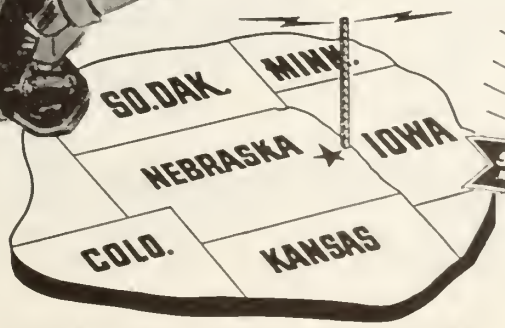
Facing The Facts this month are many faces . . . thousands of faces that make up the 100,000 people who saw or took part in KFAB shows at the Nebraska State Fair this year.

This year, as has been the case for 27 consecutive years, KFAB promoted the Fair to the hilt . . . and presented programs on the grounds amounting to eight hours daily for the entire week. KFAB's dominance above all media at the fair, over a period of many years, has resulted in the station becoming known as "the Nebraska State Fair Station."

It's one more example . . . one more proof of performance that KFAB is Nebraska's dominant station . . . the Number One Farm Station . . . and the most powerful influence in the daily lives of thousands of Midwesterners.

Face the Facts and find out more about KFAB and how it can help your sales chart curve upwards. Talk to a Free and Peters man . . . or check with General Manager Harry Burke.





THE MIDWEST-EMPIRE STATION

50,000 WATTS

KFAB

OMAHA NBC RADIO

Big Mike is the physical trademark of KFAB — Nebraska's most listened-to-station

285 counties. And in this number are 45 of the nation's 200 top gross cash income farm counties.

• WLS covers, at latest count, 551,213 farms with a total farm population of 2,367,291. In population terms, this is about 15% of the total number of people within reach of the 50 kw. outlet—an important audience segment to say the least.

• The value of farms in the coverage area is estimated to be a whopping $10.7 *billion* dollars. And, about 93% of them are electrified.

• There are more tractors (630,131) and autos (580,782) on farms in the WLS area then there actually are farms (see above). Trucks aren't far behind; there are 230,712 of them in the WLS area—all providing a ready-made market for gasoline, tires, batteries, insurance, accessories and other automotive products.

Community projects: The roots of a popular farm station are deep in the farm community it serves, and most stations have a wide variety of projects, contests, awards and public service features.

A typical one was described to SPONSOR by Farm Director Chet Randolph at one of the nation's best-known farm outlets, WNAX, Yankton:

"The WNAX Leadership Award is presented as token of recognition to the Rural Youth member who has done the most to boost his local club. The state member of the year is selected in each state on the basis of the young man or woman who best exemplifies *local* club leadership. The state winner receives an all-expense-paid trip to the Western Regional Conference of Rural Youth as a guest of WNAX. The Leadership Award is sponsored by WNAX in cooperation with the Agricultural Extension Services of South Dakota, Minnesota, Nebraska, Iowa and North Dakota.

"We believe this award *recognizes* leadership and at the same time *teaches* leadership. The attractive pin and certificate recognize those young people who have done a job of service. Several states are using this project as a guide at the district leadership training meetings and point to it as the culmination of a leadership development program."

Promotion: Farm stations will often really go to bat for their advertisers.

Not long ago, one of the major farm air clients on WMT, Cedar Rapids—Pfizer—was holding its third annual $20,000 Livestock Judging Contest.

WMT aired 72 promotional announcements, plus three interviews with previous and prospective winners. The promotion campaign was extended into all part of WMT's farm programing schedule, in addition to the regular Pfizer time of 12:45 to 1:00 p.m., on a three-days-weekly schedule.

Better living: Every now and then, the U.S. tendency to work vast improvements on the landscape pays off for farm broadcasters—and their advertisers — in a suddenly increased audience. Such a change recently took place in central Washington state, in the apple-growing section served by Wenatchee's KPQ.

Reported Pat O'Halloran, sales manager, to SPONSOR:

"Our farm programing has increased. Reason: we now have a vast new farm audience in the Columbia basin where soon one million acres will be under irrigation. There are hundreds of new farms producing new crops to this area, such as sugar beets, corn, peas, melons, potatoes, onions, peppermint, beans and many other new crops.

"Since KPQ's farm area has been primarily fruit, wheat and cattle, this is quite an addition. Farm income is up—we expect one of the largest apple crops in several years. The soft fruit crop was worth $25 million which certainly adds to the economy of any market.

"Wynn Cannon, KPQ farm director's daily broadcasts on the station always include one or more interviews with local agricultural people. His success, and ours, has been due to local programing to rural people."

Coverage: Farm-slanted radio stations, by the spread-out nature of farming itself, often provide eye-opening coverage figures. Such an outlet is KFYR Radio of Bismarck, North Dakota.

The station reaches farm homes regularly in a whopping 95,000-square-mile farm area. Thanks to a well-planned schedule of farm-appeal programs, KFYR also walks off with a sizable farm audience.

In April, 1955 Pulse made a 50-county checkup on the station. Figures showed that KFYR had garnered 36% of the daytime audience, and 45% at night—against seven other outlets. According to Pulse, this was twice as high as the next station's daytime audience and three times the level of the evening audience of the runner-up outlet.

Keystone: You can cover most of the nation's six million-odd farm homes with a network-level purchase. That's one of the principal sales stories that Keystone Broadcasting System, with 860 radio outlets in what it calls "Hometown and Rural America," has to tell.

KBS research analysis shows that Keystone outlets cover nearly eight out of 10 people among the nation's more than 24 million farm population.

And, more than 78% of the country's farm radio households—with a gross farm income of over $24 million annually—are included in this coverage pattern, KBS reports.

Regional buy: You can purchase farm-slanted broadcasting at the regional level, too.

A good example is Minnesota's five-station "Linder Group" — KWLM, Willmar; KMHL, Marshall; KDMA, Montevideo; KLGR, Redwood Falls; KTOE, Mankato—headed by veteran broadcaster Harry W. Linder.

The five outlets cover a billion-dollar market in which half of the agricultural state's farmers live, a total of some 1,250,000 people.

These farmers depend on their radios for everything from news to entertainment; the stations are located 80 miles from the nearest television outlet. That the group of outlets sell the sponsors' product is attested to in the contract renewals broadcaster Linder has achieved. An average of seven out of 10 advertisers have renewed continuously since the Linder Group was formed.

Local men: Radio-tv farm directors are almost invariably local men.

For one thing, they know the agricultural conditions of the territory. For another, they know the farmers of the area, and understand their problems, in a way that no big-city newcomer could hope to match.

A typical example is Jim Deitloff, farm radio director of WJAG, Norfolk, Nebraska. Deitloff is a native,

merchandising

Giant of the Midwest

(and still growing!)



Latest Pulse Rating Gives KFYR 3 To 1 Preference In 363,000* Family, Big-Income Market!

* within 0.5 MV contour, U. S. & Canada

Wherever you roam in the BIG 95,000 square mile* KFYR MARKET, the result's the same. KFYR is heard over a larger area than any other station in the nation! In the 50 county sample area surveyed by Pulse teams in April, 1955, KFYR — competing with seven other stations in the area — captured a whopping 36% of the daytime radio audience . . . increased the figure to 45% of the evening listeners! More than TWICE the daytime audience and THREE times the evening audience of the area's second-rated station.

* 50% audience or better, BMB

Send a "Giant" out to do a "Giant's" Job!

KFYR-land is BIG in mileage — BIG in sales potential! Located in an area DOUBLY rich in oil and agriculture, KFYR-listeners rank 10th nationally in retail sales per household . . . with KFYR's home county of Burleigh 26th in the nation, with retail sales per household of $5,748 in 1954!

Any John Blair representative will gladly fill in more KFYR facts and figures on this booming Midwest Market!

KFYR radio 5000 WATTS -- 550 KC -- BISMARCK, N. DAK.

NATIONAL REPRESENTATIVE — JOHN BLAIR AND COMPANY

brought up on a big farm near the farm-area radio outlet.

When he tours farms and agricultural special events in the area, covering them with tape recordings, he invariably finds himself sought out as a source of neighborly news. When he is invited into a farm home for a big Nebraska meal, he's treated more like a member of the family than a stranger.

Deitloff conducts two shows on WJAG: the *Farm To Market Time,* daily from 6:45 to 7:15 a.m., and the *Noon Farm Features,* daily from 11:55 to noon. Each year, he presides over a special bus trip to the state fair attended by his listeners. Altogether, the station airs 12 hours weekly of farm programs, plus a lot of farm news in the 17 hours weekly of newscasting carried by WJAG.

News beat: Talking into microphones or facing tv cameras are only two of the things that farm radio-tv directors do. These farm broadcasters, and the stations they represent, are active in a wide variety of community, governmental and agricultural activities ranging from university educational work to annual state fairs to seek out farm news.

A typical case is the "news beat" of Kentucky's WLAP, located in the heart of the prosperous Bluegrass country.

WLAP's Farm Service Department maintains regular contact with over 200 farm and livestock organizations and sources. From these groups—including county agents, University of Kentucky Agriculture College and Extension Service, 4-H clubs, FFA groups, livestock associations and the like—WLAP staffers constantly gather information for the station's farm programs.

In addition, the station has a news network of farm "stringers" all over the state, leased-wire agricultural news service, and special on-the-farm interviews.

Station farms: Almost all of the country's radio-tv farm directors are themselves professional farmers. And, a growing number of stations airing farm programing are carrying this a step further by operating working farms to which farmers can come to watch the latest agricultural methods in practice, and to meet with the station's farm program staffers.

One of the biggest and best of these operations is WLW, Cincinnati's "Everybody's Farm." No experimental setup, the farm is owned and operated strictly on a pay-for-itself basis by the station.

This fact, in turn, works to the benefit of the station's farm program personalities—Bob Miller, farm program director; Bill Alford, his associate; Jack Conner, manager of the farm, and his wife, Jean; Judy Perkins, the station's farm-and-home director.

Reported WLW's Bob Miller:

"Not only are we able to give personal endorsement to sponsors' products used on the farm, but we also are able to keep constantly in step with the fast-changing farming picture, and the many variable factors such as weather.

"Upwards of 10,000 school children and another 10,000 adults visit the farm annually to meet the people they hear—and the farm operation they hear about—365 days a year.

Motorized farms: Some of the larger farm-area stations do an unusually complete job of mapping out their market. One such station is WCCO, Minneapolis-St. Paul, whose Research Director, Charley Smith, has prepared a series of studies on farm conditions, gasoline consumption, tire usage and the like.

Here are some thought-provoking facts and figures from the WCCO study titled "Barnyard Motor Pool":

Smith started off by summarizing the fact that the number of farms in the 109 counties WCCO serves have diminished in number but have grown in average size in the past few years. He added:

"A principle reason for this shift to larger farms (and greater productivity, which we will touch on later) is—wheels, thousands of them, many driven by gasoline or diesel power, most of them rubber-tired for greater mobility. In brief, more working *equipment* per farm.

"To begin with, more farms have tractors than have passenger cars. The 1955 Census of Agriculture shows that 93.9% of all the farms in our area have one or more tractors. They have 1.61 tractors to be exact, giving us 315,343 tractors operating in these 109 counties. That's a jump of 26% in the number of tractors on farms hereabouts in just five years. (Quite a tidy number of tires to be replaced here, at a rough average cost of $200-250 per tractor.

"Automobiles on farms are pretty much dual-purpose affairs, used for pleasure and business. The Census of Agriculture found 91.5% of the farms reporting an average of 1.26 cars per farm in 1955 to add up to a quarter-million cars. That's about as many cars on farms alone as we find for the metropolitan areas of Providence, Kansas City or San Diego. As a market for insurance, figures at only $100 a year premium, it amounts to nearly a quarter-billion dollars."

Portable power: Familiarity with both the ways of farming and the promotional aspects of broadcasting sometimes makes the radio farm director a valuable ally to the advertiser.

Not long ago, WGN, Chicago's well-known farm broadcaster, Norman Kraeft, sold International Harvester a special half-hour tape recorded summary of highlights of the National Plowing Matches held in Wabash County, Indiana. The reason is interesting.

Reported Kraeft on his gimmick:

"I suggested to them that this recording could be made with power furnished by Electrall, a Harvester

First!

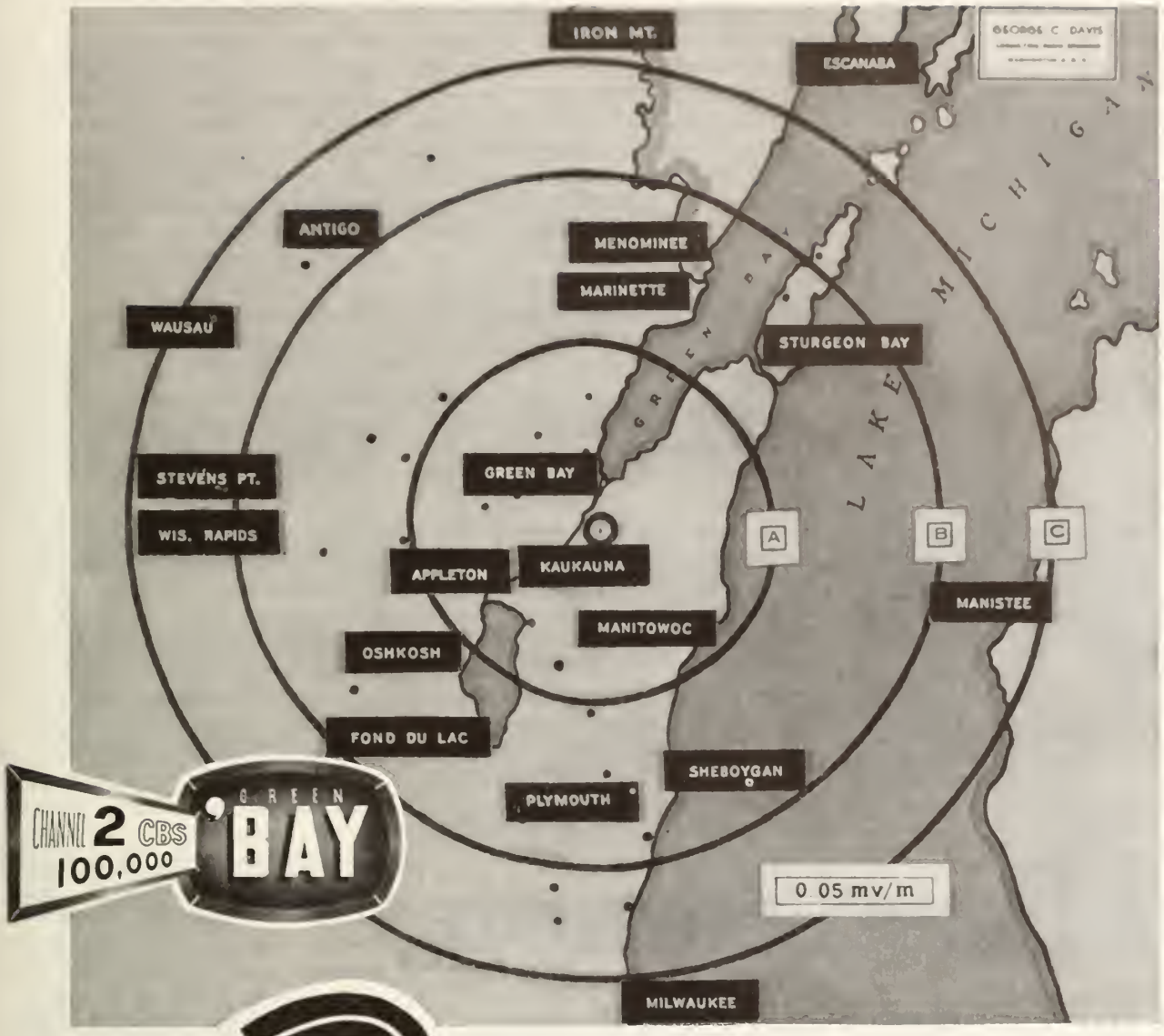
ON THE FARM
and the
Only!

FULL-TIME
FARM SERVICE
DEPARTMENT
SERVING THE WEALTHY
BLUEGRASS
COUNTRY

Fully equipped farm car. Farm and Livestock News and Markets. On-the-farm Interviews. Special Weather Reports and Tobacco Markets.

5000 WATTS ON 630 kc

WLAP
LEXINGTON, KY.



ch. 2 WISCONSIN

in the Land of... Milk and Honey

WHERE THE B&M TEST SHOWED A 98% INCREASE IN SALES!

HAYDN R. EVANS, Gen. Mgr. — Rep. WEED TELEVISION

product which is a generator attached to the side of a tractor and furnishing a mobile source of electrical power on the farm.

"I suggested to International Harvester that the publicity potential of a recording 'made in the middle of a farm field' with a mobile source of electric power should be substantial.

"They agreed."

Tv "school": Farm broadcasting has always played an educational role, but television has offered a new dimension of sight and motion to the older one of sound.

This spring, during the slack season, two North Dakota outlets—KXJB-TV, Valley City and KCJB-TV, Minot—operated a full-fledged extension course on tv covering the latest information on wheat raising and farming.

Promptly, an estimated 50,000 farmers sat down by their firesides and went to school—with tv.

County agriculture extension workers were contacted when the tv series was planned, and through letters and personal contacts they built up interest among farmers in the project. Dealers were encouraged to set up tv sets in community buildings, and farmers with tv sets were asked to invite other farmers in to see the series of programs.

Result: tremendous interest on the part of farmers, and much good will for the two stations.

Said one North Dakota wheat grower:

"We stayed at home and got more information than we generally get at our county farm meetings, and we didn't have to drive 20 miles in zero weather to get it."

John W. Boler, president of the North Dakota Broadcasting Co., is planning to continue this brand of rural tv education. The five one-hour shows were produced and directed by Dave Bateman. ★ ★ ★

★ ★ ★ ★ ★ ★ ★ ★

"Television as a 'communication tool' was barely known in the beginning of 1955, despite tv's spectacular success as an entertainment and news medium. Today, however, the greatest advances in tv are being made in its application to industrial and educational problems; closed circuit television is unquestionably emerging as an electronic giant."

JAMES L. LAHEY
General Manager
Dage Television Division
Thompson Products Inc.
Michigan City, Ind.

★ ★ ★ ★ ★ ★ ★ ★

FARM RADIO TV RESULTS

(*Continued from page* 51)

Travel: Few admen think of the farm market as a travel market, but the above-average income of most farmers and their increasing amount of leisure time means that many farmers are perfectly willing to go globe-trotting —often at a considerable cash outlay.

Jack Jackson, director of agriculture for Kansas City's KCMO, told SPONSOR:

"Our recent experience in selling an 'Around the World Farm Study Tour' is evidence that farm radio can sell more than the items commonly considered as farm production products—feed, seed, fertilizer and the like.

"By advertising and promoting this project, as we would any sponsor's product, we have sold this tour—with 22 and 36-day European sections—to 25 mid-American farmers and farm leaders.

"Five will participate in the complete globe-circling section of the tour, while 10 will participate in each of the 22 and 36-day sections. Thus, we have sold $44,120 worth of foreign travel, something not commonly bought by farmers of this area, and an item which certainly could not be considered as a farm production product.

"I think, too, that it is significant that this tour has been sold at a time when our farmers are seriously affected by a severe three-year drought, and at a time when farm prices have dropped sharply, and when the general attitude toward farm income is at a low ebb."

Livestock: Within the coverage area of WAVE-TV, Louisville — an 80-county area with a total of some 154,000 farms of which nearly 84,000 were tv-equipped at the beginning of the year — one of the most-viewed programs is a live, farm-originated show called *Farm*.

And, *Farm*'s director, Mr. Shirley Anderson, made this comment to SPONSOR on farm-slanted television's ability to sell:

"Farmers in this area are pretty much limiting their purchases to products contributing directly to increasing the efficiency of their farming operations. The emphasis is on cutting costs and increasing production. Thus, a nationally advertising farm product manufacturer, offering increased pro-

No. 1 Farm Station

of the Golden Gulf Coast Area

- **FIRST** in coverage area (80 Texas counties and Louisiana parishes)
- **FIRST** in number of farm radio families in listening audience (110,625)
- **FIRST** in top farm experts (Dewey Compton, Farm Director and L. O. Tiedt, Farm Reporter)
- **FIRST** in sponsorship of Farm programs (16 quarter hours per week)
- **FIRST** in farm services (field work, speaking engagements, sponsor-promotion work, and the audience call-in program "Capitol 7-4361")

National Representative
JOHN BLAIR & CO.

Southwestern Representative
CLARKE BROWN CO.

50,000 WATTS
CBS RADIO

KTRH

740 KC
HOUSTON

duction at lower cost, is missing a good bet by not using farm-directed television."

Does this mean that farmers are sitting on their pocketbooks, even for products and services helpful to them in running their agricultural businesses? Not at all.

Not long ago, the Vel Va Haven farms, of Prospect, Kentucky, held a sale of 1,500 head of registered Hereford livestock, the largest Hereford livestock sale ever held in the United States.

The sale extended over a period of five days. On the Saturday prior to the Monday start of the sale, Vel Va Haven Farms sponsored a 15-minute segment of WAVE-TV's *Farm* show to highlight the sale.

Reported WAVE-TV's Charles W. Hill:

"Although the sale was scheduled to start on Monday, some seven automobile loads of prospective buyers drove out to the Vel Va Haven Farm before the television program — on Saturday—was over!

"The livestock sale was an outstanding success, with receipts in excess of $500,000. On the first day of the sale following the telecast, a pure-bred bull was sold for $41,500 to a *Farm* viewer!"

Aluminum roofing: Last fall, local representatives of Reynolds Metal came to Houston's KTRH with a major problem. They had been trying, with little success, to break into the farm market in the area to sell their aluminum roofing and siding, and also had been having trouble in obtaining a dealer who could do the installation work.

KTRH executives, including Farm Director Dewey Compton, went to bat, and soon found a construction expert who had experience in agricultural building, and who wanted to become the Reynolds dealer. Soon after, Reynolds went on the air, using the station's farm show.

Compton busily sold the merits of Reynolds metal roofing, on and off the air. He helped arrange for special point-of-sale displays, and lined up an extensive schedule for a touring Reynolds Metals van that carried samples of the Reynolds products, including those for farm home and building use. All attendance records for the Reynolds traveling exhibit in the area were broken.

From the beginning, Compton worked closely with the Reynolds dealer-erector, often accompanying him on field trips and answering special queries from his listeners.

At last report, Reynolds officials estimated that their new Houston dealer was going to do about $75,000 worth of business this year—practically all of it generated by farm radio which has cost Reynolds only about $8,600.

Frozen meats: The growing number of freezer-equipped U.S. farm homes today in turn sparks increased sales of food products tailored to the needs of the modern farm family.

Reported Frank Atwood, farm director of WTIC, Hartford:

"Connecticut Packing Co. is a family-owned local firm running a small packing plant and both retail and wholesale meat business. In 1950, as part of a Farm Safety Week promotion they agreed to furnish prizes which consisted of orders for merchandise in a farm safety contest on our farm program. This experience of having their products talked about on the air led them to buy a few spot announcements, and they have been sponsors of the *Frank Atwood* pro-

KWLM
Willmar

KMHL
Marshall

KDMA
Montevideo

KLGR
Redwood Falls

KTOE
Mankato

5000 day 5000 night

An average of 70% of our advertisers have used these stations continuously since we began broadcasting—proof that Linder Stations move merchandise.

Sell to HALF of ALL Minnesota FARMERS With The

5-Star Linder Radio Group

. . . families with 60% of Minnesota's Farm Income!



- OUTSIDE FRINGE TV AREA! (80 Miles From Nearest TV Station)
- OVER 1,250,000 PEOPLE!
- OVER $1,000,000,000 IN RETAIL SALES!

It's easy to do business with the Linder Radio Group! All stations are under one ownership, and you get one billing. Stations are available individually or in combination. Ideal stations for test campaigns!

RADIO IS BIGGER THAN EVER in this Billion Dollar agricultural market! There's 98% saturation of the radio homes in our area . . . and 68% of the 600,000 autos are radio-equipped. You'll find radios in most stores, offices, garages and barns — even on the tractors in the field. The Linder Radio Group completely dominates this prosperous farm and urban audience of a million and a quarter people. These are loyal, receptive listeners who prefer their "home-town" station!

For Brochure write to HARRY W. LINDER, Executive Offices, Willmar, Minn.

Represented by John E. Pearson Co.

MEET
WAYNE ROTHGEB!



WKJG-RADIO & TELEVISION
FARM DIRECTOR

★ ★ ★ ★

FARMS AND FARMING
ARE IMPORTANT IN THE RICH
WKJG-RADIO AND TELEVISION
AREA!

Wayne has the cooperation of
COUNTY AGENTS
HOME DEMONSTRATION AGENTS
SOIL CONSERVATION
SERVICE TECHNICIANS
VOCATION AGRICULTURAL
TEACHERS
to keep ALL the rural folks
up-to-date in many important
phases of their work and recreation.

The FARM MARKETS portion
of "FARMS & FARMING"
is now sponsored daily on

WKJG-TV

by MURPHY FEEDS!

Check this valuable market
when mapping out your campaign!

Call the PAUL H. RAYMER CO. now
for availabilities on Wayne's
"FARMS AND FARMING" shows
seen and heard daily on

WKJG

RADIO AND TELEVISION
FORT WAYNE, INDIANA

gram ever since that modest start.

"In 1950, the frozen food idea was catching on, and the Connecticut Packing Co. used its radio time to build new business with freezer customers. They now cater especially to this trade, specializing in Aberdeen-Angus steer beef purchased on the Chicago market, and their freezer meat volume now represents 40% of their total business.

"Customers come regularly from throughout Connecticut, many from Massachusetts, some from Rhode Island, New York State and Vermont. They wait for especially favorable prices to be announced on my program, then make a long drive to the plant and buy meat in large quantities."

Another development has come about for Connecticut Packing as a result of farm radio. Atwood added:

"The program has also built a substantial volume of custom slaughtering business with farmers bringing their home-raised hogs, cattle or lambs to the plant, and returning later for the processed meat. This business has been built entirely through radio advertising. Another specialty is the handling of game animals, deer and occasionally bears, during the hunting season. This was a new venture also built by radio."

The WTIC farm-slanted schedule often outpulls other media. In June of this year, Connecticut Packing ran a special sale on beef forequarters, at 39¢ per pound. Advertising consisted of one ad in the Hartford Sunday newspaper (three columns by 15 inches) and four one-minute announcements on Atwood's farm show. Sales for the week broke all company records.

Customers were queried on what brought them to the plant; 85% indicated that they'd heard about the sale from the radio schedule. Cost of the newspaper ad: $135. Cost of the radio announcements: $108.

Silos: The silo—a tall storage building for corn and feeds, and other grains—is a common sight on almost any big farm. Radio recently proved it could do a first-class job of selling them in the Nashville area via a schedule on one of the nation's pioneer farm air outlets, WSM.

Reported Farm Director John McDonald:

"Marietta Concrete Co., world's largest builders of pre-cast concrete stave silos, bought a 10-minute early-morning radio program on WSM and called it *Marietta Farm Journal.* They featured farm news, brief market and weather reports, country music and facts about Marietta Silos. I did the commercials.

"Within a few weeks, eight separate crews of silo builders were hard at work in the area, and seven silo sales resulted directly and immediately from one week's inquiries drawn by the program.

"Jack Anthony, Marietta's advertising manager, says: 'This one week's sales would have made our entire investment in WSM programing worthwhile.' F. L. Christy, president of Marietta. says: 'We consider this advertising on WSM the most successful radio advertising in our experience.' Bob Barger, sales manager for Marietta, wrote me a personal letter in which he said: 'I wish to take time out during this particular period in our 1955 sales program to tell you, and others at Radio Station WSM, how much we appreciate the fine job you are doing for the Marietta Concrete Corporation in the promotion of the Marietta farm silo in the Nashville and Kentucky areas. We have had letters from prospects in Indiana, Ohio and North and South Carolina as a direct result of WSM's program.'"

Sewing Machines: Farm families were in the "do-it-yourself" market long before it became a popular pastime with the urban and suburban trade.

Herman Burkart, manager of KVOS, Bellingham, Washington, told SPONSOR of the following success stories with the station's daily noon-hour (12:30-1:00 p.m.) farm show featuring Hal Reeves:

"Hal has a letter from Howard Higgerson's Sewing Center, showing his program sold 90% of all the machines Higgerson's sells.

"Washington Farmers Co-op sold $3,700 worth of dried winter peas for cattle feed on the strength of one three-minute commercial and two 'tags.'

"Knapp & Knapp Furniture Store sold out completely twice on a mattress special last month. I could give you many such results, but the fact remains, Hal's sponsors seldom vary. His first two are still with him after six years.

"Bellingham is the county seat for

the progressive Whatcom County farm area, and audience consists of an 86% steady farm family listening (which includes both the farmer, his wife and grown children) plus a good-size audience in the neighboring Skagit County farming area, plus a 100% dairy audience in the Olympic Peninsula, with a bonus audience sprinkling in British Columbia.

"Hal Reeves spends his entire time on the farm program, sells most of his sponsors, does all his own advertising service, and records on-the-farm programs in this county, Skagit, British Columbia and elsewhere." ★★★

BUYER OF FARM MEDIA

(*Continued from page 47*)

sense of humor. They like to joke about things. Consequently, we try to take a light touch in much of our advertising.

One of the ways in which we do this is by giving somewhat outlandish names to some of the products that we market. For example, the best-selling products that the Gland-O-lac Co. manufactures is a liquid wormer called "Chick'n Tee." There is no rhyme or reason for a name like "Chick'n Tee" except it attracts people's attention and it is easy to remember. Also it gives the farmer something to kid about when he goes in and talks to his wife.

It's been our observation that 99% of all farm copy is deadly serious and we think in a lot of cases it's too deadly serious. The farmer isn't that serious about things.

Another basic premise of our farm copy approach is that wherever possible we like to talk about a quick easy way to do some particularly arduous task. There are a lot of chores to do on a farm and one thing that's bound to get the farmers interested is in a quicker way to do something with less trouble for him. He knows that in the long run such conditions beyond his control as weather, market prices are going to have a major effect upon the profit he makes, so he isn't too greatly impressed frequently by strong claims of the profit nature. When it comes to saving labor, that's something he knows he can do and he's all for any means of doing it.

We had an example of this with the Gland-O-lac Co. two years ago. One of our best selling products was an antiseptic for poultry drinking water. For years we had advertised the product on the basis of the fact that it cured bacteria in drinking water and thereby prevented the spread of disease to an entire flock of baby chicks. It just happened that it was detergent as well as an antiseptic and that as an unintentional by-product of its use drinking water fountains were easier to keep clean.

Two years ago we almost entirely dropped the bacteria-killing-ability of the product in our advertising and stressed the fact that use of the product saved time for the poultry raiser. She didn't have to scrub or worry about it; she could merely use Fungol, whish the water around when she was ready to change the water and throw it out. The slime and the scum that normally formed wouldn't be there and she could save several hours of work. This change in approach we feel was almost entirely responsible for a very considerable increase in sales that year. Actually the sales increase was better than 30%.

Q. *What do you think of farm television programing?*

A. Frankly, I don't feel that much of the so-called farm programing on television has been too successful to date with some exceptions. I think there are two reasons for this. First, most television farm programing is not basically an improvement on radio. Another important factor has been the reluctance of farm advertisers to go into the television field.

It's my belief that until television devises an effective format and method of handling farm programing it's not going to become successful. We feel strongly that the farmer, like his city cousin, is listening to radio in the daytime and watching television at night. We feel the farmer still depends upon radio to bring him such things as market reports weather, news, farm commentary and interviews. The type of program that has been known as farm radio for many years.

On the other hand, for entertainment the farmer relies on nighttime television. My thinking on this subject is exemplified by the present schedule of the Staley Milling Co. Staley has been on farm radio for many, many years during the early morning and noon period. For most of that period we



This is San Francisco...

where the daily KCBS Farm Review reaches one of the richest farm areas in the nation—a market with a farm income greater than that of any one of 37 states throughout the country.

KCBS

50,000 WATTS

Represented by CBS Radio Spot Sales

KPQ Wenatchee, Washington

Serving a

Down-to-Earth

FARMERS' MARKET

Washington State is an agricultural state, and any map will show you that KPQ, Wenatchee, is located in the very heart of this diversified farm area.

Right now KPQ is serving one of the richest farm areas in the nation (check any production reports).

But the

MIGHTY COLUMBIA

and its

MIGHTY DAMS

are creating a

MIGHTY PLUS-MARKET

Each day new farms are being developed. Eventually, 1,000,000 new acres of **irrigated** farm lands will fill the famous Columbia Basin . . . . all within easy range of 5000 watt KPQ, ABC-NBC. Located in the Apple Capital of the World, KPQ presently covers more than 46% of Washington State's farm income . . . . WITH MORE TO COME.

When You're Bending Over a Budget, Make KPQ a "Must Buy."

PER CAPITA INCOME
16% above national average

SALES PERFORMANCE
160% above national average

AND STEADILY INCREASING!

Certainly we assist our clients . . . . glad to . . . . in every way possible.

PARTICIPATIONS IN FARM SHOWS AVAILABLE

6:15 to 7 AM & 12:30 to 1 PM daily

KPQ 5000 WATTS 560 K.C. WENATCHEE WASHINGTON

REGIONAL REPRESENTATIVES
Moore and Lund, Seattle, Wash.
NATIONAL REPRESENTATIVES
Forjoe and Co., Incorporated
(One of the Big 6 Forjoe Represented Stations of Washington State)

have bought farm programs, markets, weather, news, farm commentary. We are continuing with daytime farm programing on radio. However, we have added nighttime television to our schedule and we are now sponsoring a half-hour film show *Mayor of the Town* with Thomas Mitchell on 15 stations.

Today we think that both the night television show and the daytime radio are doing an excellent job for us. One of the reasons that we feel that *Mayor of the Town* has been so successful as a television vehicle for us lies in the close integration of the commercials with the program content. Thomas Mitchell, the star of the show, appears in each commercial, usually with other members of the program cast. The commercials are made on the same sets that were used to film the program itself. Consequently it's rather difficult to tell when you leave the program and enter a commercial. Usually it sneaks up on you; your first indication that you're listening to a commercial is when the name of a Staley product is mentioned.

Q. *Do you think there is room for improvement in farm radio programing?*

A. I do think there is room for improvement. I feel that many farm radio stations and farm radio directors do an outstanding job of programing, but I also feel that there is another, perhaps smaller, group that has tremendous room for improvement. For one thing I think that too many farm radio directors feel that their job is to educate the farmer. As a result, too often their programs get prosy and dull.

I think the first requisite of any farm program should be simply that it is interesting. For example, I think it's extremely important for a farm radio director to get out in the country, meet his audience, attend meetings make as many acquaintances among the farm population as he possibly can. Most good farm directors are doing that now and most of those are doing an execellent job.

Q. *What is the economic outlook among farmers? We hear of declining farm income, does that mean the farmer is no longer a good market?*

A. No, the farmer is still a good market. In fact, he represents an enormous market. However, the farmer for the past few years has been squeezed between constantly declining prices for the products he sells and constant increases for the merchandise he buys. As a result he hasn't had as much money to spend during the last few years. I think the general farm conditions have hit the bottom and are perhaps on the upgrade. At least I look for a better farm year in general in 1956 than in 1955. However, don't let anybody tell you that the farmer is broke or that he is going out of business. Neither statement is true. But at the same time let's admit that he's a little short of money.

Q. *What could air media do to provide the farm advertiser with better facts on the media?*

A. Solid reliable facts on audiences have always been extremely difficult to obtain. I personally feel that concrete examples of farm service, success stories from farm advertisers and other examples of station influence are more valuable selling tools for the station, however, than mere statistics.

One type of statistic that I would like to see is some kind of figure on radio set ownership on farms. For example, whether there is one radio, two radios or three radios in the average farm home. I have a suspicion that the farmer has been buying bedroom clock radios just as fast as the city dweller has these last few years, and I think that he's got a radio in several different rooms in his house. I've also been told that there are radio sets installed on a great many tractors in the state of Iowa. Personally, I've never seen one, but they may be there. I'd like somebody to find out if they actually are. I've also heard lots of talk about radio sets in barns and other farm outbuildings. I'd like to see some sort of investigation made on that situation, too.

Q. *What else do you want from air media?*

A. Naturally, I'd like to have more choice availabilities. However, I think the only way you get more choice availabilities is to get more good farm stations on the air. That's one thing I'd be very happy to see. I think there's a place for a great many more good farm stations than we have today. Those remarks were directed toward radio, of course. In television I'd like to see stations cast a little more friendly eye toward spot film programing. There's a great demand for regional advertisers for good time for spot film shows. Too often (at least it seems so to me) the station seems to be extraordinarily wary of spotting a film show in a good time segment.

Q. *What's the effect of television on farm radio, in your opinion?*

A. Frankly, I don't think that television has had any great effect upon farm radio. For some other types of programing, radio went away for awhile and is now coming back. Farm radio has been with us all the time. I personally feel that farmers are listening to radio, farm radio—and by farm radio I mean daytime radio—as much today as they ever did, possibly more. I also feel that on the farm, as in the city, the radio has moved from the living room and into the kitchens, the bedrooms and other parts of the house. I think that most farms have television. I think the farmer is watching television for entertainment at night and I think he's listening to radio for news and information and music in the daytime.

Q. *If the farmer today is going to be like the city dweller in his listen-habits, why use farm air media to reach him?*

A. The answer to that is because the farmer has certain requirements from farm air media which the city dweller does not have. The farmer is vitally interested in market reports, for example. He wants to hear them daily, sometimes several times a day if he has stock himself. The regular programing doesn't give him that. The farmer is also a great deal more interested in certain farm questions; crop conditions and farm legislation are examples of that which doesn't appeal to the average city listener. Consequently, the farmer is inclined to listen to his own farm radio station in preference to a metropolitan radio station. However, I will admit this: I think in some cases the farmer is tuning in a farm station to get markets and other specific farm programs and in between times he may be listening to a city music-and-news station to get music. The reason I say this is because I feel that if the average farm radio station has a weakness it's the lack of music, too much talk.

Q. *What do you think of the farm directors' clinics that have been held recently?*

A. I only attended one of these in Chicago about a year ago when I appeared on the program. I think that the clinic, judging by the one that I saw, is an excellent thing. It gives the farm directors a chance to get together



I DON'T LISTEN TO **WBAM*** BUT MY OWNER DOES

WBAM is the definitive agricultural medium for its four-state Montgomery market. Here are just a few of the reasons.

5:55 a.m. LIVESTOCK LISTENING POST. A knowledgable editing of cattle, sheep & poultry news from United Press, Extension Service releases and other local sources. Live from the WBAM newsroom Mondays through Fridays. Alabama weather only.

6:00 til 7:00 a.m. Crawford Roquemore's SOUTHERN FARM & HOME HOUR direct from 587-acre Shenandoah Farms 15 miles west of Montgomery in cotton, peanuts, egg factory, hogs, cattle and truck farming. Markets, music, general and farm news, humor and frequent outstanding breakfast guests. Detailed weather. Mondays through Saturdays. Biggest city audience at 6:15 in Conlan, April 1955.

11:45 til noon CAPITAL STOCKYARDS BROADCAST direct from sales arena of largest livestock auction market in Southeast. Noontime weather roundup. Mondays through Fridays. Biggest city audience in Conlan, April 1955.

12:30 til 12:45 p.m. UNION STOCKYARDS BROADCAST direct from receiving pens of largest and only terminal livestock market in Southeast. Weather included. Mondays through Fridays. Biggest city audience in Conlan, April 1955.

1:00 p.m. Thursdays only. DEMOPOLIS STOCKYARDS BROADCAST direct from sales arena of the market in Demopolis, Ala.

1:00 p.m. Fridays only. EUTAW STOCKYARDS BROADCAST direct from sales arena in Eutaw (Green County), Ala.

Our Farm Girl in New York is Peg Stone.
Our Farm Hand in Chicago is Ed Nickey.
Both are in your phone book under Radio-TV Reps, Incorporated.
Or call Ira Leslie, 6-2924 collect, Birmingham.



*Except when I'm near the barn, the farmhouse, the tractor with the radio on it, the portable over by the pond, or the pickup truck. Then I can't help hearing those 50,000 watts.

and compare notes on what they're doing in the various areas; it affords agencies' creative people a chance to talk to the farm director who is, after all, the man in closest contact with the farmer. I think possibly they've also helped to open the eyes of station management to the importance of good farm programing in some cases. I think it's a very fine thing. I know that I certainly enjoyed the contacts I made at the clinic that I attended. I had an opportunity to talk to a number of people whom I had known by reputation for many years and a chance to compare my views with some other individuals in the same line of work.

★ ★ ★

★ ★ ★ ★ ★ ★ ★ ★

"I believe with deep conviction that AM has ways and means of microphoning any program idea as well as tv can screen it. Techniques have already been found that will make possible the broadcasting and popular acceptance of any sound idea that may occur to a program manager."

CARL HAVERLIN
President
Broadcast Music, Inc.

★ ★ ★ ★ ★ ★ ★ ★



Farm Facts in WREX-TV Land

Farms with TV sets 44,697
Farm population 167,366
Gross Farm Income (1954) $622,927,000

WREX-TV serves over 44,697 farm homes almost wholly dependent on Chonnel 13 far good signal service and rural coverage of market information and farm news.

WREX—supreme in this rich agricultural area—now **TELECASTING IN COLOR.**

WREX-TV channel 13
CBS-ABC AFFILIATIONS
represented by
H-R TELEVISION INC.
ROCKFORD•ILLINOIS

ARE ADMEN PROVINCIAL?

(*Continued from page* 44)

of advertisers who are getting results from this immense amount of farm service and entertainment on the air.

Heading the list in SPONSOR's survey are advertisers who have something to sell to farmers as farmers. The list includes seed, feed for cattle, hogs and poultry; fencing, crop and soil insecticides, mechanized farm equipment, vaccines and biologics for farm animals, barn and silo contractors, auctions and fairs, breeders, etc.

These include firms of all sizes—the big automotive and chemical businesses like Ford and du Pont, as well as the local feed store, the manufacturer as well as the distributor.

On another level are the local retail and service firms, most of whose business comes from farmers in their areas. These include banks, drug stores, groceries, building material dealers, appliance shops and the like.

Paradoxically, while the manufacturers they buy from often by-pass selective farm programing on radio and tv the local dealers who sell consumer goods beam their messages directly to the farmer. And there are cases where manufacturers who sell both specialized farm products and consumer products use farm programing for both.

Why the paradox? Aren't consumer goods advertisers interested in the farmer?

Obviously, they are. This seeming paradox boils down to the question of what the best way is to reach the farmer. So, SPONSOR sought the views of admen on the subject, got the frank appraisal of those who feel farm air shows are not essential, as well as those who say that, sooner or later, the consumer advertiser will have to change his tune.

Nobody says that farm programing isn't effective. It is generally agreed that farm radio is firmly established and has air salesmen of high repute and programs with loyal listening. It is also generally agreed that while farm tv is not as highly developed as farm radio and doesn't reach out as far it is well on its way to becoming established. And no one denies that farm air media can sell goods effectively and efficiently.

The main reason advertisers of non-farm products don't try to reach the farmer with programing aimed specifically at him, admen say, is that these advertisers feel their other air advertising is able to reach him.

The answer given by the pro-farm advocates is this:

Selective programing, such as farm service shows, has an impact on the listener and viewer that can't be measured with cost-per-1,000 figures. The farmer listens *intently* to market and weather reports, to tips on farming, to farm-slanted entertainment. Consequently, he is more receptive to commercials.

Futhermore, the popularity of many farm shows is such that they are good cost-per-1,000 buys. One radio farm director reported that after he had taken the word "farm" out of the title of his show he began getting national brand accounts who bought the show basically because it was a good purchase for any kind of audience.

This shows, say the proponents of farm radio, one of two things: Either the agency isn't really familiar with farm programing and the impact it has or has some kind of bias against it, probably the former.

Farm radio and tv is something that can't be understood from an office overlooking Madison Avenue, the farm programing boosters maintain. The only way to understand what impact it has is to go on the road, talk to station farm directors and the farmers who listen to and view farm shows.

To come right down to it, this group argues, the big city adman is isolated and, in his own way, provincial. While he may pay lip service to farm programing's effectiveness, deep inside he can't understand how farm people react to shows that reflect their interests.

Another plus cited for farm air advertising is that farm audiences present an excellent target because the target is so well defined. By that they mean the audience is not a mixture of people with different economic interests and backgrounds. The farm-slanted commercial can be more specific in its tone and appeal, hence has a chance of being more effective. With mass audiences, which represent a conglomeration of types, the commercial must hew to a line which cannot hammer on a potentially effective angle because it may alienate certain groups.

In other words, says the pro-farm group, the mass-minded manufacturer, who had so much success in selling to the mass, has lost sight of the fact that the mass is actually a conglomerate of different markets, each of which

should be hit with a different sales angle or appeal.

The efficiency of mass selling of mass-produced products was central to the discussions SPONSOR held with admen. One of those oriented toward the mass-selling school said the problem could be reduced to the following:

"We know that our mass market is composed of many smaller groups. You could almost say there are as many different kinds of appeals as there are people. But it is prohibitively expensive to match each customer with a tailor-made sales message."

A timebuying executive put it in a slightly different way: "There have been plenty of times when we've want-

★ ★ ★ ★ ★ ★ ★ ★

"Through continuing research, the family of these new materials (electronically active solids—within which the action of the electron may be controlled with unprecedented precision and efficiency) is steadily growing. One after another, new substances are being created to perform not only the tasks which were previously performed with conventional materials, but also totally new functions which have never before been possible of attainment. Our electronic science is rapidly overcoming the physical limitations imposed by the materials with which today's electronic systems have been created."

DR. E. W. ENGSTROM
Executive Vice President
Research and Engineering
RCA

★ ★ ★ ★ ★ ★ ★ ★

ed to go out and buy good farm shows. But we were faced with the fact that we just didn't have enough money. If all our clients had all the money they wanted for advertising, they would certainly all buy farm programs."

Actually, as SPONSOR's survey showed, a number of important national manufacturers, including such blue chip accounts as General Foods and R. J. Reynolds, buy farm programing. As a rule these buys do not involve a general policy of seeking farm program availabilities. They are usually made to meet specific problems for specific brands in specific markets. They may back up an extra sales push or fill in holes because a certain station is not reaching certain areas.

On occasion a certain economic group is aimed at. Armstrong, which sells low-priced Quaker Rugs all over the country, finds that farm radio in the South can reach low-income families.

Farm broadcasters feel that certain consumer products have better potential in rural than in urban areas—products for baking, for example, because farm women are further away from shopping and, hence, don't shop as often. Home freezers, for the same reason. (A recent Department of Agriculture report covering 27 states showed that number of home freezers in farm homes has gone up 145% in five years.)

While farm broadcasters have faith in the future of farm air advertising there are no recent trends indicating an increased interest among consumer advertisers. One reason cited by agencies is their feeling there are not enough top-rate farm shows to pick from. The good ones, admen say, are sold out. If they add farm shows to their mass advertising, the agencies go on, they want buys that are comparable to it.

One of the reasons Ralston Purina is canceling its localized farm service radio advertising (though it is continuing to spend around $1 million for co-op farm radio) is, according to Maury Malin, Purina's Chow advertising manager, that "we have been unable to find enough good farm radio programs (unsponsored) to give uniform advertising support to all of our dealers."

(Strictly speaking, Purina is not pulling out of farm air advertising, however. It has bought a farm appeal network tv show, *Grand Ole Opry*, which is scheduled on an every-fourth-week basis on ABC TV Saturday nights. Malin also said that Purina "has found farm service radio to be our most effective local medium.")

While some advertisers are pointing their fingers at the farm programing problem, the active farm advertisers and the farm stations turn to the other side of the picture: the high esteem in which station farm directors are held by air audiences and the undoubted effectiveness their own programing has. The professionalism acquired by station farm directors through long experience is highlighted by the existence of the National Association of Television and Radio Farm Directors, it is pointed out by farm air boosters.

Among the stories in SPONSOR's 1955 farm issue is one on the multi-faceted activities of the farm director as technical guide, counselor, entertainer, program executive. Other stories cover results of farm radio and tv selling and recorded interviews with a prominent buyer and seller of farm broadcasting.

★ ★ ★

WJAG

NEBRASKA IS BIG

Farming is Nebraska's BIGGEST Business

FARM RADIO OUR BIG BUSINESS FOR 33 YEARS

1000 WATTS ON 780 K.C.



NORFOLK in NEBRASKA
WRITE, WIRE or CALL 432
or see The WALKER CO.

PEOPLE
PEOPLE
PEOPLE
PEOPLE
PEOPLE
MORE
PEOPLE
KGVO-TV
Missoula, Montana
serves the most populous area in Montana
MAGNIFY YOUR SALES
IN THIS STABLE $140,000,000.00 MARKET
CBS KGVO-TV MISSOULA MONTANA
University City
Rich Lumbering and Agricultural Area
GILL-PERNA, reps.
167 Mountainous Miles from Spokane

IN EVANSVILLE INDIANA
WISE BUYERS CHOOSE


THRIFTY FIFTY
The Answer To Tired Movies
"The Nightcappers"
MON. thru FRI.—10:30-11:30 P.M.
—bright music with LOREN BLAKE'S BAND
—Emcee JIM STEWART
—Starring PETE DOOLEY
Participating Spots Available
Represented by
MEEKER TV, INC. — ADAM YOUNG
ST. LOUIS
CHANNEL 50
WEHT
NOW OPERATING
WEOA—CBS RADIO

Newsmakers in advertising



William E. Robinson, *president of Coca-Cola, made the biggest news about an agency change in years with the announcement that Coca-Cola will switch from D'Arcy to McCann-Erickson by the end of next March. D'Arcy had placed Coca-Cola advertising for the national company as well as many of its bottlers for nearly five decades. McCann-Erickson had been Coke's agency for overseas advertising. (On day before switch became known officially Coke radio commercials created by D'Arcy won award from RAB as among most effective of year.* *See page 40.)* *Coke billings are estimated at* $15,000,000.



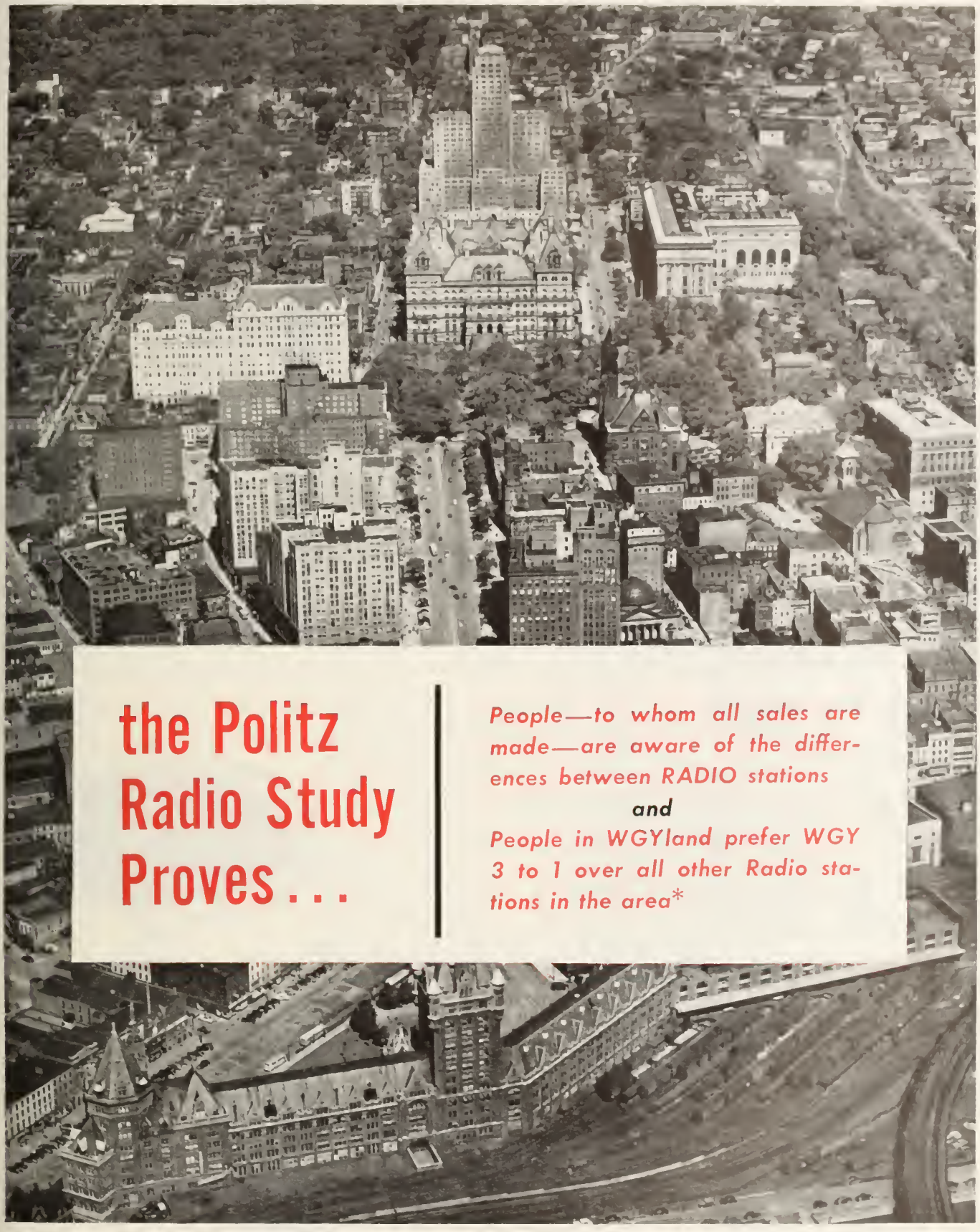
Charles W. Tennant Jr. *becomes director of advertising for Miles Laboratories Inc., filling a newly created position. Before joining Miles he was creative director of Geoffrey Wade Advertising, which, as agency for the company, handles its heavy network and spot tv schedule. Tennant entered the advertising field in* 1937 *with the* Aurora Beacon News, *switched to a Chicago ad agency in* 1940 *and has been in advertising since then except for wartime service as a bomber pilot. He had been with Wade since* 1950.



Robert R. Newell, *vice president in charge of creative production and chairman of the Operations Committee, Cunningham & Walsh Inc., New York, has been named executive vice president of the agency. Newell has been with the company* 23 *years; he joined it in* 1932 *when it was the Newell-Emmett Co. to work on the Liggett & Myers tobacco account. Since then he has directed the agency's creative activity on various accounts, currently serves in an executive capacity on Lentheric, Sunshine Biscuits, Eversharp-Schick, Smith-Corona.*



A. C. Nielsen *made news this month, particularly among researchers anxious for tv set coverage and set data, with announcement of plans to proceed with a* 1956 *Nielsen Coverage Service study. The Nielsen project, which will provide the industry with the first coverage data since* 1952 *when there were studies by both NCS and SAMS, will include both radio and television. Previously the NARTB had stated that its own coverage and set count study for television would not be out until some time in* 1957 (SPONSOR, 17 *October*). *NARTB project is now undergoing lengthy tests.*



the Politz Radio Study Proves . . .

People—to whom all sales are made—are aware of the differences between RADIO stations

and

*People in WGYland prefer WGY 3 to 1 over all other Radio stations in the area**

WGY

a General Electric Station . . . Schenectady, N. Y.

Represented Nationally by Henry I. Christal Co.
New York, Boston, Chicago, Detroit, San Francisco

*For complete information on the Politz Survey in WGYland write WGY Sales Dept. or any Henry I. Christal office.

THE QUAD-CITIES
Rock Island • Moline • East Moline, Ill. • Davenport, Ia.

NOW
1/4 MILLION
PEOPLE

According to Sales Management's Survey of Buying Power (May 10, 1955) the Quad-Cities now have 250,200 people with an Effective Buying Income of $5843 per family or $1794 per capita. Cover this good 450 million dollar market with WHBF radio or TV—the Quad-Cities' favorites.



Quad-Cities' favorite
WHBF AM FM TV
TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.

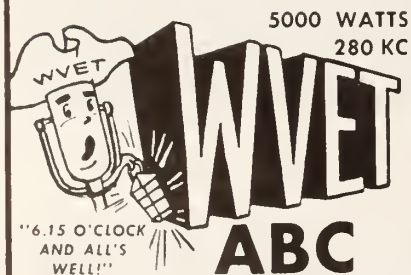
IN ROCHESTER N.Y.



WVET-RADIO
Saves the Day!

Exclusive announcement over WVET-Radio of the strike settlement at a large Rochester industrial plant at 6:15 A.M. made possible *normal work attendance* that Monday morning. This "Town Crier" result *proves again* that WVET-Radio is ALL-POWERFUL for getting *your client's* message across to the public just as we *saved the day* for the plant.

5000 WATTS
280 KC



WVET ABC
IN ROCHESTER, N. Y.
Represented Nationally by
THE BOLLING COMPANY

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BMI

"ACCORDING TO THE RECORD"

Continuities for December

A daily almanac . . . each a five-minute program packed with information about the important happenings throughout the world.

December's "*According to the Record*" includes stories about Christmas Day, New Year's Eve, The Legend of Kit Carson and other significant and entertaining highlights and sidelights of the years past.

BMI's "*According to the Record*" package contains a full month's supply of continuities . . . . . Highly commercial . . . Now in its 11th successful year.

For sample scripts please write to Station Service Department

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL





Who offers the only broadcast "CAP"?

See Sponsor, November 14

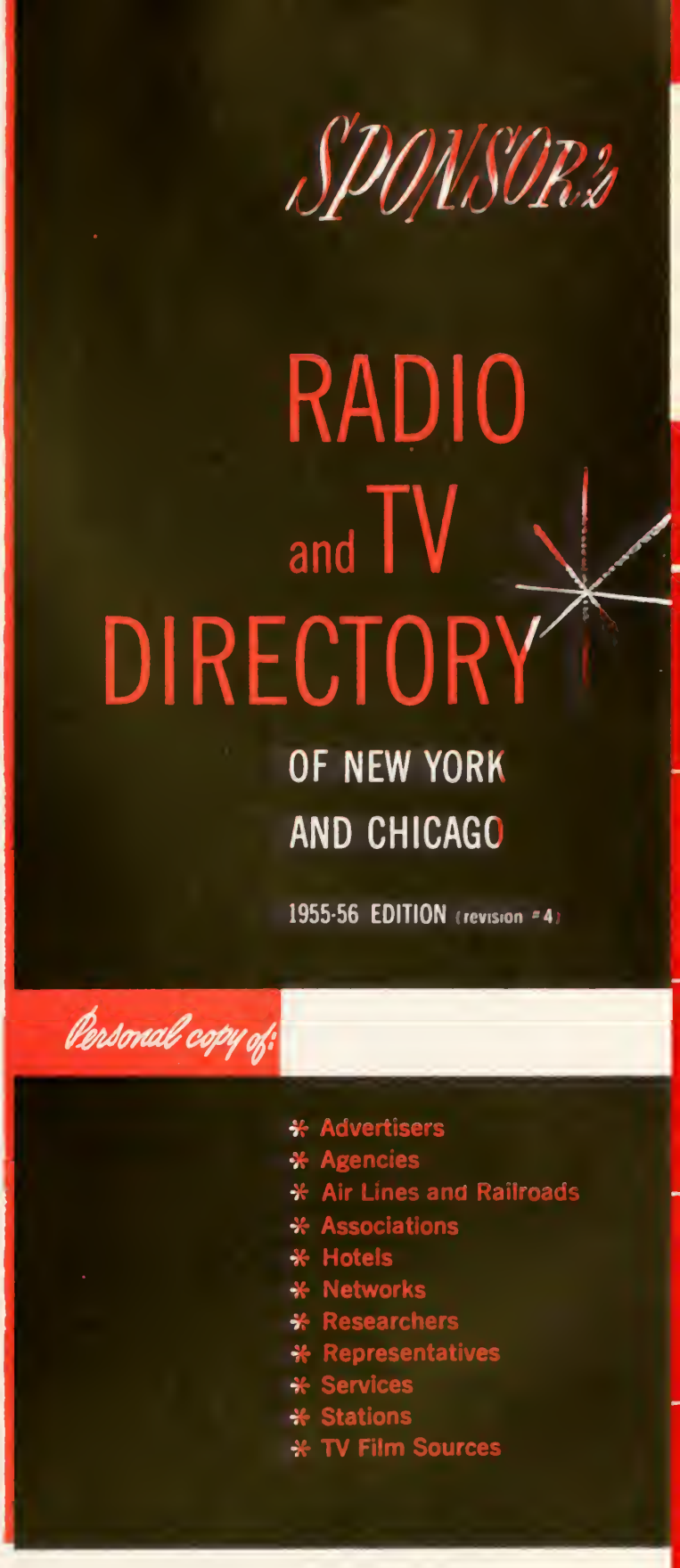
low to keep from getting lost in NEW YORK and CHICAGO

Ever wonder whether Leo Burnett was on North Michigan or South Wacker? Ever worry as you pulled out of Grand Central Station how many important calls you forgot during your three days in New York? It happens to the best of us, at the worst times.

Next time you're in New York or Chicago make every minute and call count by using SPONSOR's 1955 pocket-size, 16-page booklet titled "Radio and TV Directory of New York and Chicago." Here you'll find names and addresses, by categories, of key advertisers, agencies, stations, networks, news services, representatives, TV film services, music and transcription services, research firms, hotels, airlines and railroads.

We'll be glad to send you a Radio and TV Directory on request—with the compliments of SPONSOR.

P.S.—Don't forget to call on us next time you're in town.



SPONSOR

THE MAGAZINE RADIO AND TV ADVERTISERS USE

NEW YORK 17— 40 E. 49th • MUrray Hill 8-2772

CHICAGO— 161 E. Grand • SUperior 7-9863

DALLAS— 311 S. Akard • STerling 3591

LOS ANGELES— 6087 Sunset • HOllywood 4-8089

So what if he has a high average?

He'll win no pennants for YOU if he's not available

.400 hitter . . . ? Sure, but it's the player you can buy that you build your team around. Babe Ruth never hit a homer for the Cubs and Lefty Grove won no games for the White Sox. In radio, as in baseball, it's the rating *you* can *buy* . . . not the one the other fellow has . . . that counts.

And KHJ Los Angeles and KFRC San Francisco have consistent heavy hitters, with *specific ratings,* available to you.

Compare the complete coverage, intense penetration and low single day and night rates of these two key Don Lee stations, with any other stations . . . or for that matter, any other media.

Go for extra bases in two of the nation's richest markets . . . with programs, participations or spots on KHJ Los Angeles and KFRC San Francisco.



Represented Nationally
by H-R REPRESENTATIVES, INC.

REPORT TO SPONSORS for 31 October 1955

(Continued from page 2)

Farm air media paradox

SPONSOR survey of stations with farm programing shows consumer products are frequently advertised on farm service shows by local dealers but rarely from national level. Retailers are familiar with farm programing impact, say farm air media specialists, where national admen frequently don't understand what farm directors can accomplish. (See farm section this issue starting page 43.)

–SR–

NCS #2 may be less costly

Proposed NCS #2, which will be first tv coverage study since freeze and first radio coverage study in 4 years, may be less costly to subscribers than NCS #1. Extensive personal interviewing used in NCS #1 may be replaced with smaller interview sample but with additional quality controls, such as Audimeter. Nielsen can also use data from NSI, now in 22 markets, to get final NCS #2 figures. One reason Nielsen is seeking less costly method is more stations, more people than ever must be surveyed.

–SR–

Spot carrier battle renewed

Network-rep battle over spot carriers flared up again in wake of speech by NBC's executive vice president, Robert Sarnoff, before 4-A's Eastern confab in New York City. Sarnoff said opposition to flexible sales plans, such as "Monitor," was "short-sighted," added that "everybody in the radio business ought to be concentrating on getting more total nourishment for medium, instead of fighting over diminished scraps." SRA President Adam J. Young answered that Sarnoff was evading issue, said reps do not object to "Monitor" programing as such but to web per-station rates which come out to small fraction of national spot rates.

–SR–

Premiere of "Weekday" nears

Helping keep spot carrier battle alive, too, is premiere of NBC Radio's "Weekday" 7 November. This Monday-through-Friday, 8-hour daytime program service involves first extensive use of spot carriers during weekday daytime, has evoked fear of some stations, reps they will lose more business to webs. Admen, however, are more interested in how "Weekday" programing will pan out, have noted that there will be more set scheduling of segments than in "Monitor." "Weekday" is like "Monitor" in sale of one-minute, 30-second and 6-second commercials plus special low-price introductory offer.

–SR–

"Monitor"-type shows go local

"Monitor" concept of programing has caught on at local station level. Among most ambitious adaptations is "The World Now," which kicks off at WLW, Cincinnati, 6 November. Premiere will feature several NBC stars and will be fed to "Monitor." Show will have "Communications Center" a-la-"Monitor," which will be staffed around the clock. Tied in with new programing concept is WLW's Certified Audience Plan (CAP) which guarantees advertisers that cost-per-1,000 homes, based on Nielsen data, will not exceed $1. Minimum number of participations per week is 3, but station, in unusual move, also puts ceiling on buy: 15 per week.

–SR–

Who's afraid of politics?

Trade stories to effect that Pontiac cancellation of CBS TV's "See It Now" and NBC TV's "Project 20" was connected with domestic and international politics have been labeled "hogwash" by agency, MacManus, John & Adams. Official reason given for axing was "budgetary misunderstanding" but behind-scenes talk is that internal personality hassle on client-agency side was behind it. Agency, meanwhile, is shopping around for one-shots.



Hollywood's "free tv" strategy

Now that the Hollywood movie makers have hit on a strategy that harnesses television to the problem of picture exploitation they intend to work it for all its worth.

The strategy consists mainly of what SPONSOR calls "the expanded trailer technique." Unlike the brief disjointed glimpses of a picture afforded in the old-fashioned trailer, the expanded trailer gives the television audience an entire scene or two. The pull is undeniable.

This strategy, and how it separates the air media from printed media with respect to a movie maker's ad appropriation, is well documented in a *Variety* ad (four pages, no less) ballyhooing Paramount Pictures' "The Desperate Hours." In a heavily-budgeted five-point plan referred to as its "modern marketing program" Paramount specifies (1) spreads in *Life* and *Look*, "powerful ads" in *Saturday Evening Post* and *Collier's*, and in 12 other national magazines; (2) an all-out "local press" cooperative campaign; (3) concentration on "all other media outside the national and local press with special emphasis on tv and radio promotion." The statement reads "Many important network program swill be utilized. This effort will be aggressively duplicated on the local level."

It will be interesting to note whether Paramount pays for any of its network shots, whether any appreciable amount of its local money goes to tv and radio stations. The unwritten formula would indicate "no"—the idea is that Hollywood gets it for free.

It appears that this "for free" strategy will be the norm as long as broadcasters permit. The follow-the-leader philosophy is a Hollywood standard, and from the movie maker's point of view "advertising in exchange for picture exploitation" makes sense.

But it can't make sense for long. Broadcasters will not continue to give for free what printed media are paid handsomely to advertise. And Hollywood needs tv and radio. These are the facts on which a more realistic policy must be forged.

* * *

Farm air paradox

SPONSOR's fourth annual study of farm radio and television (see page 43) uncovers this paradox: Automobile dealers, department stores, banks and many other local consumer businesses make considerable use of farm radio and television programs. But the list of national consumer advertisers using farm programing is small.

Why?

We think it's because national advertisers haven't caught on to the extra impact they can attain in farming communities by teaming up with radio and television's farm directors. Too few admen have seen at first hand the kind of stature a farm director acquires in his area.

We make this suggestion: Look up the farm director of a nearby station. Get to know the essential service he performs for his listeners or viewers. And read SPONSOR's farm section. There are extra dividends to be earned for those who realize that the best way to sell the farmer is through his friend —and fellow farmer—the farm director.

* * *

Tv set count progress

Report #7: Since SPONSOR first began this series of reports, activity in the field of tv set and circulation research has been mushrooming. With so much thought now being given to filling the gap, advertisers can look forward to real progress within the coming months.

This is the way it looks.

NARTB has indicated clearly that it will vigorously seek to perfect its Cawl method of measuring tv circulation with the target date for a first report to be some time in 1957.

The American Research Foundation is studying methods of deriving county-by-county tv set data from Census figures in order to give the industry interim reports on set growth during 1956.

A. C. Nielsen has announced definite plans to go ahead with a study of both radio and television circulation in 1956.

American Research Bureau has made no definite statement of its plans but it does have a project in the planning stage.

All this activity reflects the great need for tv set and circulation facts which are up to date and reliable. It is also a sign that advertisers will get facts sooner than we had hoped when we began calling for action. ★★★

Applause

Vitality insurance

How does a business insure its vitality and grow with the rapidly changing times? We think it's through the kind of activity represented by the New York RTES Planning Committee which this year for the second time is conducting a series of seminars on timebuying and selling.

For their work in organizing the new seminars, SPONSOR applauds the following members of the RTES planning committee: Mary L. McKenna, WNEW, and Frank Pellegrin, H-R Representatives, co-chairman; Peter Bardach, Foote, Cone & Belding; Vera Brennan, Scheidler, Beck & Werner; Tom Buchanan, Joseph Hershey McGillvra; Robert Collins, The Pulse; Frank Coulter, Y&R; Gordon Gray, WOR WOR-TV; Jack Gross, American Research Bureau; John Hurlbut, Free & Peters; James Luce, JWT; Frank Silvernail, BBDO; Peggy Stone, Radio-Tv Representatives; Larry Webb, Station Representatives Association.

How successful the work of the committee has been is apparent to SPONSOR from the many comments received after we published a 40,000-word edited compilation of last year's seminars under the title *Timebuying Basics* in our 11 July issue. (*Timebuying Basics* has now been published in book form by Sponsor Services Inc. —copies available at $2 each.) ★★★

Radio WOW Land

POPULATION'S growing bigger every year!

Big

4,200,000

LISTENERS

RETAIL SALES growing bigger every year!

Rich

$4,175,580,000

RETAIL SALES

SPENDABLE INCOME growing bigger every year!

Ready

$5,700,000,000

EFFECTIVE BUYING INCOME

ONLY RADIO WOW serves this Big . . . Rich . . . Ready market!

Get complete *new* market data from your John Blair man or write Bill Wiseman, sales manager, WOW, Omaha.

FRANK P. FOGARTY
Vice President and General Manager

MEREDITH STATIONS are affiliated with Better Homes and Gardens and Successful Farming magazines

KANSAS CITY		SYRACUSE		PHOENIX		OMAHA	
KCMO	KCMO	WHEN	WHEN	KPHO	KPHO	WOW	WOW
RADIO 810 kc. ABC	TV Channel 5 CBS	RADIO 620 kc. ABC	TV Channel 8 CBS	RADIO 910 kc. ABC	TV Channel 5	RADIO 590 kc. CBS	TV Channel 6 NBC

Represented by KATZ AGENCY INC. — JOHN BLAIR & CO. — BLAIR TV, INC.











MICKEY MOUSE

Here's why Kansas City is swinging to

"BIG-TIME" DAYTIME

ON CHANNEL 9

KMBC-TV

Kansas City daytime television has gone "Big Time" in a big way! With a schedule that's tailored to the tastes of the stay-at-home audience, KMBC-TV has introduced fresh, daring new program ideas that have revitalized viewing and have made daylight hours more highly productive for advertisers.

With this new format of daytime entertainment, KMBC has developed a versatile handling of commercials that answers every sponsor demand. Full sponsorship of sparkling station-produced shows or fine syndicated film shows; filmed minute-participations; live commercials; demonstrations; sampling; audience-participation testimonials; station-breaks; IDs — you name it, we'll deliver it! Ask your Free & Peters Colonel for the *new* schedules of Kansas City's most dynamic TV station.

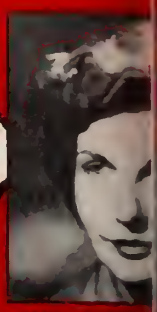


FREE & PETERS, INC.
Exclusive National Representatives

DON DAVIS, First Vice President
JOHN SCHILLING, Vice Pres. & Gen. Mgr.
GEORGE HIGGINS, Vice Pres. & Sales Mgr.
MORI GREINER, Director of Television



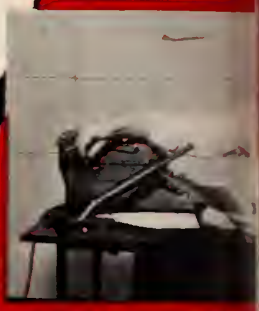
HAPPY HOME



ACADEMY



MY LITTLE MARGIE



3:33 P.M. NEWS &



WATCH THE BIRDIE



STORY THEATRE



WHIZZO'S WONDERLAND — A wonderful children's hour with the famous "Little Rascals" Our Gang comedies and clever Walter Lanz cartoons presented in a studio circus, set formed Frank Whizzo in clown costume, presides over the merriment and leads a troop of pre-school-age "in-to clowns" through circus routines and standard clown acts.



JACKPOT MOVIE — A

RECEIVED
NOV 14 1955
NBC CENTRAL LIBRARY
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MISS MILDRED L JOY
NBC-ROOM 274
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

magazine radio and tv advertisers use

SPONSOR

14 NOVEMBER 1955

50¢ per copy • $8 per year



...hour variety show features Emcee ... Singer Norma Sinclair, Announcer John ... the famed Texas Rangers, Harry Jenks ... and Newscaster Claude Dorsey. Live ... Big-Time Daytime!



BANDSTAND—Emcee John Bilyeu spins top records on this show—while dancing teen-agers from the high schools in the Channel 9 area take part in the fun. Celebrities and recording stars visiting Kansas City make personal appearances.

KANSAS CITY IS SWINGING TO

"BIG-TIME" DAYTIME

ON CHANNEL 9

KMBC-TV



CADEMY MOVIE—
ostess Sue Bowen en-
rtains with top-notch
ll-length motion pic-
re features chosen
r maximum appeal
women viewers—
ories of romance,
medy, drama, mys-
ry, adventure.

Kansas City daytime television has gone "Big Time" in a big way! KMBC-TV has introduced fresh, daring new program ideas that have revitalized viewing and have made daylight hours more highly productive for advertisers.

This format of daytime entertainment, new to Kansas City, provides a versatile handling of commercials that answers every sponsor demand. You name it—we have it: full sponsorship of sparkling station-produced shows (5 min., 15 min., 30 min., full hours); fine syndicated film shows; filmed minute-participations; live commercials; demonstrations; sampling; audience participation testimonials; station-breaks; IDs. Get the details now!

This page shows only four of the eleven exciting, new, well-balanced programs that are changing the daytime TV picture in the Heart of America. There's more — much more — behind the terrific impact of "Big-Time" Daytime programming on KMBC-TV. It will pay you to get the full facts straight — straight from us or your Free & Peters representative. Phone, write, wire or holler — we'll tell you everything about this precedent-breaking new idea for daytime television selling.



55 P.M. NEWS &
EATHER—A late-
ternoon summary of
ews and weather pre-
ared by the area's
st and biggest TV
ews Bureau. Deliv-
ed by Lionel Schwon,
ansas City's No. 1
newscaster.



FREE & PETERS, INC.

DON DAVIS, First Vice President
JOHN SCHILLING, Vice Pres. & Gen. Mgr.
GEORGE HIGGINS, Vice Pres. & Sales Mgr.
MORI GREINER, Director of Television

TV SET COUNT POT BOILING
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Is radio overdoing music-and-news programing?
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Air-print teamwork sets sales records for Bon Marche
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Alcoa enters era of "get-out-and-sell" with $3.6 million in tv
page 38

Don't let fear of glare dull your live tv commercials
page 41

TIMEBUYERS OF THE U. S.
page 42

You can reach

415,835

TV families in the rich market of

RICHMOND

Petersburg and Central Virginia on the

BASIC NBC-TV

station

WXEX-TV channel 8

Ask your Forjoe man for full details!

Tom Tinsley, President • Irvin G. Abeloff, Vice-President

REPORT TO SPONSORS
14 NOVEMBER 1955

Who gets McCann post?

Key radio-tv director post at McCann-Erickson expected to be filled shortly. Appointment, reputed to be agencyman in similar post at one of top 10 air media shops, was still unconfirmed at presstime. Job is considered pivotal in agency's operation, with estimated 40% of agency's total billings in air media. Agency is reputed to be billing at rate of $170 million, may end year in tie with Y&R for position as number one radio-tv shop.

-SR-

Alcoa's first consumer product

Look for new Alcoa product in January. Along with effort to sell aluminum against up-and-coming competitors, firm is bringing out its first consumer product, Alcoa aluminum wrap, in direct competition with Reynolds Wrap. New product will serve as spearhead for all Alcoa consumer advertising; it will get big air media support, including NBC TV Alcoa Hour.

-SR-

Early evening CBS TV worries

Audiences for the 7:30-8:00 p.m. weekday strip are causing worried frowns at CBS TV. Despite complete revamping of these 5 half hours with new shows, ratings are below year ago. ARB figures for October show average of 12.7 compared with 15.8 year before, a 20% decline. ABC TV's success in this time period (which was reason for CBS revamping job) continues with ARB rating ABC 82% higher this October than last. NBC ratings are 33% down. During 8:00-8:30 p.m. weekday strip ABC ratings were up 115% while CBS and NBC were down 15 and 24%, respectively, in same time period.

-SR-

A/e headaches: doubled by tv

"Jack of all trades" is most fitting description of today's account executive whose changing role in major accounts is becoming increasingly complex as result of air media growth. In 1955, a/e has to be advertising strategist, showman, ratings expert, marketing and merchandisingman, salesman and, of course, diplomat. For analysis of most common current account exec headaches, see story page 34.

-SR-

Color tv and department stores

Ever-tantalizing question whether color tv will be able to break down anti-air attitude of many large department and specialty stores is in wind again following announcement of NBC's new $9 million color plans. Of special interest is plan to convert WNBQ, Chicago, to world's first all-color tv outlet. Admen peering into crystal ball point out that local color tv will have it all over 4-color process in newspapers which is limited by quality of newsprint. This advantage, they say, will interest those retailers of apparel and home furnishings who have hitherto been married to black-and-white print.

SPONSOR, Volume 9, No. 23, 14 November 1955. Published biweekly by SPONSOR Publications, Inc. Executive, Editorial, Advertising, Circulation Offices, 40 E. 49th St., New York, 17. Printed at 3110 Elm Ave., Baltimore, Md. $8 a year in U.S. $9 elsewhere. Entered as second class matter 29 Jan. 1949 at Baltimore postoffice under Act of 3 Mar. 187

REPORT TO SPONSORS for 14 November 1955

How to judge viewer mail

Are protest letters from viewers cause for concern? One advertiser who's expert on subject is Alcoa which sponsored Ed Murrow "See It Now" for 3 years on CBS TV. Despite drumfire of critical mail (along with plenty of plaudits) Alcoa found respect for its name rising continuously during sponsorship, based on opinion research. Alcoa also found almost any subject is considered controversial by some. For full story on Alcoa's experience with controversy, see page 40.

–SR–

Every market is different

Until development like video tape recorder makes it possible to originate shows in same time slot all over U.S. (via rebroadcasts regionally), close study of individual markets is essential for effective timebuying. Case in point is "Lux Video Theater" in 2 widely separated markets, Houston-Galveston and Portland, Ore. Lux show is on in Houston-Galveston at 8-9:00 p.m. Thursday when Pulse shows peak homes-using-television. Rating for first week in October is a high 34.9. In Portland show is on at 10 p.m. when homes using tv is lower. Rating is 20.4.

–SR–

Coverage conflict averted

Danger of conflicting coverage studies during 1956 has now passed. SAMS, which was planning study, bowed out late last month; NARTB had previously indicated its own study couldn't commence until 1957. Firms remaining in field are Nielsen, which has announced definite plans to do NCS No. 2, and ARB. But it's unlikely both will go ahead. ARB has based its pricing on inclusion of all 3 networks among its clients and it's known NBC has no intention of buying complete national coverage study in 1956. That will probably leave field clear for Nielsen. (See story page 29.)

–SR–

Convention price going up?

NBC TV is thinking of raising price set on presidential convention coverage if no client is signed up within next few weeks. Reasoning is that convention will loom as increasingly strong audience attraction with rising heat of competition for nomination in both parties.

–SR–

Godfrey's master stroke

Agencies with accounts using Arthur Godfrey shows are putting current Godfrey biography in "Saturday Evening Post" on "must" reading list. It's first big favorable publicity for Godfrey since longer than most of clients and Godfrey agencies like to remember. Consensus among several admen involved with Godfrey shows: SEP piece is master stroke in effort to silence Godfrey critics.

–SR–

Ratings treated like box score

Same old pattern in evaluating ratings popping up again this fall. Conversation about ratings frequently takes on aspect of football discussion. Feeling seems to be that object of ratings is to see who "beat" whom, with little thinking beneath surface to question of client's objectives, cost-per-1,000, audience composition. As research specialists point out, it's unimportant to isolate raw rating of one show vs. another. "What's the use," commented one research v.p., "when they virtually write off 'I Love' Lucy' as slipping with a current 46% of the available tv homes!"

(Sponsor Reports continues page 151)



14 YEARS WITH THE RIGHT WOMEN

the 950 club

For 14 years, The 950 Club has made life more pleasant for hundreds of thousands of women—and men—who have enjoyed the five hours of popular music played daily from 1 till 6.00 P.M. In 14 years, it has built up quite an audience, a prize package full of Pulse "firsts", and a list of advertisers who signify their satisfaction with continued renewals.

The 950 Club is only one shining example of WPEN's great acceptance: more *local* advertisers and more *national* advertisers use WPEN than *any other station in Philadelphia.*



Cal Milner and Larry Brown
The 950 Club Personalities

The Station of Personalities

WPEN

PHILADELPHIA

950 on your dial

Represented Nationally by Gil-Perna, Inc.

the magazine radio and tv advertisers use

SPONSOR

14 November 1955
Volume 9 Number 23

ARTICLES

Will tv's buying-blind era end in 1956?

Ad agencies, sponsors have long been spending millions of dollars on the basis of figures up-dated from the Nielsen coverage study of 1952. New Nielsen study is due in 1956; NARTB study in 1957; ARB (tv-only) still undecided **29**

Is radio overdoing music-and-news programing?

Too many stations are spinning disks without creative planning, say many admen, attacking copy-cat tactics **32**

Today's account man: funnel for extra services

Second article in the five-part SPONSOR series on advertising headaches points up role of the account executive as a man who must know merchandising, marketing,, showbusiness **34**

Radio-print teamwork sells for Bon Marche

Forced ino air media by newspaper strike, Seattle department store forged a radio-print advertising link that has set sales records **36**

Alcoa uses $3.6 million in tv to "get-out-and-sell"

Company promotes its customers' products to boost its own sales figures and seeks high ratings to do the job **38**

Don't let fear of glare dull live tv commercials

There are other ways besides excess spraying to reduce bothersome light reflections when you want your product to shine **41**

Timebuyers of the U.S.

A current, 23-page version of the timebuyers list by cities that ran in the 11 July, 25 July and 8 August issues of SPONSOR. Complete data on accounts, agency addresses and telephone numbers **42**

COMING

The agency in transition

Why are so many accounts changing agencies? Television is one great unsettling force but there are other even more basic factors which this article will set into focus **28 Nov.**

Advertising headaches: part three

SPONSOR series on problems of admen turns next issue to advertising managers in companies using air media heavily **28 Nov.**

DEPARTMENTS

TIMEBUYERS
AGENCY AD LIBS
49TH & MADISON
NEW & RENEW
MR. SPONSOR, Robert A. Seidel
SPONSOR BACKSTAGE
P.S.
FILM CHART
FILM NOTES
RADIO RESULTS
SPONSOR ASKS
AGENCY PROFILE, John Sheehan
ROUND-UP
TV COMPARAGRAPH
NEW TV STATIONS
NEWSMAKERS
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chok, Charles L. Nash, George Becke

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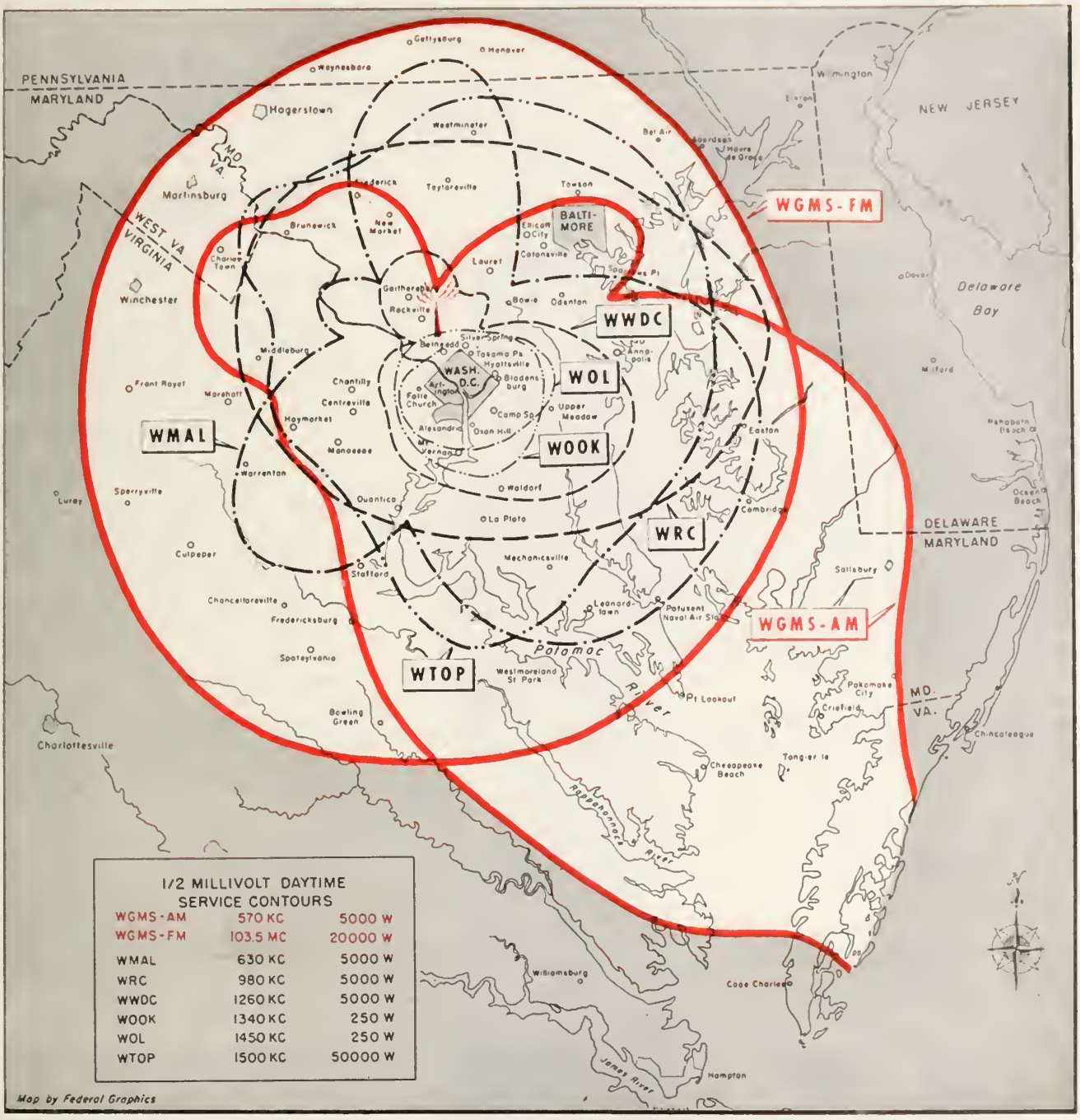
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TIME BUYER: CLIP AND SAVE THIS MAP

The BIG CHANGE in Washington

WGMS NOW CAPITAL'S BIGGEST*



1/2 MILLIVOLT DAYTIME SERVICE CONTOURS

WGMS-AM	570 KC	5000 W
WGMS-FM	103.5 MC	20000 W
WMAL	630 KC	5000 W
WRC	980 KC	5000 W
WWDC	1260 KC	5000 W
WOOK	1340 KC	250 W
WOL	1450 KC	250 W
WTOP	1500 KC	50000 W

WGMS *the Good Music Station*

NOW BROADCASTING WITH HIGH POWER AND NIGHTTIME AM

M. Robert Rogers, President • Hotel Harrington, Washington 4, D. C. • EXecutive 3-8676

REPRESENTED BY GOOD MUSIC BROADCASTERS and THOMAS F. CLARK

*New day half-millivolt contour covers:
1100 more sq. land miles than WTOP; 3200 more than WMAL; 3300 more than WRC; 7000 more than WWDC

Only 3 STATIONS

are powerful enough
and popular enough
to register audiences
in radio survey ratings
of both Los Angeles
and San Diego.

Of this top trio KBIG is

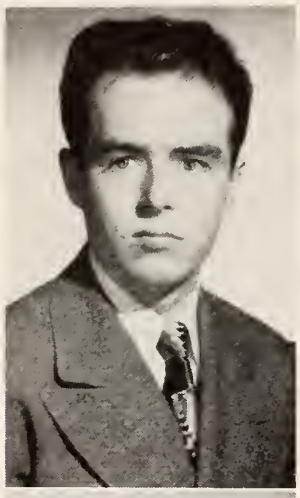
- #1 in San Diego
- #3 in Los Angeles
- the only independent
- the least expensive
- the lowest cost per thousand listeners

Any KBIG or Robert Meeker Account Executive will show you the documents.

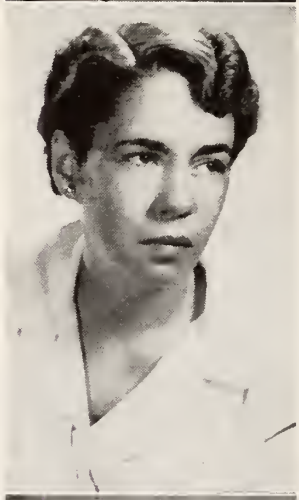


JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOllywood 3-3205
Nat. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



Frank Thompson, *Ted Bates, New York, comments that specialized timebuying departments—one for radio, one for tv—have been suggested as a way to help the timebuyer cope with the flow of facts. "Specialization has long taken hold among the station reps, who often divide radio and tv selling completely," says he. "There also tends to be more specialization in the media buying end where large accounts are concerned. Some agencies are evolving media groups with buyers for tv, radio and print, whose work is coordinated by a media group head. However, on small and medium accounts there seems to be a demand for buyers versed in all media. Generally, it adds to the client's advantage (and to the buyer's efficiency) for one buyer to coordinate radio and tv."*



Jan Gilbert, *Product Services, New York, feels strongly that radio and tv buying should not be split. "But then I'm prejudiced, because my background has been in all-media buying where you have a better concept of the over-all needs and objectives of an advertising campaign," she says. "Of course, the radio-tv buyer does face the problem of duplicate effort, such as having to see two reps from the same rep outfit, to get radio and tv availabilities. Still, the advantages and similarities between the two air media outweigh the appeal of specialization. In air media particularly you want to know exactly how radio and tv will mesh in a campaign. You don't want to duplicate your effort in the same market, but you might be using radio-tv differently."*



Bill Abrams, *Leber & Katz, New York, feels that radio reps are leaving one potential source for business uncovered: "The radio reps rarely gear their thinking sufficiently to the small-budget advertiser or the small agency. There are exceptions, of course, and when they occur, we find an opportunity to put our clients on the air. Both CBS and NBC Spot Sales have done a fine job of selling radio creatively with small budgets in mind. The main problem the air media present for us is one of maintaining both coverage and continuity of advertising on the sort of money made available by our clients. And we feel a good job of selling by the rep, a good presentation, makes it possible for us to point up the advantages of the air media better to our clients."*

HE BOSTON SUNDAY POST PROCLAIMS

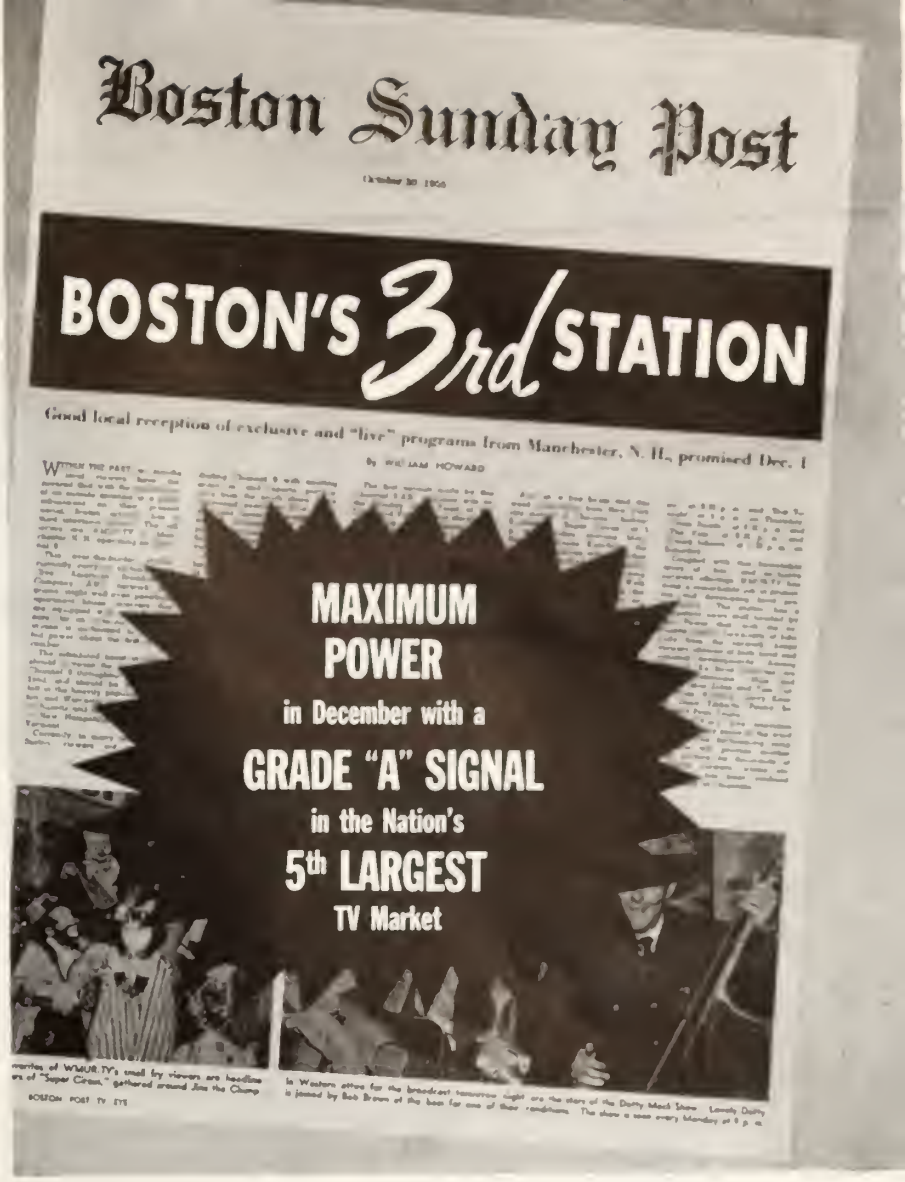
WMUR-TV

1948 viewers in the greater Boston ave been limited to two VHF Stations wo program selections

Now WMUR-TV

Provides Exclusive Service For

sday Night Fights	ABC
ice Welk	ABC
Film Festival	ABC
of Firestone	ABC
Jubilee	ABC
to Person	CBS
ate Football	CBS
ionts Pro Football	DUM



PLUS 14 HOURS OF OUTSTANDING LOCAL "LIVE" PROGRAMMING FOR THE BEST TV BUY

call your Weed Representative or Gordon Moore, WMUR-TV National Sales Manager, for current availabilities.



Norman A. Gittleson
Executive Vice President and General Manager

ABC AFFILIATE

WMUR-TV
CHANNEL 9
MANCHESTER, N. H.
9

FOOD FOR THOUGHT



PRISCILLA FORTESCUE

Priscilla Fortescue's infectious enthusiasm, plus guest stars, and her on-the-spot recordings from all over the world, sparks her listeners to move *your* product off grocers' shelves in Greater Boston!

If you want your share of NEW ENGLAND'S No.1 MARKET use WEEI BOSTON

AGENCY AD LIBS



by Bob Foreman

How to prepare a job-getting resume

Since there is so much turnover in the agency business—a deplorable fact to be sure—it might be worth a few sentences for me to outline what older and wiser heads than mine are thinking and have thought about one job-hunting tool—resumes.

A man or woman looking for an account executive job or that of an assistant account executive, they believe (and I concur), should mimeograph his or her experience. This data should be in reverse order—that is, most recent experience first and thence back to college or high school days.

Don't relax! Presentation of these facts requires the utmost ingenuity. What to *leave out* is as important as what to include. For example, the individual reading through the resume of the applicant is searching for *relevant* experience. What is irrelevant is time-consuming and puts the job-seeker at a disadvantage. But don't be discouraged! Many things, beneath their surface, *do* have a bearing upon the business. For example—business manager of a college paper or year book or running a Community Chest campaign in a local area. In fact, *any* business-like activity. However, the bald statement that the person-looking-for-the-job has run such activities or been involved in same is not enough. Clippings regarding the success of the venture, a capsule description of what *specifically* was done by the person concerned, outside testimonials to the fact that these tasks were intelligently performed and with perseverance should be included.

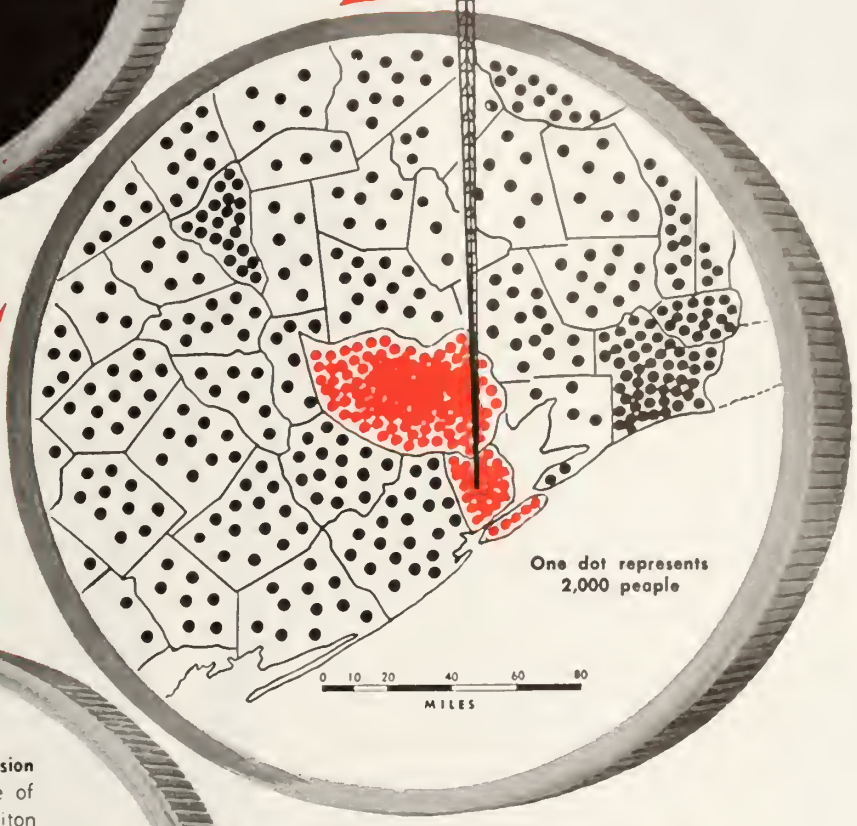
Another suggestion. Before making your approach why not look through McKittrick's and find out exactly what accounts the agency has? If they are heavy in package goods and your father ran a grocery store (in which you worked for three summers), it's amazing how important this factor can be considered by agency personnel. Similarly a department store, drug store or any other retail shop.

A word about friendship, or what is vulgarly referred to as "pull." Sure, this can play a part in the *original* placement of a person. Social contacts do help get jobs in *every* business. But they won't *hold* the job. So use what you've got to get your chance. If anyone in your family has been successfully engaged in agency work or with some account, I certainly wouldn't feel shy about bringing this matter up. And get a letter from the individual about yourself!

(*Please turn to page* 64)

YOUR DOLLAR BUYS COMPLETE COVERAGE OF THE ENTIRE GULF COAST MARKET ON KGUL TV

KGUL-TV



The Texas Gulf Coast **Television Market** is nearly twice the size of the Galveston-Houston Metropoliton market alone.

	Galveston-Houston	Gulf Coost TV Market*
Families	333,000	544,800
Income	$2,075,371,000	$3,076,812,000
Sales	$1,347,228,000	$2,091,153,000

KGUL-TV — the CBS Basic Affiliate for the Gulf Coast Areo — **completely** covers the fastest growing major morket in the country.

More oudience every day means your advertising dollar buys more every day on KGUL-TV.

*Measured by Research Department of Televisian Magazine

kgul TV

GULF TELEVISION COMPANY
GALVESTON, TEXAS

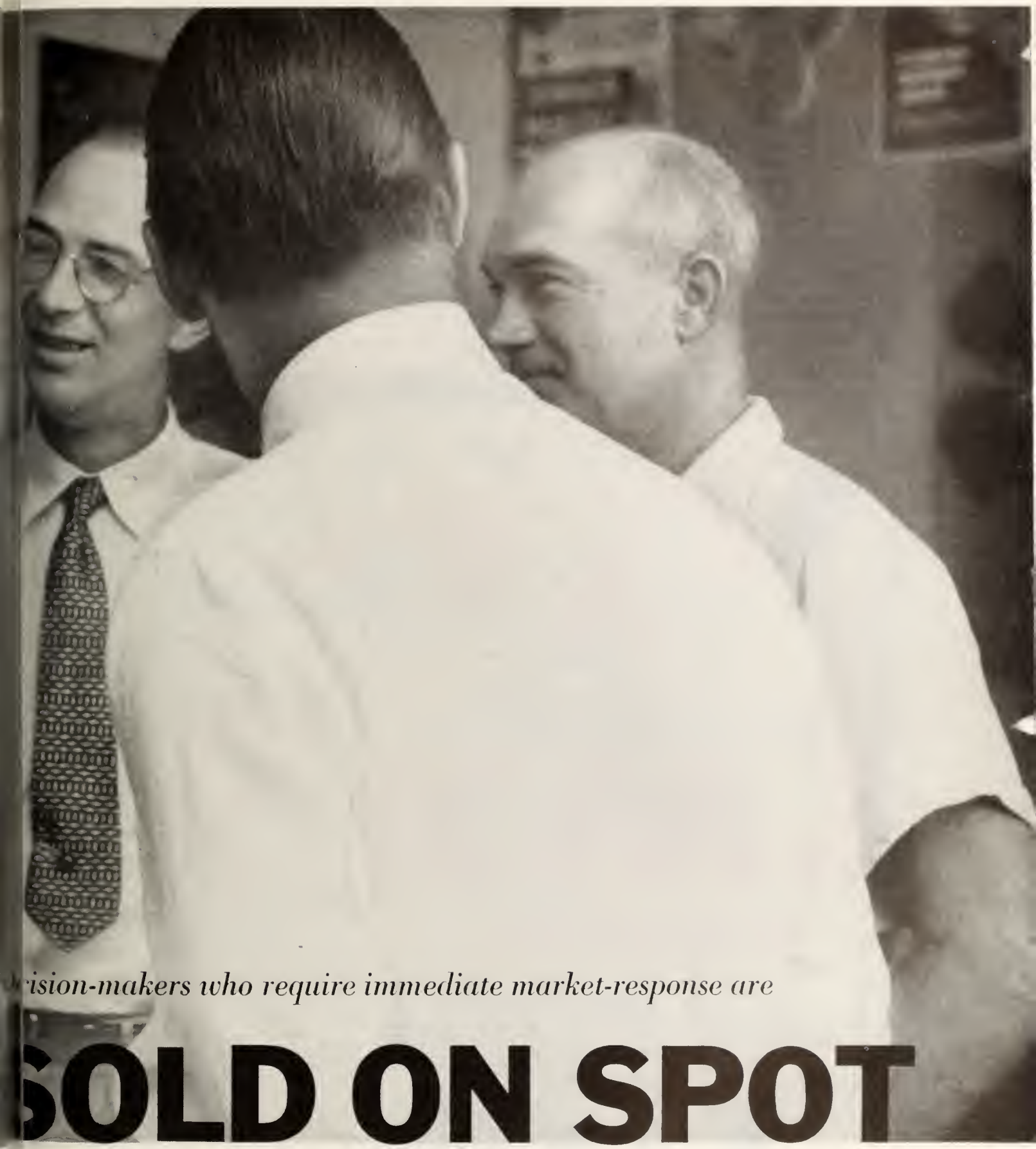
Represented Notionolly by CBS Television Spot Sales



Florida Citrus Commission and its agency, Benton & Bowles, Inc., are Sold on Spot as a <u>basic</u> advertising medium

To move Florida fruit, processed or fresh, the Florida tru
Commission puts more than 50% of its advertising budg i
Spot Television. The use of day and night Spot in se o
drives provides them with flexibility, economy and impct
selected mass audience markets.

Spot Television and Spot Radio can sell for *you*, t
whatever your product, whatever your desired audience ou



ision-makers who require immediate market-response are

SOLD ON SPOT

n BC Spot Sales Representative will show you how Spot can
ch your sales messages in twelve major markets, accounting
r 5% of the nation's retail sales.

NBC SPOT SALES

30 Rockefeller Plaza, New York 20, N. Y.

icago, Detroit, Cleveland, San Francisco, Los Angeles, Charlotte,*
las, Dallas**

**Bomar Lowrance Associates*

From left to right, above, TOM SWANN, *Chairman Advertising Committee,* MARVIN H. WALKER, *Vice Chairman,* PAUL S. PATTERSON, *Director of Advertising, Florida Citrus Commission; (back to camera),* HARRY WARREN, *Vice President, Benton & Bowles, in charge Florida operations; and* ROBERT C. WOOTEN, *Chairman, Florida Citrus Commission.*

representing radio stations:

WMAQ *Chicago,* KNBC *San Francisco,* KSD *St. Louis,* WRC *Washington, D. C.,* WTAM *Cleveland,* KOMO *Seattle,* WAVE *Louisville,* KGU *Honolulu, Hawaii,* WRCA *New York and the* NBC WESTERN RADIO NETWORK

representing television stations:

KONA-TV *Honolulu, Hawaii,* WRCA-TV *New York,* WNBQ *Chicago,* KRCA *Los Angeles,* KSD-TV *St. Louis,* WRC-TV *Washington, D.C.,* WNBK *Cleveland,* KOMO-TV *Seattle,* KPTV *Portland, Ore.,* WAVE-TV *Louisville,* WRGB *Schenectady-Albany-Troy.*

BUSINESS EQUIPMENT TOUGH TO SELL? NOT ALWAYS !!!

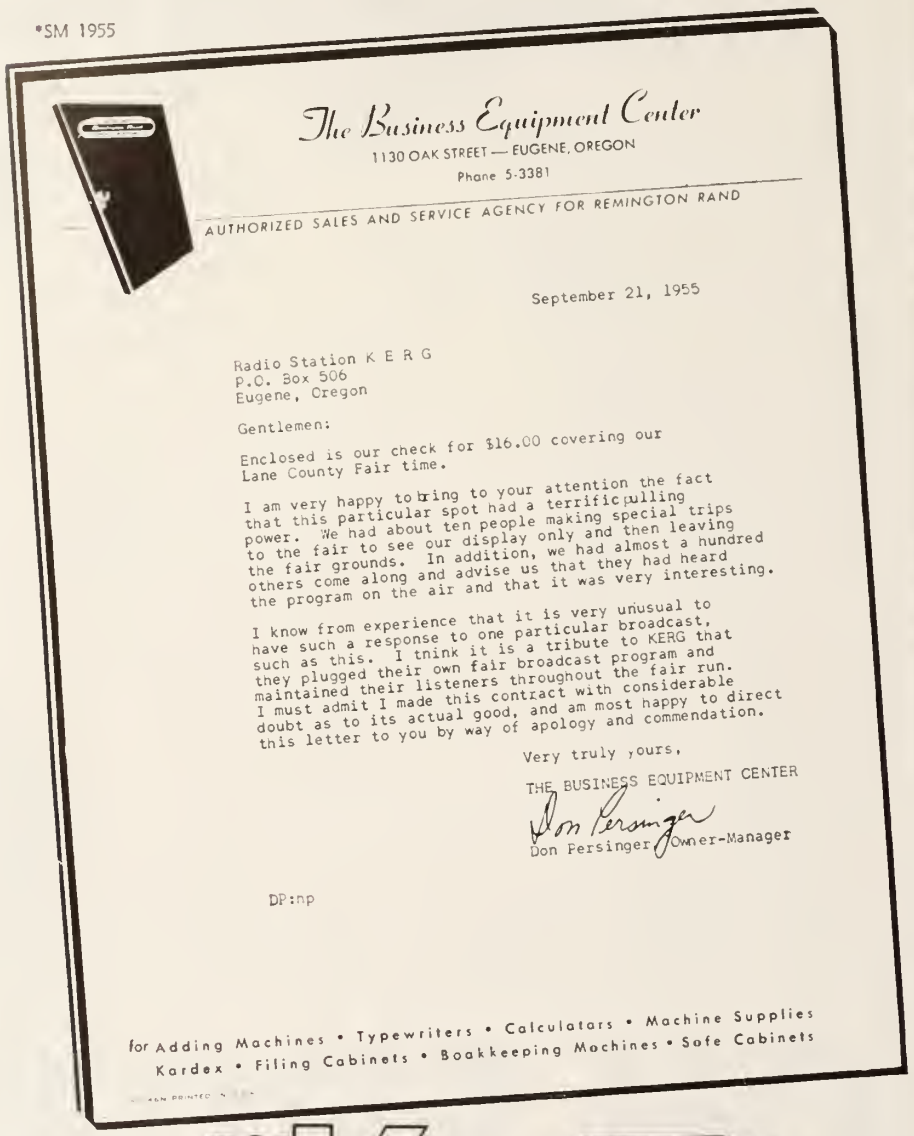
Read this letter and see . . . .

And 26 other sponsors AGREED that KERG's "Operation Pioneer" (broadcast from the Lane County Fair) brought IMMEDIATE results.

LET KERG GO TO WORK FOR YOU IN THE *PACIFIC NORTHWEST'S 5th LARGEST MARKET.***

EUGENE is *OREGON'S SECOND MARKET* . . . . *essential* to national advertisers.

*SM 1955



The Business Equipment Center
1130 OAK STREET — EUGENE, OREGON
Phone 5-3381
AUTHORIZED SALES AND SERVICE AGENCY FOR REMINGTON RAND

September 21, 1955

Radio Station K E R G
P.O. Box 506
Eugene, Oregon

Gentlemen:

Enclosed is our check for $16.00 covering our Lane County Fair time.

I am very happy to bring to your attention the fact that this particular spot had a terrific pulling power. We had about ten people making special trips to the fair to see our display only and then leaving the fair grounds. In addition, we had almost a hundred others come along and advise us that they had heard the program on the air and that it was very interesting.

I know from experience that it is very unusual to have such a response to one particular broadcast, such as this. I think it is a tribute to KERG that they plugged their own fair broadcast program and maintained their listeners throughout the fair run. I must admit I made this contract with considerable doubt as to its actual good, and am most happy to direct this letter to you by way of apology and commendation.

Very truly yours,
THE BUSINESS EQUIPMENT CENTER
Don Persinger
Don Persinger Owner-Manager

DP:np

for Adding Machines • Typewriters • Calculators • Machine Supplies
Kardex • Filing Cabinets • Bookkeeping Machines • Safe Cabinets

1280KC
KERG
5,000 WATTS
EUGENE, OREGON

More Facts?
Contact
WEED & Co.

CBS *for the* WILLAMETTE VALLEY

49th and MADISON

SPONSOR *invites letters to the editor. Address 40 E. 49 St., New York 17.*

B&M TEST

I have followed with great interest SPONSOR's running account of the B&M media test. The way I feel, ratings and audience measures are inadequate and the only true measure of a media's worth is whether it sells anything and how much it sells. I want to compliment SPONSOR for its part in the study and especially the Burnham & Morrill Co.

I think the whole study should be a guide for other manufacturers that have their doubts about television.

I would like to have a dozen reprints of the August B&M article.

CYRUS D. CRITES
Director of Research
WAVE, Inc.
Louisville, Ky.

● **SPONSOR plans to follow up the B&M series with at least one more report on how the company is faring in Green Bay after its tv campaign.**

COFFEE AND TEA

We are writing to request your immediate assistance in a matter of great urgency and importance to us.

We are seeking information on the subject of coffee (and tea) sales, merchandising, sales promotion methods, and advertising—and would like to examine any articles which you have published, bearing on this subject, within the past several years. If it is possible for you to send us clippings of such articles, this service will be greatly appreciated; if clippings are not available kindly give us titles of articles and dates published.

EDWARD PRAGER
Edward Prager
Advertising Agency
Baltimore

● **SPONSOR published six pertinent case histories in 1953 and 1954: 4 May 1953, 16 November 1953, 8 February 1954, 19 April 1954, 14 June 1954, 4 October 1954.**

JAPANESE ORIGINAL

I read with a great deal of interest in your "49th and Madison" column of October 17 the letter from Y. Nihira

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

Beeline RADIO

delivers more for the money





Inland California's Beeline stations, purchased as a unit, give you more listeners than any competitive combination of local stations . . . and at the lowest cost per thousand!
(SAMS & SR&D)

...JUST LOOK AT KMJ FRESNO

KMJ has **MORE LISTENERS** than any competitive station, daytime or nighttime, according to May '55 Pulse survey of seven major cities in Fresno area.

KMJ has **MORE TOP RATED SHOWS** . . . 9 out of the 10 most popular programs in the Fresno area are KMJ shows, reports latest Pulse.

KMJ has **WIDER COVERAGE** than any competitive station, daytime or nighttime. (SAMS)

McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA • Paul H. Raymer, National Representative

IN CINCINNATI . . .

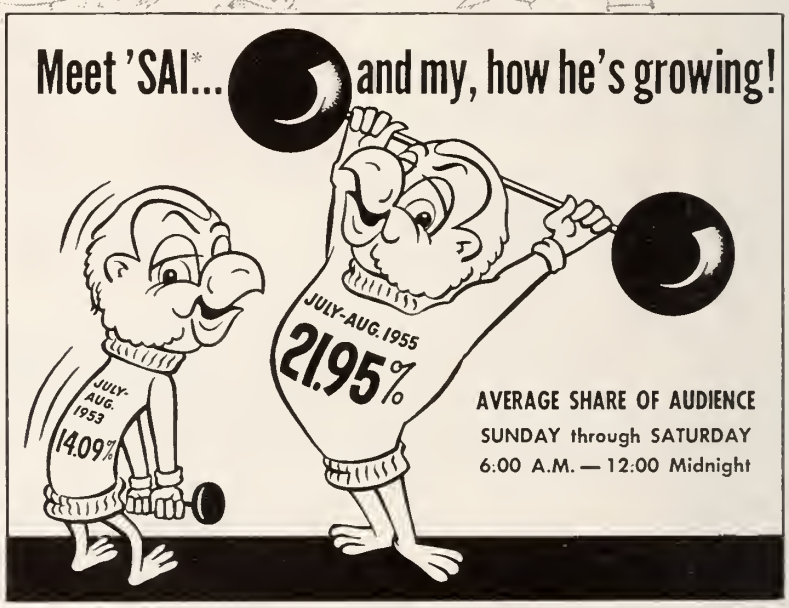
EVERYBODY LOVES MUSIC, NEWS AND SPORTS!

THAT'S WHY *EVERYBODY* LOVES

wsai

NO DOUBT ABOUT the appeal of Music, News and Sports! And Cincinnati's *1st Station* for Music, News and Sports is WSAI-Radio!

IF YOU WANT the station with the confidence of *more* local merchants, with spectacular rating increases from sign-on to sign-off, and with Cincinnati's most popular air salesmen, you *must* buy the station that sells Cincinnatians—WSAI-Radio.



* *Yes, 'SAI, our Weatherbird says, "There's always fair weather for bigger sales on WSAI-Radio!"*

wsai

SHERWOOD R. GORDON, PRESIDENT AND GENERAL MANAGER



National Representatives
for the new sound in Cincinnati
Weed & Company

THE NEW SOUND IN CINCINNATI HAS A CASH REGISTER RING!

of Tokyo, Japan. Would it be possible for me to get the original from which you reproduced the cut? I would very much like to have it for my files.

HARRY WAYNE MCMAHAN
Vice President
McCann-Erickson Inc.
New York

• Originals from which SPONSOR illustrations are prepared are occasionally available. We are happy to oblige reader McMahan.

FM FOR AGENCIES

In an article entitled "Ad agency promoted itself via fm radio," you say: "What is thought to be the first test of an fm station as an advertising medium for an advertising agency is being conducted on KDFC, San Francisco."

For the record, I think you might be interested to know that our agency, Applestein, Levinstein and Golnick, ran a campaign about a year ago on the local fm station, WITH-FM, for several months.

A number of friends told us they heard our commercials, and there were other favorable comments, although no direct action.

This, of course, is the pattern for a great deal of self-advertising done by agencies, namely: direct action and immediate business—negligible; goodwill—considerable, plus the fact that agency advertising does help presell, so that when a call is made on a prospective client, the selling job is infinitely easier.

MORTON LEVINSTEIN
Applestein, Levinstein and Goldnick
Baltimore

NEGRO SECTION

I am doing a thesis at the University of Texas on programing to the Negro market and I am finding it rather difficult to secure sufficient data on the subject. Having read several articles in your magazine pertaining to the Negro market, I should like to inquire as to the availability of reprints of those articles. If reprints are available I would like to have at least one of every article you have printed on this subject or related to it.

I would appreciate it if you would advise me of the quantity of reprints available and the total cost. Also, your policy regarding such requests (cash in advance, c.o.d., bill, etc.).

LARRY E. JONES
KTXN
Austin, Tex.



Basic
CBS affiliate
with ABC, NBC
Network Coverage

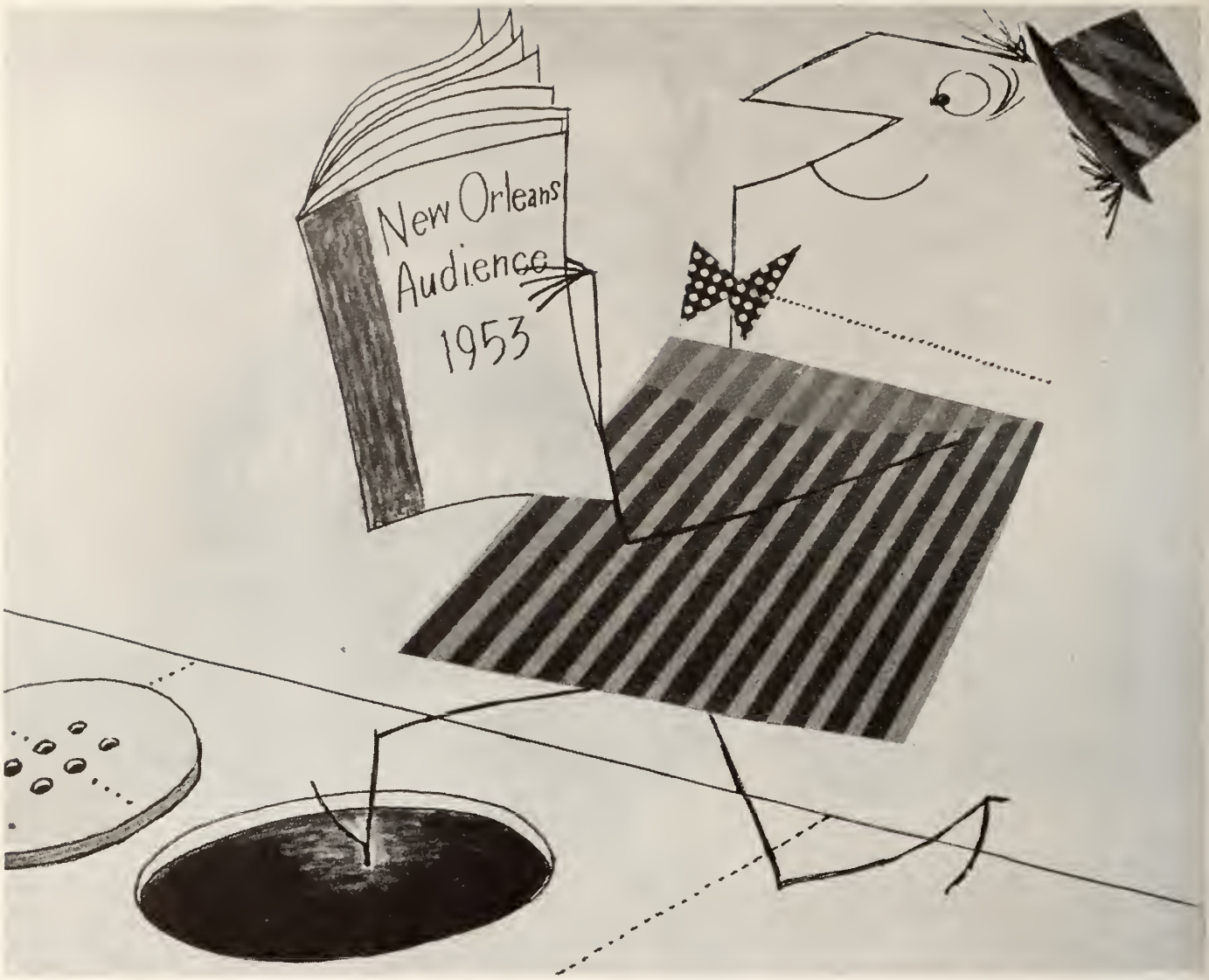
You need only buy WFBG-TV to cover all of central and Western Pennsylvania. With maximum power of 316,000 watts, WFBG-TV blankets the rich, heavily-populated areas between Pittsburgh and Harrisburg. In addition to the 537,452 tv sets in its coverage area, you get a bonus of 131,556 television homes in Metropolitan Pittsburgh.*

WFBG-TV
Altoona, Pa.

BASIC CBS *NETWORK*
also ABC, NBC affiliate

Represented exclusively by H-R Television, Inc.

*Videodex January 15, 1955 Gives WFBG-TV 11.6% in Pittsburgh, or more than 130,000 homes



Living dangerously . . . in New Orleans

You can do a lot of living in New Orleans' lot of past . . . but in radio it's dangerous. Not *could* be. *Is*

Beeause until as recently as two years ago the heretofore showed a radio station named WTIX smaek on the bottom of an eleven station market.

Then Mid-Continent took over and ten months later WTIX was New Orleans' number 1-rated station.

It's been at or near the top ever since.

A drastic upset in time-buying habits has followed this upheaval in the New Orleans listening habit. How old is your New Orleans story? That old? Call **Adam J. Young, Jr.**, or WTIX General Manager **Fred Berthelson.**

MID-CONTINENT BROADCASTING COMPANY

President: Todd Storz

KOWH, Omaha
Represented by
H-R Reps. Inc.

WHB, Kansas City
Represented by
John Blair & Co.

WTIX, New Orleans
Represented by
Adam J. Young, Jr.

the new WTIX

New Orleans 16, La.

New and renew

1 New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
A State Insurance, Skokie, Ill	Christiansen Adv, Chi	MBS 553	Army-Navy football; Sat 1:15 pm to concl; 26 Nov
C er Products, NY	SSCB, NY	ABC 340	When a Girl Marries; M & F 11:45-12 am, 21 Nov; 26 wks
C is Pub, Phila	BBDO, NY	NBC 198	One Man's Family; M-F 10:15-10:30 pm Fibber McGee & Molly; M-F 10-10:15 pm; 8 & 9 Nov, 15 & 16 Nov; 6 & 7 Dec
G Frigidaire div, Detr	Kudner, Detr	NBC 198	One Man's Family; M-F 10:15-10:30 pm; 25 Nov-9 Dec
G eral Foods, Assoc Products, White ains	Grey, NY	NBC 198	Weekday; M-F 10 am-6 pm; 7 Nov; 8 wks
G Buick Div, Flint	Kudner, Detr	MBS 485	Gabriel Heatter; 7:30-7:45; 1 Nov & 3 Nov
G eral Tire & Rubber, Akron	D'Arcy, NY	ABC	Detr Lions vs Green Bay Packers; 12 noon to conclusion; 17 Nov
H mark, Chi	Foote, Cone & Belding, Chi	NBC 198	Monitor; 19 Nov-18 Dec
H is, Upham, NY	Lewin, Williams & Saylor, Newark	ABC 40	Wall Street Final; M-F 5:55-6 pm; 31 Oct, 52 wks
M nen Co, Morristown, NJ	Grey, NY	NBC 198	Weekday; M-F 10 am-6 pm; 7 Nov; 8 wks
M ier Products, Jackson	Gordon Best, Chi	ABC 332	Breakfast Club; segment on F 9:35-9:40; 6 Jan
S lura Co, Phila	Hicks & Greist, NY	ABC 332	Breakfast Club; seg on Th 9:40-9:45; 17 Nov; 13 wks
S ebaker, So Bend	B&B, NY	NBC 198	Top Ten Plan & Monitor; wk of 20 Nov

2 Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
C stian Reform Church	Glenn, Jordan, Stoetzel, Chi	MBS 235	Back to God Hour; S 9:30-10 am; 27 Nov-18 Nov 1956
Dr Clarence Manion, Chi	Victor Adv, So. Bend	CBS 204 MBS 526	Manion Forum of Opinion; S 9:30-9:45 pm; 6 Nov-28 Oct
M ed Motors, Detr	Campbell-Ewald, Detr		Lowell Thomas; M-F 6:45-7 pm; 31 Oct; 52 wks

3 Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Ge Accas	ABC, adv, pub, prom director, NY	Same, sales development director
W Clay Adams		CBS TV, NY, film prod operation dept, mgr
Fr k G. Atkinson, Jr.	ABC, rad-tv co-op mgr	Same, radio sta rel, eastern regional mgr, NY
Cr les T. Ayres	ABC, NY, vp in charge of radio network	NBC, NY, radio network hd
Jo H. Baker	KMTV, Omaha, prom mgr	Same, acct exec
El Belford	KFWB, Hollywood, merchandising director	Same, also director of adv and publicity
Cr les W. Besosa	A. C. Nielsen, Chi, acct exec	Same, vp, rad-tv dept
Le y Buskett	KLAC, LA, general mgr	KCBQ, San Diego, general mgr
Cr shaw Bonner	MCA-TV, NY	TPA, NY, acct exec
Cr in C. Cass	Adam Young, NY	H-R Reps, NY, sales
A Chioda	Westchester County Publishers, White Plains, adv-sales staff	WFMY-TV, Greensboro, NC, promotion director
Ro ert L. Coe	DuMont, sta rel mgr	ABC TV, sta rel, regional mgr
Jo Cole	KFMB-TV, San Diego, promotion	Same, tv director
Jo Condon	KTAC, Tacoma, acct exec	Same, asst mgr
A Constant	KBAK-TV, Bakersfield, Calif	Same, vp
Le nard Corwin	WWOR-TV, Worcester	TPA, NY, acct exec
J Crumley	TELEVISION Magazine, NY, research director	Adam Young Television, NY, research director
Da iel M. Curtis	NBC, Chi, gen sales mgr	Same, NY, eastern sales mgr
Ri ard J. De Gray	Vitapix Guild Films, NY, station relations director	ABC Radio, NY, station relations director
Jo Devine	KVOO-TV, Tulsa, promotion mgr	Same, commercial mgr
Ja es C. Dodgson	WHIO, Dayton, regional sales	Hoag-Blair, NY, acct exec ABC Radio, NY, vp in charge of radio network XETV, San Diego, merchandising-prom mgr
Jo Durgin		Same, adv-prom director
Pr rison W. H. Eagles	WMAR-TV, Baltimore	KNOE, Monroe, La, program mgr
Jo H. Eckstein	ABC, asst to adv, pub, prom director, NY	ABC TV, NY acct exec
J Enis	KELP, El Paso	WHAM, Rochester, sales
Ha y B. Frank, Jr.	DuMont, NY, natl spot sales	Same, eastern sales mgr
Le d B. Gibson	WBBF, Rochester, sales mgr	KSCJ-TV, Pueblo, Colo, natl sales mgr
Wi liam C. Gillogly	ABC-TV, Chicago, acct exec	KNBC, San Fran, acct exec
Ja y Gordon	Muzak, Wash, D. C., mgr	KDUB-TV Lubbock, Texas, natl sales director
Ri hard H. Gravett	KFRC, San Fran, sales	WGTO, Haines City, Fla, mgr
W A. "Buzz" Hassett, Jr.	WMT-TV, Cedar Rapids, tv sales director	
Ge ene D. Hill	WORZ, Orlando, general mgr	



Ernest R. Stern (3)



Edythe Rein (3)



John H Eckstein (3)



Gene Accas (3)



Al Chioda (3)



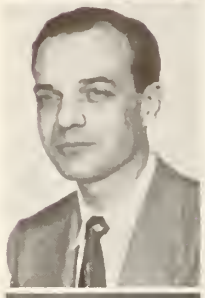
O W. Myers (3)

● *In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps, network, power);*

New and renew



Edward J. De Gray (3)



Lloyd B. Gibson (3)



Bill Crumley (3)



William H. Quinn (3)



John Devine (3)



Erwin Rosner (3)

3. Broadcast Industry Executives (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Petie Houle	KLAC, LA, traffic	Same, sales service rep
Edwin R. Huse	WXYZ, Detr, acct exec	Patterson-Richards Stations, West Va & Ohio, vp
Andrew P. Jaeger	Procter TV Enterprises, NY, vp in charge of sales	Ziv TV, NY, sales rep
Dick Jensen	WCCO-TV, Minneapolis-St. Paul, natl sales rep	Same, regional sales rep
Maitland Jordon	KJR, Seattle, mgr	KOMO-TV, Seattle, mgr
Edward E. Kash	Henri, Hurst & McDonald, Chi, sr producer	WEEK, Peoria, station mgr
Henrietta Kieser	Bozell & Jacobs, Omaha, vp	AWRT, Heart of America Chapter, pres
Marian Y. Komar	KLAS-TV, Las Vegas, commercial mgr	Same, gen mgr
J. L. Kaufman	Grant Adv, Detr, vp	UPA, Burbank, adv-publicity director
Lou Kravitz	Filmack Studios & Trailer Co, vp in charge of sales & adv	Lewis & Martin Films, Chi sales director
L. A. Larson	WISN-TV, Milwaukee, commercial mgr	Same, asst mgr
Boyd W. Lawlor	WIP, Phila, station mgr	WWCA, Gary, station mgr
Anthony Leighton	ABC, NY, publicity	Same, asst publicity mgr
Marvin Levey	WFDF, Flint, sales prom mgr	Same, commercial mgr
Jim McEaneney	Weed & Co, Detr	Everett-McKinney, NY, sales staff
Henry H. McMahon	Yankee Network, Boston, sales service	Same, retail merchandising director
Robert S. Mandeville	Everett-McKinney, NY, eastern sales mgr	H-R Reps, NY, sales
Joseph O. Meyers	NBC, NY, central news chief	Same, news manager
Ken Morton	KOOL-TV, Phoenix, asst mgr	Same, station manager
Edward A. Montanus	NBC, NY, central sales supervisor	Same, central sales mgr
Dana S. Murray	All-Canada Radio & TV, Toronto, program div	Same, radio program div mgr
Bernard Musnik	Crosley B'casting, NY, vp in charge of sales, Eastern div	Ziv TV, NY, new business development
O. W. Myers	Gerity Broadcasting, Bay City, vp	Same, also WNEM-TV, Bay City, general mgr
Benton Paschall	WNOE, New Orleans, gen mgr	KBAK, Bakersfield, Calif, gen mgr
Richard J. Passage	KYAK, Yakima, commercial mgr	Same, mgr
John G. Ponic	Fawcett Pub, NY, adv-sales rep	ABC TV, NY, sales dept, acct exec
Doug Peterson	WCCO-TV, Minneapolis-St. Paul, sales service rep	Same, natl sales rep
William H. Quinn	A. C. Nielsen, NY, acct exec	Same, vp in rad-tv div
Edythe Rein	Natl Telefilm Assoc, NY, asst tres	Same, vp
Erwin Rosner	WPEN, Phila, local sales mgr	Same, gen sales mgr
Adolph L. Seton	ABC, NY, asst publicity mgr	Same, publicity mgr
James T. Shaw	Henri, Hurst & McDonald Adv, Chi, rad-tv director	Ziv TV, NY, sales rep
Mary Smith	Trendex, NY	Same, vp
William E. Spahr	Montana State University, rad-tv program director	KFBB, Great Falls, Montana, adv-prom director
William H. Spencer	WCOL, Columbus, mgr	Same, vp
Joseph Stamler	WABC-TV, NY, acct exec	Same, sales mgr
Ernest E. Stern	ABC-TV, NY, publicity mgr	Same, LA, adv, prom, pub director
Robert F. Tait	All-Canada Radio & TV Winnipeg	Same, western supervisor
Kit Tyson	WBAL, Baltimore, wrtr	Same, asst program mgr
Leonard C. Warager	NBC, NY, eastern sales mgr	Same, administrative sales mgr
Bill Warner	Ziv TV Programs, NY	NBC Film Div, NY, sales rep
Ray Watson	WKRC-TV, Cincinnati, asst director	Same, producer-director
V. Byron Williams	WTRF-TV, Wheeling, asst program director	Same, program director
Philip H. Weil	GE, NY	GE, NY, rad-tv dept, district sales mgr

4. New Firms, New Offices, Changes of Address

Adrian Bauer Advertising, Philadelphia, has reorganized as Adrian Bauer and Alan Tripp, Inc.

Burroughs Corp, Detroit, has announced the establishment of a Defense Contract Administration branch for military business

KGER, Los Angeles, has moved to new offices at 419 South Robertson Blvd, Beverly Hills

Lowe and Hall Advertising, with head offices in Greenville, SC, has opened a branch in Asheville

CBS Radio Spot Sales, NY, has moved to 460 Park Ave as of 31 October

The National Television Film Council has established permanent offices at 1639 Broadway, New York

North Advertising, a new agency, will open 1 December at 430 N. Michigan Ave, Chicago. Don P. Nathanson will be its president

Radio Advertising Bureau, New York, has moved to 460 Park Avenue

W. A. Sheaffer Pen Company has opened a branch plant in Utrecht, Holland

5. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Diamond Crystal Salt Co, St Clair, Mich	salt	Ogilvy, Benson & Mather, NY
Elgin Softener, Elgin, Ill	water conditioning equipment	Phil Gordon, Chi
Jacquelin Cochran, NY	cosmetics	Al Paul Lefton, NY
McCormick & Co, Baltimore	tea and spice importers	Lennen & Newell, NY
Pabst Brewing Co, Chi	Pabst Blue Ribbon Beer	Leo Burnett Co, Chi
Purex Corp, South Gate, Calif	Purex liquid bleach	Foote, Cone & Belding, LA
Oakland Zone Chevrolet Dealers, Oakland	Chevrolet cars	Campbell-Ewald, NY
Revlon Products, NY	Touch & Glow liquid make-up	BBDO, NY



TEXACO STRUCK OIL IN INDIANAPOLIS

on WXLW

the "SELL STATION"

EXAMPLE...

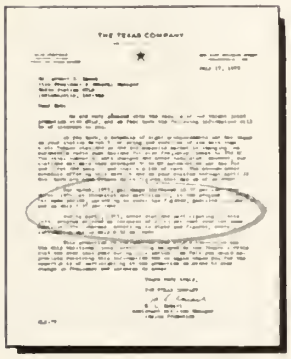
WXLW changed its broadcast frequency on March 12, 1955, to 950 on the dial. To help Indianapolis area motorists convert their automobile radios to the new frequency, WXLW and 63 Texaco service stations in metropolitan Indianapolis promoted free push-button conversions. Eight one-minute spots a day announcing the WXLW-Texaco radio frequency conversion began March 5, 1955, and ran through April 22, 1955.

The 63 Texaco service stations averaged 50 to 60 radio conversions for each of the first ten days of the promotion! The IMPACT on Texaco's sales figures during that period? Here's what the "SELL STATION" did for Texaco!

"Our March, 1955, gallonage increased 10.07 per cent over March, 1954, at those stations participating in the program. During the same period, according to state tax figures, gasoline consumption was up only 5.95 per cent.

"During April, 1955, those stations participating in this joint program enjoyed an increase of 22.43 per cent over the same month in 1954; whereas, according to state tax figures, overall consumption was up only 6.92 per cent."

So says Mr. H. L. Knearl, Assistant Division Sales Promotion Manager of the Texas Company, Indianapolis, in his letter to WXLW of July 15, 1955.

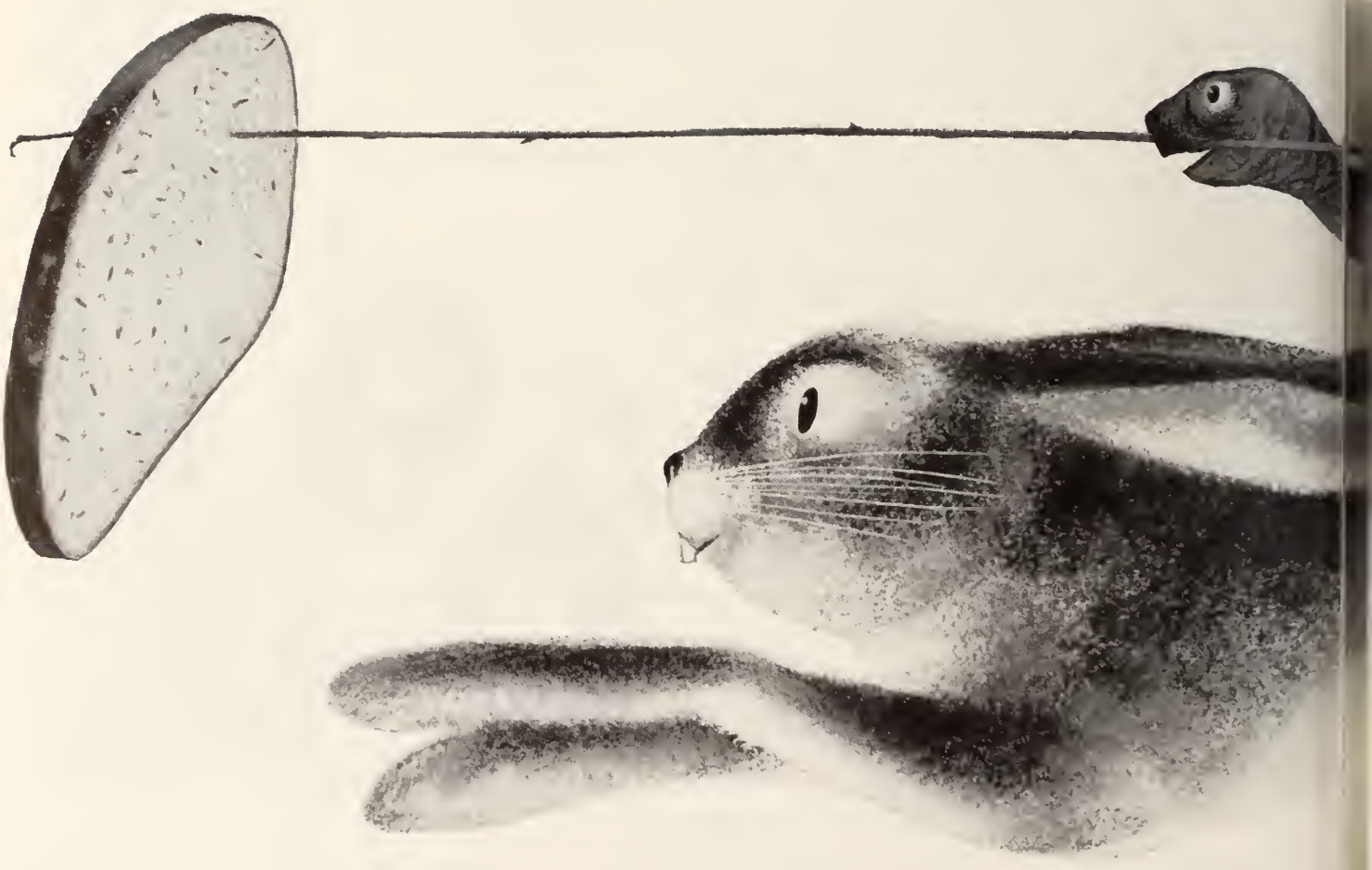

THE TEXAS COMPANY

CAN WXLW SELL?

ASK TEXACO!

Represented nationally by the John E. Pearson Company

good spo



Balet

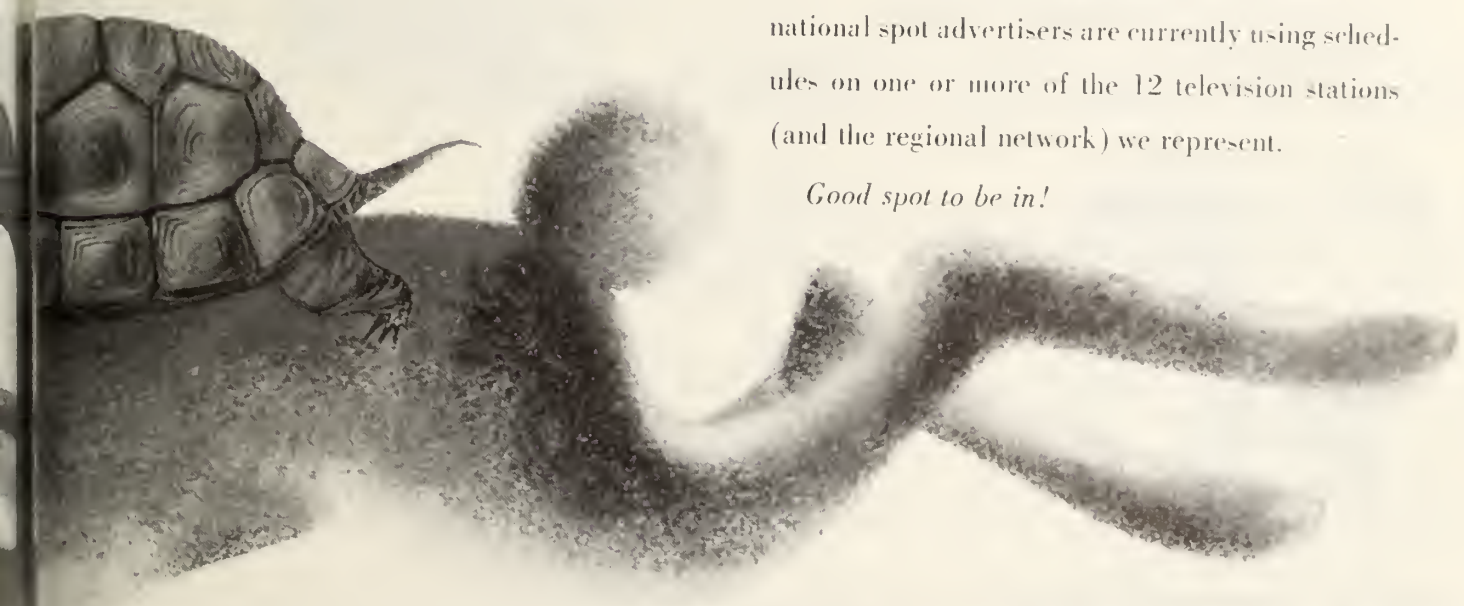
"***Slow but sure***" is no sales policy for an advertiser who wants to go places fast. Far better to hop aboard the fastest-moving, most effective medium there is—spot television—and ride it for all it's worth.

That's exactly what the General Baking Company did when it wanted to introduce Grossinger's Rye Bread in the Philadelphia market. Grossinger's was unknown there, and local brands were firmly established. How to move in fast? On BBDO's advice, the client bought a Twelve Plan schedule on WCAU-TV. And what happened then? To quote BBDO's own words: "In five weeks we hit the sales quota we had expected to achieve in 13 weeks. After seven weeks we passed all other rye breads and moved into first place in the market." *And*... at a cost per thousand viewers of only 31 cents!

No fable *this*. It's another true case history which illustrates so well why more than 300 national spot advertisers are currently using schedules on one or more of the 12 television stations (and the regional network) we represent.

Good spot to be in!

...be in!



CBS Television Spot Sales

Representing: WCBS-TV New York, WCAU-TV Philadelphia, WTOP-TV Washington, WBTV Charlotte, WBTW Florence, WMBR-TV Jacksonville, WNIX Milwaukee, WBBM-TV Chicago, KSL-TV Salt Lake City, KGUL-TV Galveston-Houston, KOIN-TV Portland, KNXT Los Angeles, CBS TELEVISION PACIFIC NETWORK



CERTAIN THINGS STAND OUT!

Yes, certain things are all-important to the advertiser.
Like the dynamic sell-power of the JOE FLOYD Stations . . .
the two-market impact you get for your one smart buy . . .
the spending power of these big multiple markets.
What a terrific spot for you!

THE BIG TV COMBO

KELO



KDLO

78% of total South Dakota Market, western Minnesota, northwestern Iowa

KDLO TV

JOE FLOYD, President
Evans Nord, Genl. Mgr. • Larry Bentson, V.P.
NBC Primary
Represented by ***H - R TELEVISION***



Mr. Sponsor

Robert A. Seidel

Executive v.p.
RCA Consumer Products, New York

"It's a damned sight easier to breed minks than make color tv sets," says Robert Seidel, RCA Consumer Products' executive v.p., about the current pricing of color tv sets.

"But the same people who are buying Cadillacs, cruises and trips to Europe will want color sets. And the time will come when all network transmission will be in color."

An energetic, friendly man with a long career in merchandising and retailing to back him up, Seidel sits in a Rockefeller Center office overlooking most of Manhattan, some of New Jersey, Queens and the Hudson. He feels most comfortable when flanked by an RCA tv set, hi-fi unit and the new portable RCA radio-phonograph.

"The trend toward color has been established," says he. "Take Chicago. Starting next April all shows originating out of our Chicago o&o station will be in color."

Seidel puts a lot of persuasion and advertising into RCA sales promotion. This year alone RCA Consumer Products will be spending some $20 million (including the co-op budget) on selling the public on its line. Naturally enough, RCA is a heavy radio and tv advertiser on NBC, with numerous commercials on *Monitor*, *Dragnet* and *Playhouse*, as well as *Berle*, *Producer's Showcase*.

"If I were still a retailer, I'd stock up on any product that's being advertised on tv," he comments. "There isn't a manufacturer of a product in No. One position who can afford to stay off the medium if he wants to hold on to his advantage."

RCA's tv sets have held that choice position for some time against new and established competitors alike.

"Sure, I'm sold on the power of tv," adds Seidel. "But the secret of advertising effectiveness lies at least partly in media balance."

Demonstration-minded, Seidel illustrates his comments with charts, a quick walk to his office hi-fi set, which he'll turn on full-blast to play a bell-clear, if deafening, rendition of *Star Dust*, a switch over to the new portable radio-phonograph on his bookshelves for a few bars of modern jazz.

"I was excited about RCA before I ever came here in 1949," says he, flipping proudly through color catalogs of the RCA line. "You should see our apartment (Sutton Place, Manhattan): We've got two tv sets and half a dozen radios in 4½ rooms." ★ ★ ★

You're In *Good Company* On

LADIES' DAY

Channel 2 in Detroit



:W
dvertisers
IES' DAY
ast 90 days:

ZER
BAKERIES
AKERY
IRIN
SUPER MARKETS
'AL BAKING
DUCTS
LIPSTICK
BEER
DORANT
OODS
BINSTEIN
CS
MEAL

VESTERN MILLS
ER
ER
ER HOSIERY MILLS

ACON
ENTERPRISES
GLES
E FARM BREAD
GAMBLE
IGARETTES
NUT OIL
IGEST
ESERT FLOWER
A
ECT SPRAY
EN
BRANDS
VAN CAMP
LA
ROOMS

d Nationally by
TZ AGENCY

Sales Director
HARKER
, New York 22
HILL 8-8630

Why Do America's Top Advertisers Choose Ladies' Day?

1:00—2:00 P. M. Manday thraugh Friday

The list of outstanding advertisers shown at left do not buy "blue sky" claims. Their agencies include many of the sharpest time buyers in the business. Their clients have been on Ladies' Day in the past 90 days for purely mercenary reasons, as they should be.

They buy because Ladies' Day is tops in ratings . . . tops with Detroit-Southern Michigan viewers. In the last 6 years, more than 65,000 women from over a thousand women's clubs in Southeastern Michigan and Canada have appeared on Ladies' Day, the only program of its type in the Detroit area.

These advertisers are on Ladies' Day because Chuck Bergeson's versatile showmanship means more sales for more products in more than 1,500,000 Detroit-Southern Michigan homes.

Want to make *your* sales soar in this big-spending mid-western market? Use the selling power of Ladies' Day or other potent participating programs* on WJBK-TV with its maximum power of 100,000 watts, 1,057 foot tower and top CBS and local programming on Channel 2.

**such as Nightwatch Theatre, Early Shaw, Cartaon Classroom, ar Sagebrush Sharty*

A STORER STATION

WJBK-TV

CHANNEL 2 DETROIT



When that 1 buy is WJAC-TV, Johnstown, you not only steer your way into the rich Johnstown area, but you coast right into the Pittsburgh and Altoona markets, as well!

Latest Hoopers show WJAC-TV:

FIRST in Johnstown
(a 2-Station market)
SECOND in Pittsburgh
(a 3-Station market)
FIRST in Altoona
(a 2-Station market)

Smooth the way for more sales with the 1 buy that covers 3 . . .

SERVING MILLIONS FROM ATOP THE ALLEGHENIES
WJAC-TV
JOHNSTOWN · CHANNEL 6

Get full details from your KATZ man!

SPONSOR BACKSTAGE



by Joe Csida

Does everyone dig Noel Coward?

It is more or less the custom of this corner to make passing comment on anything widely hailed as new, different and exciting. And certainly the two-person spectacular presented on CBS TV, Saturday, 22 October, 9:30 to 11 p.m. EDST, was so hailed. *Together with Music*, you'll recall it was called; and Mary Martin and Noel Coward were its stars.

I go along. It was new, different and, I'm sure, to a certain segment of the population, exciting. Dear, dear Noel was just the sweetest thing. The elderly elf pranced and danced and managed, in his songselling, nuances which no mere man could possibly muster. Only the brilliant Coward could sing lines like "rolling in the hay" and conjure up a picture of a sweating farmhand tossing restlessly in a wagonful of dried grass.

There is, of course, virtually nothing in showbusiness that Coward has not done. For these many years he has delighted legit audiences, night club mobs and record collectors with his sharp wit, his wonderfully incisive words and music, his supreme gloss and glitter. And now that he has brought his endearing qualities to television, only the unsophisticated, the uncultured and the uninitiated will fail to cry with deep emotion and abandon: "Hip, hip, hooray! Do let us spend another evening with Noel soon."

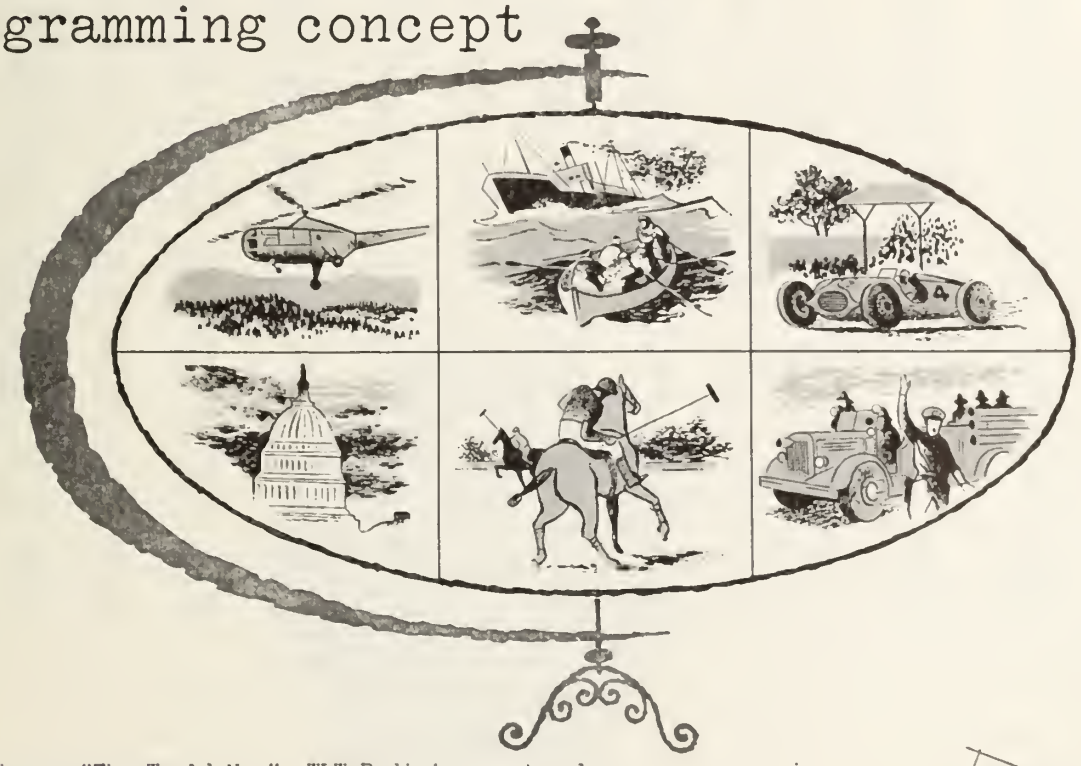
The 15-city Trendex for the three separate half hours of the show do create the suspicion that there may well be vast numbers of unsophisticated, uncultured and uninitiated people hidden in remote sections of this country. In its first half hour *Together with Music* topped Jimmy Durante on NBC with a substantial 24.3. But in the second half hour (10:00 to 10:30) against George Gobel's 23.7, Mr. Coward and Miss Martin tallied a 17. In the last 30 minutes, against the *Lucky Strike Hit Parade*, the spectacular got back a little more than a point, but still ran second best to the top seven songs, 21.1 to 18.7.

There wasn't (to get to the non-Coward aspects of the show) anything spectacular about Mary Martin. She was just plain, old, everyday great, as she always is. She sings a sad song sadder, and a gay song gayer and any song better than any lady around, voice or no voice.

(*Please turn to page* 70)



WLW radio offers a great new programming concept



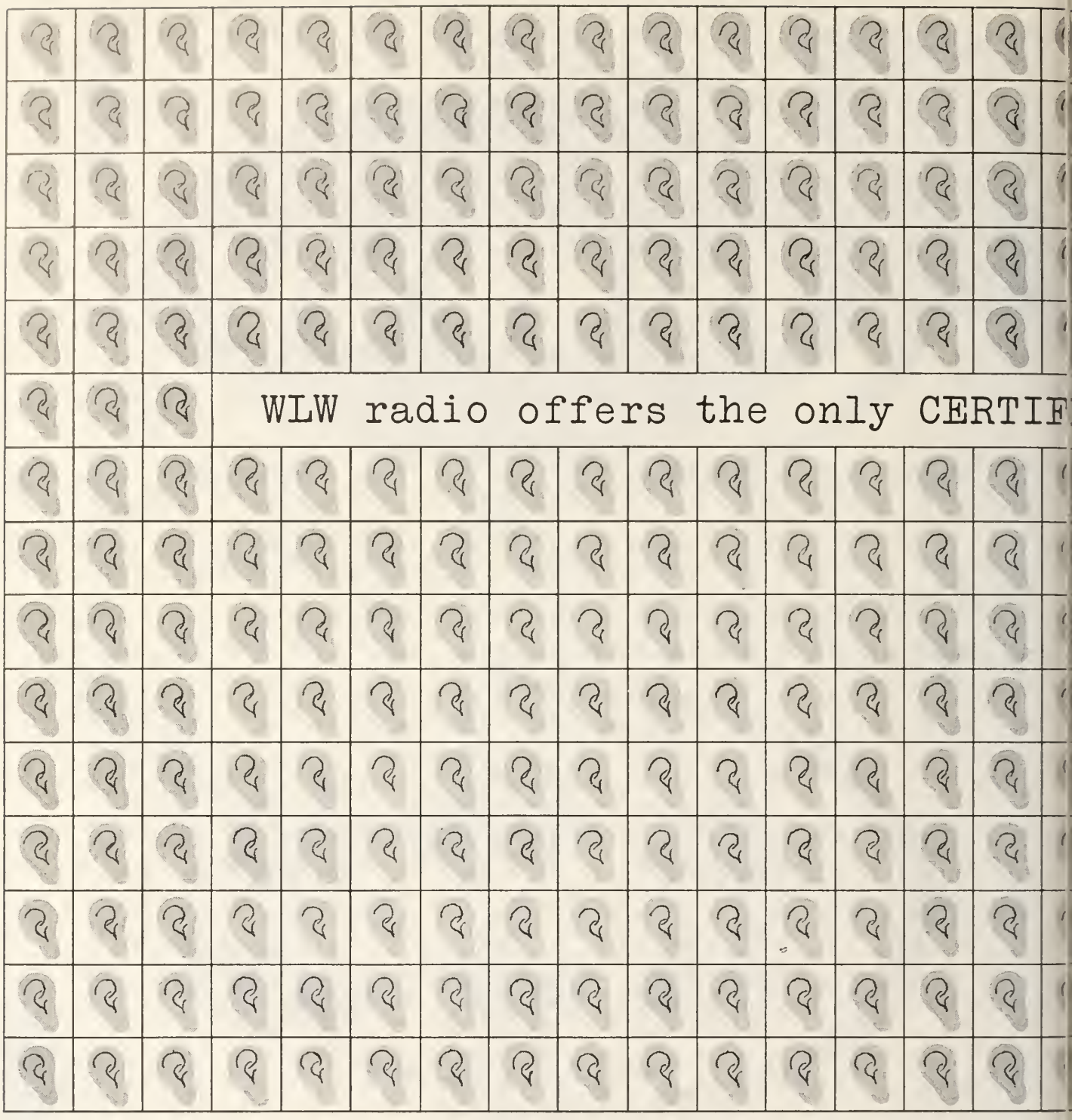
It's here--"The World Now"--WLW Radio's spectacular new programming operation that takes you to every town or country, day or night...to bring you on-the-spot news, interviews, happenings...interest-packed people, places, and things that are vital forces in "The World Now!"

Yes, WLW Radio has a crew of roving reporters, announcers, writers, editors to cover the water front, home front, world front and back—to bring you the newsy-est, most entertaining programming in broadcast history.

And this human-interest, cover-all programming spearheads a sensational new "Certified Audience Plan" unprecedented in the entire broadcasting industry!

So tune your ad dollars to WLW Radio for "The World Now" programming punch with the smash "Certified Audience Plan!"—

See next page



Here's another Crosley first — revolutionizing broadcast media! WLW Radio now offers you a smash "Certified Audience Plan" with announcements to deliver the greatest possible unduplicated home coverage. You get a pre-determined audience at a low one dollar per thousand home broadcasts or even less...certified by the official NIELSEN REPORTS!

This sensational, unique "Certified Audience Plan" is spearheaded by WLW Radio's new dynamic programming operation "The World Now"— plus the famous Crosley power-packed merchandising and promotional services.

WLW's big new "C.A.P." will give advertisers the greatest selling package ... anytime...anywhere — proving the ears have it!

So tune your ad dollars to WLW Radio for the only "Certified Audience Plan" in any broadcast media backed by "The World Now" programming!

CROSLEY BROADCASTING CORPORATION, A DIVISION OF AVCO MANUFACTURING CORPORATION

IENCE PLAN in any broadcast media





WLW radio

SALES OFFICES: NEW YORK, CINCINNATI, DAYTON, COLUMBUS, ATLANTA, CHICAGO, MIAMI.

ONLY ON WBT Radio

COLOSSUS OF THE CAROLINAS

6 six (AP) award winners...



No stranger to awards, WBT Radio starts its 34th year by winning five firsts and one second out of seven categories in the 1955 North Carolina AP News Broadcasting Competition.

Alert, imaginative, mature, WBT's news service to its 2,500,000 listeners typifies an overall program service which wins an average share of audience attained by few American stations (47%—1955 Pulse of Charlotte).

Relate this radio rarity to your own selling problem by calling WBT or CBS Radio Spot Sales.

1. "Big Bill" Ward, Sports, Superior; 2. J. B. Clark, Special Events and Documentary, Superior; 3. Phil Agresta, State and Local News, Superior; 4. Jim Patterson, Commentary, Superior; 5. Jeanne Alexander, Women's News, Superior; 6. Jack Knell, Comprehensive News, Excellent.



JEFFERSON STANDARD BROADCASTING COMPANY
CHARLOTTE, NORTH CAROLINA

COVERAGE STUDY STATUS AT A GLANCE

PROBLEM: There has not been a comprehensive coverage study since 1952. Agencies spending millions of dollars in tv are panting for detailed and up-to-date data on who views where on what U. S. television stations.

TWO SOLUTIONS: A. C. Nielsen, which did a national radio-tv coverage study in 1952, will do similar one for 1956. ARB has proposed a $1.2 million study with 500,000 home sample to cover television stations only.

DISPUTE: Two of three tv networks are cool to national coverage study at this time. NBC urges concentration of research funds in areas where data are needed most, wants to wait for NARTB industry-backed study.

FUTURE: NARTB has set 1957 target date. Meanwhile, ARB will go ahead with study of 300 small markets. An ARB national study seems unlikely without the support of the tv webs, which must put up most of the money.

Will tv's buying-blind era end in 1956?

At least one national coverage study looks definite, though not everybody wants one at present time

by Alfred J. Jaffe

The long drought in data about tv set saturation and station coverage may be drawing to a close.

It can't come too soon for admen who have been ladling out millions of dollars in video while working with projections from out-dated studies, fancy guesstimates and piecemeal research.

At least one national set count and coverage study seems assured for 1956 with A. C. Nielsen Co. having stated it will definitely so ahead with its Nielsen Coverage Service No. 2 covering both radio and tv (for previous developments see 22 August 1955 issue of SPONSOR). It will be the first such study in four years.

Meanwhile, after years in which efforts to provide a comprehensive, county-by-county picture of tv have remained virtually dormant, the coverage-set-count pot is boiling over, with these other research developments all having come to a head in recent weeks:

1. ARB has laid before the networks its plans for a 500,000-interview sample, $1.2 million tv study for next year. The future of ARB's study lies entirely with the tv webs. If the networks go along with ARB, there will be, unless Nielsen reverses itself, a repetition of the NCS-SAMS battle in 1952. (In any case ARB will do another "Abilene-to-Zanesville" study of small tv markets with about twice as many cities covered as in the first study, which had data on about 150.)

2. ARF is exploring the possibility of turning out detailed tv set count figures based on the recent June study of the Census Bureau. ARF is seeking

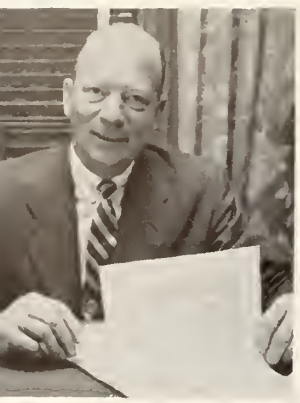
a formula whereby the Census Bureau data could be broken down into county-by-county figures.

3. NARTB has taken itself out of the 1956 picture. It expects, however, to start working on a national tv station circulation study next year. The trade association has set up a 1957 target date for release of its study, details of which have long been a closely guarded secret. Clair R. McCollough, president and general manager of WGAL-TV, Lancaster, Pa., and an important figure in NARTB efforts to set up an industry-supported tv set count and circulation study, has said there is no doubt in his mind about the study's getting under way next year.

4. SAMS has withdrawn from the coverage picture. It abandoned plans for a 1956 radio-tv coverage study and has returned provisional contracts to stations (mostly radio) which signed up for a second SAMS study.

5. One of the efforts to fill the need for information until a comprehensive field study is undertaken was made recently by the Edward Petry & Co. rep firm, which released tv set data prepared in cooperation with *Television Magazine* and *Sales Management.*

Symptomatic of the long drought in tv data and the problems of getting accurate research at reasonable cost is the fact the tv networks are split wide open on how to get coverage data during 1956. NBC favors interim methods until the NARTB group can show what it can provide. CBS favors a national coverage study as soon as possible and veers toward Nielsen. ABC is taking an it-depends-on-a-lot-



NBC'S BEVILLE IS AGAINST NIELSEN OR ARB COVERAGE STUDY, URGES H

Because so few radio-tv researchers are willing to talk at length for the record on the burning current subject of a national radio-tv coverage study, a frank, outspoken view, in SPONSOR's *opinion, merits special attention. The opinions below, in question-and-answer form, are those of Hugh M. Beville, director of research and planning for NBC. Beville, a widely respected figure in the broadcast industry, views the rapid and complex developments in research from a particularly strategic vantage point.*

Q. In a recent speech before the Radio and Television Executives Society, you expressed some views on the question of a national radio-tv coverage study. Is it correct to say you are against such a study at present?

A. Not exactly. It's more a question of what information we can expect to get in relation to what we pay for. I don't think anyone is against the idea of getting more station coverage and circulation data. But I don't feel it's possible at this time to do a sufficiently accurate county-by-county coverage study at reasonable cost . . . and, I might add, one that would be widely accepted and used and be provided on a continuing basis.

Q. Why do you feel this way now? Weren't you all for the Nielsen Coverage Service #1 in 1952?

A. Yes, that's true. We bought both the radio and tv material from NCS #1. As a matter of fact, I might say we were the initiators of NCS #1. We put up $300,000 for it. That's a lot of money, even for NBC. But we were disappointed in the acceptance of NCS #1 by advertisers and agencies. We found they were more interested in ratings. We got little use out of the radio data, but some use out of the tv material, even though the tv part of the study was secondary at the time. The NCS tv data was mainly confirmatory of the coverage and set estimates we were already using. Then, there's another thing. These one-shot coverage studies have their limits. You make a study—and then what? In a short time, the information is outdated. In fact, it's obsolete before it's published because these studies can take as long as a year.

Q. There are a lot of people calling for an up-to-date set count and coverage study. Doesn't that indicate a need for that kind of information?

A. There is definitely a need for information. But the question is: what kind of information? I want to stress at this point that that is the key to the problem. Now, you mentioned two things—set count and coverage study. I think a set count is two-thirds of the problem and I'm talking about a tv set count. The tv side is more important than radio right now because the picture is changing more rapidly. Now, as you know, the Census Bureau made a survey of tv homes in June, with the financing coming through the ARF from NARTB, the tv networks and TvB. There will be another one in January and we hope to have such nationwide set counts every six months in the future.

Q. But this doesn't provide county-by-county figures. Aren't they important?

A. Yes, they are. But the ARF is exploring the possibility of breaking down the Census Bureau figures into county-by-county data. This would be done mathematically, through some kind of formula. It's true the results would be estimates but I prefer good statistical estimates to estimates based on inadequate sampling. We hope to have them by early next year. One virtue of these ARF figures is that they have the support of the tv networks, the TvB and the NARTB.

Q. You said that a tv set count is two-thirds of the

of-factors stand but is decidedly cool toward a national coverage study at this time.

The interim methods proposed by NBC are detailed by Hugh M. Beville, its director of research and planning, below. NBC's attitude, as well as that of ABC's, appears to put the quietus on ARB's big study since the research firm has priced the study so that the nets pay 75% of the cost. On the other hand Nielsen, while it would feel the absence of network support, has the financial resources to go ahead without the webs if it wishes.

Watching these developments on the sidelines, admen are, of course, vitally concerned. While some important researchers go along with Beville on the idea of concentrating on getting data in "problem" areas rather than lay out money for a national study, SPONSOR found a majority of research executives panting for data as soon as possible.

This parallels the findings of a Nielsen questionnaire sent to both buyers and sellers of air time. The questionnaire, which Nielsen said was sent out to a carefully selected sample, asked if interest in a national radio-tv coverage study was "intense," "moderate," "so-so," or "nil." The research firm told SPONSOR returns from 80 agencies representing a cross-section of the field showed 90% expressing "intense" interest in a tv study and 85% expressing "intense" interest in a radio study.

The research firm had previously reported that 72% of the replies from radio stations and 86% of the replies from tv stations indicated intense in-

(*Please turn to page* 143)

ARCH MONEY BE SPENT WHERE NEEDED MOST UNTIL AN NARTB STUDY COMES ALONG

problem? Does that mean you don't feel coverage data stacks up as particularly important?

A. Let me give you a little background on that. You must realize that radio and tv coverage problems are different. There was a good reason for the interest in radio station coverage in the past. The power of radio stations differs tremendously. You have 50,000-watt clear channels and you have 250-watt outlets. Then you have differences in ground conductivity. And then the important difference between day and night signal strength of radio stations. These differences are much more pronounced for radio than tv and, of course, it's very important to know the details of these differences. Radio engineering data can't give it to you. Now, with tv it is quite different. The FCC set up regulations for power, antenna height and so forth and these tend to equalize the geographical reach of vhf stations. Engineering contours are easy to estimate and are relatively accurate for measuring tv coverage. The trouble is that there is too much outmoded, conventional thinking on the subject of coverage. People think about tv in the same terms as radio and they are not the same. NCS #1 would never have been done were it not for radio.

Q. Then, you don't think tv station coverage data is necessary?

A. Again, I want to stress that it's a matter of what kind of information and of what cost. Let me put it this way. Do you think any advertiser wants to know what New York City stations get into Manhattan? Or Queens? Or Brooklyn? Or, take any big market. Is there any doubt about which stations cover Los Angeles, or Chicago? Now, you can say that doesn't show which station is listened to most. But what are rating services for? I maintain we do not need coverage data for areas where we have rating reports.

We made a study to find out what percent of tv homes are covered by rating services or some kind of coverage service, and when I say coverage service now I mean things like the ARB Abilene-to-Zanesville study. Well, we found out, for example, that 88% of the tv homes in New York State and 93% of the tv homes in California are covered by some kind of local rating or coverage study. You know there's a lot of concentration of tv homes in certain states and in urban areas. For example, 71% of all households are located in Standard Metropolitan Areas, as defined by the Census Bureau. It's in these SMA's where you find the rating services naturally. Now, in many areas there are only one or two stations. In Utah there are only two stations, both in Salt Lake City. There is not much of a problem in deciding what tv station to buy to cover Utah. The same situation prevails in most of the western half of the country. Actually, there's an awful lot of information around, more than the agencies realize. I know we've been putting out a lot of it.

Q. Well, what information is it necessary to get right now?

A. There are still plenty of areas where there is a need for up-to-date tv data. I'm talking about the areas where several stations operating in different markets overlap and the areas representing the outer reach of a station's signal. Also, areas where there is no rating information. ARB's Abilene-to-Zanesville study provided helpful data and they're going to do another one in January including even more areas. Why throw away a lot of money on a national survey that provides a one-time snapshot of coverage? Let's use the money now where it'll do the most good until we get a study that will be provided on a continuous basis and that has the support of the entire industry.

Q. You're talking now about the NARTB's plan for a regular tv set count and station circulation measurement?

A. Yes. Out of that we hope to get more information

(*Please turn to page* 124)

Is radio overdoing music-and-new

Too many stations are spinning disks without creative planning, say



All programing types total
100%

The programing bread-and-butter of radio today is music-and-news. But not all buyers are happy about this post-tv trend.

"The only way to tell a lot of radio stations apart these days," grumbled the chief buyer for an auto account last week, "is by listening *real* hard for their call letters at station-break time. Otherwise it's often the same records spun by same-sounding guys who are reading the same newscasts from the same wire services."

It's true there are many switches on the formula. Some stations air hillbilly music and farm news. Some use classical recordings and special news analysis. Others rely on dreamy mood music and soft-voiced news.

But from the major network program headquarters to small-town 250-watters, the basic music-and-news formula is king. A study based on SPONSOR's latest *Buyers' Guide to Station Programing* indicates that more than half of the hundreds of thousands of program hours beamed annually by U.S. radio stations is composed of a program marriage of popular music and news. (See photographic bar chart below).

As the trend mounts, many admen are beginning to ask themselves a few pointed questions, such as:

- Is the formula making stations lose their identity and causing them to sound like so many peas in radio's pod?
- Although music-and-news has shown itself to be a natural "companion" medium, indoors and out, are there some important segments of the radio population being overlooked in the m&n barrage?
- Is radio developing into a promotional medium for the record business and song publishing field—at the sponsor's expense?



Popular Music
45.1%

POP MUSIC, NEWSCASTING NOW O

PHOTOGRAPHIC BARS ON THESE PAGES SHOW WHAT RADIO STATIONS PROGRAM TODAY. UP BY TV AND THE INFLUX OF POSTWAR INDE STATIONS, RADIO HAS MOVED INCREASI DIRECTION OF MUSIC AND NEWS (SEE EL



Concert Music
12%



Folk Mu
14.5

...ograming?

...n, attacking copy-cat tactics

What they think: SPONSOR sought the opinions of buyers of radio, of broadcasters, researchers, and radio performers. This seemed to be the consensus:

1. *Music-and-news is here to stay.* As a program attraction, it has proved itself tops, when handled properly. Being timely and nonpictorial, it can lock horns successfully with even the biggest television programs, and will probably continue to do so.

2. *Admen like music-and-news.* "I feel much safer when a 52-week spot radio contract is riding in a popular music-and-news show," is a feeling often voiced by admen who shoot for wide audiences with both radio and television.

3. *Newcomers to music-and-news imitate established stations in the music-and-news field, not always with commendable results.* The temptation is easy. All that's needed to get into the act is a stack of records (often gotten free from pluggers or promotion men), a "list" or "poll" of popular recordings such as those in *Billboard* or *Variety*, and AP and/or UP wire news. At least, that's all it *seems* to take.

4. *A small but important local counter-trend is developing.* Admen are discovering, on analyzing many a broadcast audience of music-and-news shows, that it's a young audience. Afternoon blocks attract the teenagers particularly. Some buyers with products to sell to older listeners are ducking the m&n approach and are hunting other vehicles. Some stations are buying up syndicated radio transcriptions and programing them in blocks or strips.

The networks: Dick Pack, programing chief of the Westinghouse stations and a former executive of WNEW—the best-known m&n station in the business—stated recently:

"Drama and large-scale production in radio is a thing of the past. Even networks have a hard time competing with the more glamorous tv. But there is an important and somewhat new function for radio.

"This function is to provide a background against which to get up in the morning, eat breakfast, go to the office or do the chores at home. It is best filled by intelligent programing on the music-and-news level."

Network radio is meanwhile trying to walk an interesting path: while holding on to some of the things that have given it network prestige in the past — particularly worldwide news coverage and star personalities—it has at the same time been borrowing liberally from the music-and-news sales pattern along with some innovations in short-

(*Please turn to page* 144)

...THAN HALF OF ALL THE HOURS IN RADIO

...E COME FROM CROSS-SECTION OF STATIONS REPLYING ...ST SURVEY MADE FOR SPONSOR'S "BUYERS' GUIDE." ...OW HOW LOCAL PROGRAMING IS KEYSTONED TODAY ... M&N FORMULA. SOME ADMEN FEEL "SAMENESS" IS ...R, WHILE LAUDING WELL-PLANNED MUSIC-AND-NEWS



Newscasts
11.3%



Other types
17.1%

Coming: SPONSOR's 3d annual "Buyers' Guide"

"A Sears catalogue for time-buyers" — that's how one top agencyman describes SPONSOR's annual "Buyers' Guide." Next edition of the buying aid, based on an extensive survey of the local radio and tv programing of all outlets in U.S. and Canada, is in the works. Publication date: February.

PART TWO
OF FIVE PARTS

Today's account executive: funnel for expanding services

Tv account man must be marketing-merchandising expert as well as adman

Today the typical large advertiser with a stake in tv expects his agency's staff to serve as marketing, sales and merchandising consultants as well as advertising strategists. The tv sponsor is spending millions a year. He feels he's got to insure this investment by thorough merchandising and exploitation, and he wants to feel that his approach to marketing and sales problems is in harmony with his advertising effort. The ultimate responsibility for the various services the agency performs for today's client falls upon the shoulders of the account man.

This is the second of a SPONSOR series analyzing the effect the growth of the air media has had upon agencymen, client admen, reps and station personnel—the new and old headaches that complicate their job. In the 31 October issue SPONSOR analyzed the problems of the timebuyer in 1955. The third article in this five-part series will deal with the headaches of ad managers.

"Tv didn't just add the headaches of one more medium to worry about," the account executive for a major cosmetics advertiser told SPONSOR, between a series of phone calls from his client and from within the agency checking with him about (1) a wholesaler convention, (2) the new tv commercials and (3) a magazine campaign about to break. "Tv actually forced account executives more and more into fields other than advertising. To do a top job in 1955 a guy should probably have spent five years each as a showman, merchandiser, district sales manager, media director, researcher, as well as in the many phases of advertising he was always expected to know.

So complex are the functions and responsibilities of today's account man for a major advertiser that some of the top air media agencies have developed two-man teams of account executives to service a client. The team is often composed of one man who's the advertising expert, and another who's primarily a marketing and merchandising man.

However, it is still far more usual for one account executive to bear all of the headaches implicit in servicing a particular air advertiser.

SPONSOR's survey of account men revealed that while their backgrounds vary considerably, account executives tend to work on a particular category of accounts even when they change agencies. For example, the account man for a beverage at a major radio



tv agency has been in the agency business for seven years, working always on either food or beverage accounts. Prior to coming into agency work he worked in sales and sales management within the food industry.

Some account executives have come out of the media department, others out of copy, more out of market or radio-tv research, but once they're in account work, they become specialists in products, *e.g.* toiletries, foods, hard goods, automobiles. The trend to specialization seems far more ingrained than ever because of the increasing complexities in sales and distribution set-ups within each industry.

Here then are some of the most common complaints and worries that account men face:

Selling top management on tv: Because of the tremendous cost of a tv campaign, top management on the client's side has become intimately involved with advertising plans. Very often the account executive has to justify the ad manager's and the agency's recommendations to men who are not advertising men at all.

"It makes for a rough communications problem sometimes," said one account executive who had just spent two solid days in meetings with top client executives. "You're trying to sell the president of the company on the merchandisability of the network show, but he's a financial genius, and all he wants to know is how come it costs so much."

"We feel that for an impulse-purchase item like cigarettes an announcement campaign is very effective," said the account man on a major brand. "But you talk cost-per-1,000 and frequency impact to the chairman of the board till you're blue in the face and he says, 'I don't care. I want George Gobel.'"

Department heads bypassing a e's: When there's a struggle for power within the agency, or if the head of one department is considerably stronger than the head of another, it's frequently the account executive who suffers most. In the first place, it makes it harder for him to make as objective recommendations as he might want to. Furthermore, the department head may be tempted to go over the account exec's head to the client directly.

(*Please turn to page* 128)



When reps or station men run around the a/e's end to the client direct, it's the account man who's left holding the ball. He's the one who's got to go back to the ad manager and justify agency strategy over again.



It's the account man's neck that's way out when show ratings fall down one week. Clients who're "ratings-hawks" have him on the carpet regularly to explain the ratings when their show dips below the week before.



All too often an account executive finds himself caught between client and star — the former asking for an unreasonable number of personal appearances, the star refusing to listen to the account man's pleading.

Radio-print teamwork breaks sales records for Bon Marche

Forced back into air media by newspaper strike, Seattle department store now puts 10% of its ad budget into radio—and some television

Most local retailers move gradually and smoothly into air advertising—once they've been sold on the idea.

But when Seattle's Bon Marche department store moved into it, it practically catapulted through the door.

It was July, 1953. The store was getting ready for one of the largest retail promotions of the year. Then—a strike that was to drag on for three months hit the *Seattle Times*, the city's evening newspaper and a primary advertising medium of Bon Marche.

As the *Times's* presses stopped. Bon Marche's advertising toppers—Sales Promotion Manager John Keeler. Advertising Manager Shirley McKown, and Account Executive Peter Lyman of the Frederick E. Baker agency—started reaching for the phones. An advertising schedule had to be built—but quick.

With a small mountain of merchandise to move. the trio had little choice. They bought up practically every available news period, local program and spot announcement slot on the city's seven radio and one tv outlets. Then they stopped long enough for black coffee, and started writing air copy on the specials due to be featured in the storewide sale.

Overnight, Bon Marche — which hadn't used radio or tv in any amount since 1949—was practically saturating Seattle's airwaves. And. overnight. Bon Marche executives got a liberal edu-

Men's wear sale. Radio-tv combined to help give store biggest Father's Day sales among all 75 stores in Allied Stores chain.

Warehouse sale. plugged heavily via radio and tv, cracked Bon Marche's 56-year record for weekly gross with more than $500,000.





cation in the selling power of the two local air media.

Success story: The 1953 crisis had a happy ending—for the air media. For two weeks, the store (actually, there are four Bon Marche stores in the area) pounded away in radio-tv, and in the city's non-struck morning paper, the *Post-Intelligencer*. Instead of dropping off, store sales edged up nicely, and executives and admen of Bon Marche started to catch their breath.

Air media, and particularly radio, have been high on the store's media list ever since.

In 1953, Bon Marche spent about $20,000 on the air.

In 1954, the figure jumped to a total of $50,000.

In 1955, the air budget figure will be over $60,000. By the latest local estimates, this will be about 10% of the store's entire advertising appropriation—about 2½ times as high as the "normal" percentage for department store air advertising as checked by the National Retail Dry Goods Association.

Currently, Bon Marche's radio lineup in Seattle looks like this:

- Four five-minute "Blue Streak Bulletin" newscasts daily on 5,000-watter KOL, plus announcements.
- Three five-minute news periods daily on 50,000-watter KING, plus announcements.
- Heavy and consistent announcement campaigns on KAYO and KJR, both 5,000-watt outlets.
- In addition, special promotions for individual stores in the four-store chain are used in the Seattle-Tacoma-Everett area on other radio outlets. Tv is a factor, although its use is geared mostly to special seasonal promotions (such as Christmas) and not as a steady item in the store's air advertising.

How it works: In the first hectic days of the mid-1953 crisis, as agencyman Peter Lyman recalls, "little thought was given to the selection of stations or the time of day beyond spotting specific male or female-appeal items in evening or in daytime, and such other obvious choices."

But when the shouting died down and the empty store shelves gave evidence of the success of the campaign, Bon Marche executives had a chance to evaluate some of the lessons they'd learned. SPONSOR considers many of them particularly applicable to a wide variety of retailers using, or planning to use, air advertising, and commends them to the attention of admen.

- *Approach*: A lot of department store executives, for one reason or another, feel that radio-tv advertising for a store has to be "institutional." Newspapers, they feel, are the medium that can sell a price special. Bon Marche, caught in 1953 without its usual newspaper space, had no time for the institutional pitch and hasn't tried it since.



John Keeler (L), Bon Marche's sales promotion manager, and **Peter Lyman**, Frederick E. Baker acct. exec., led the return to air media, head continuing campaign.

Regarding the store's announcement packages on four local radio outlets, Lyman told SPONSOR:

"Downtown retail merchants in Seattle remain open on Monday nights until 9:00 p.m., so Monday is generally the top day of the week for sales.

"Naturally, then, Sunday is the heavy day for newspaper promotions for Monday business, and our use of radio ties in with this pattern. Generally, one or two of the most promotional items or events are selected for the radio back-up, and the spot announcements are run on Sunday and Monday. Or, if the event warrants, they are continued through Tuesday, Wednesday and sometimes even through Friday. Generally our radio expenditure is roughly equal to the newspaper budget for the items advertised.

"In every case, we try to make full use of the urgency and action value of radio as a medium. Because radio accomplishes its action-impelling job so well, we feel that the use of radio for regular merchandise at regular prices would 'water down' its effectiveness when we need it to produce action. Therefore, we restrict our use of radio to the advertising of highly promotional merchandise and events only. Our feeling is that when listeners hear 'Bon Marche' on the air they always know that it tells them about unusual values available at the store."

- *Radio-print team*: Bon Marche doesn't sell one way in print and an-

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HOW BON MARCHE AIR FORMULA WORKS

Copy slant: *Store's admen avoid institutional air approach and use radio to sell specific items or to promote special store sales. They feel radio has special "urgency and action value." To keep "news value" of radio, however, regular-priced items aren't stressed; listeners know announcements mean specials.*

Radio-print team: *Store generally picks one or two of its top price bargains for daily radio featuring and heavy newspaper back-up. Both media drive home the same basic sales points with coordinated copy. Air copy changes after Mondays to keep in step with newspaper ads for specific item or event.*

Scheduling: *Bon Marche uses transcriptions featuring hand-picked group of announcers to build store identification and control the exact delivery of copy points. Programs (short newscasts) and spot announcements are used on four local radio outlets, with time slots scheduled by store in run-of-schedule and fixed air positions getting over 50% of audience.*



ALCOA DROPPED MURROW TO GET BIG RATINGS IT HOPES TO ATTRACT WITH STARS LIKE WENDELL COREY, ANN TODD ON *ALCOA HOUR*

Alcoa enters "get-out-and-sell" era with $3.6 million in tv

Aluminum company fights competition by heavy consumer promotion of its customers' products



Alcoa label will sell brand name

Alcoa's streamlined sales strategy revolves around promotion of its customers' finished products to consumers. Firm will show aluminum furniture, for example, on its tv program. Alcoa labels on customers' products will tie in Alcoa name to customer advertising, promote brand

by Evelyn Konrad

This fall Alcoa made a sharp change in its television strategy. It bought alternate-week sponsorship of a mass-appeal drama show on NBC TV Sunday nights after three years with Ed Murrow's upper-brow, controversy-stirring *See It Now* on CBS TV.

Was the switch a delayed reaction to years of sitting on the hot seat after a succession of controversial shows including the famous Murrow indictment of Senator McCarthy?

Many a head on Madison Avenue nodded yes last spring when the decision to drop Murrow became known. But spend some time with Alcoa's executives and agency people and you come away with the impression this question gets more to the heart of the matter:

What's the reasoning behind Alcoa's emphasis on mass tv circulation, since the company is one that has little direct contact with the broad public?

Among the several answers: (1) Wartime aluminum shortages have finally petered out, and with the passing of huge government contracts, the aluminum industry finds itself in a buyers' market. (2) The growth of Alcoa's two competitors (Reynolds and Kaiser) and Reynolds's strong entry into consumer product manufacture is forcing Alcoa's hand.

Now the giant in the aluminum business is fighting for its share of the market. The new Alcoa strategy is based primarily upon promoting the finished products of its customers in all its advertising, thereby inducing the customers to buy Alcoa aluminum, and making the public Alcoa-conscious. It feels, therefore, that it needs mass audiences rather than the upper-level, select group which constituted the major Murrow following.

Getting a slot: The story behind Alcoa's recent network buy could make an exciting show on the firm's own drama program. It started a number of months ago, when Art Duram, v.p. in charge of radio-tv at Fuller & Smith & Ross, one of Alcoa's two agencies, alerted the three tv networks to the fact that Alcoa was in the market for a top-grade time franchise.

"We told each network about two or three time periods that we had our eye on," says Duram. "One of the times we were watching was *The Philco Playhouse* on NBC TV. We figured they'd been on tv for seven years, and maybe they were getting ready for a switch. The hunch paid out."

On a Monday afternoon early this fall Philco did cancel. By Tuesday afternoon, Joe Culligan, NBC TV's manager of national sales, was on the phone with Duram. Duram in turn reached Todd Hunt, Alcoa's new ad manager, in his Pittsburgh office at 6:00 p.m. the same day.

A blondish, quiet man in his thirties, Hunt calls himself "a neophyte in advertising" but recognized the import of the phone call immediately. "Art Duram and I talked long-distance about the show for about half an hour," he recalls. "The biggest stumbling block could have been the fact that Alcoa normally makes decisions on a committee basis."

Hunt knew, however, that network tv doesn't permit time for dawdling. From his home he called Arthur P. Hall, Alcoa's advertising and public relations v.p. He then got Robert McKee, the firm's v.p. of field sales, away from his dinner table for a quick telephone briefing. The following morning, he talked to such other Alcoa executives as Don Wilmot, v.p. of sales products managers, and Frank L. Magee, Alcoa executive v.p.

"We held informal conferences all morning," says Hunt. "By two o'clock, we felt ready to recommend both the time and the new program to Irving W. (Chief) Wilson, our president. Actually, we didn't go to him until 1:45 p.m., and by 6:00 p.m. I was on the phone with Duram again. By Wednesday, Joe Culligan had Duram's letter of intent to buy."

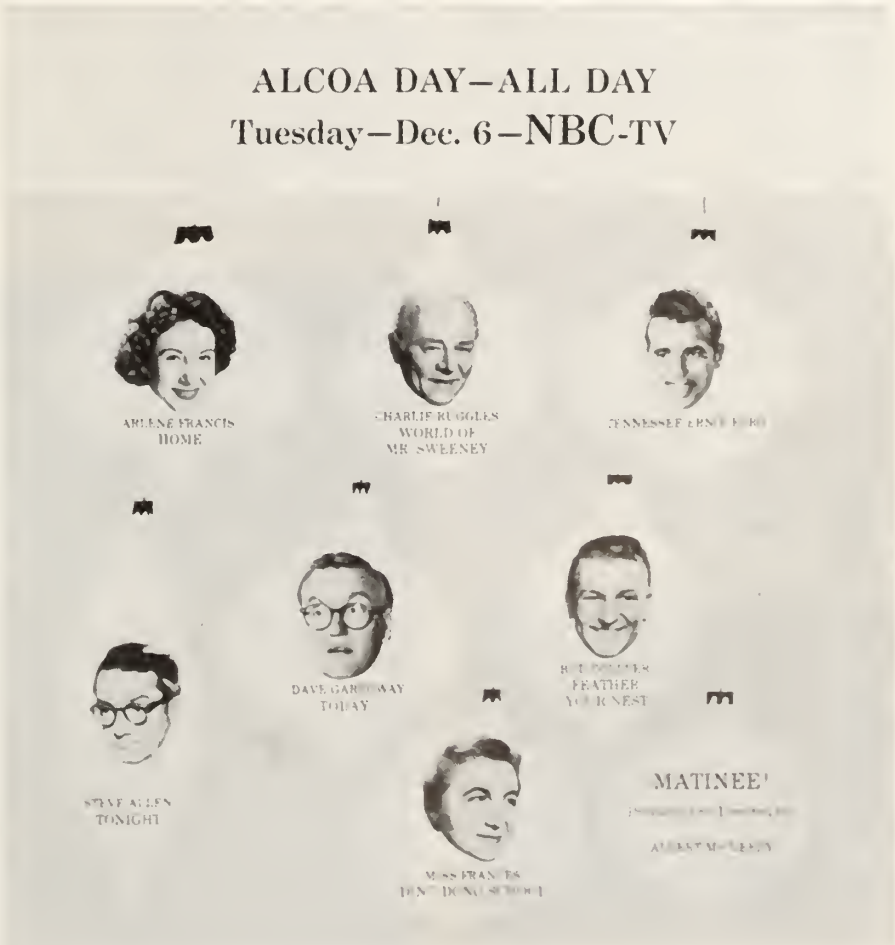
During Alcoa's "D-Day" Hunt had also been on the phone several times

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For Alcoa's philosophy on sponsorship of controversy-stirring Ed Murrow "See It Now,"

turn to next page ▶▶

Vertical saturation is Pat Weaver-Alcoa philosophy behind $125,000 tv buy giving Alcoa every available network program for its "Christmas creations of Alcoa aluminum" promotion Tuesday, 6 December. Firm expects to reach over 40 million viewers at least once that day



How Alcoa looks at tv controversy

● Many tv sponsors become extremely concerned over any unfavorable mail about their show. They worry because it's difficult to gauge whether two bad letters represent 1,000 viewers or 200 potential customers, or whether they're indicative of a loss in sales.

Alcoa is one tv sponsor who had good cause to ponder these questions when Ed Murrow's McCarthy indictment and his interview with Oppenheimer hit newspaper headlines and caused a stir throughout the country. As sole sponsor of Murrow's *See It Now*, Alcoa found itself in the center of the storm.

SPONSOR interviewed public relations executives at the company to find out how Alcoa had felt about its association with controversy-stirring programming and whether its Murrow sponsorship had boosted or hurt sales. Their frank answers and comments can guide advertisers who are concerned about controversy issues on their own shows.

Why Alcoa bought Murrow initially—The purpose of Alcoa's original tv venture was to make the Alcoa company favorably known to the public. To do this job, the firm sought a public service type program.

"We felt we needed the support of the people who would tend to watch the Murrow show," one Alcoa public relations executive explained. "Of course, it was a revelation to Alcoa to find out the number of ways in which matters of current interest could be controversial."

When Alcoa bought the show (in a deal made directly with Ed Murrow), it was agreed that Murrow retained complete control of the programs (which Alcoa never even saw before they went on the air) and Alcoa maintained control of the commercials.

Which shows were most controversial?—"Because the company is so big and widespread, some subject which has no connection whatever with Alcoa could kick back," an Alcoa public relations executive said candidly. "A show about book-burners in California might involve a big client's wife for all we know."

Most of the Murrow shows pulled a considerable amount of mail. 99% of which the firm answered. ("We don't answer obscene or ridiculous letters.") The only show on which there was no critical mail was the one tracing a pint of blood on the way to the battlefield in Korea.

Said one Alcoa public relations man: "On a program about Eisenhower, half the mail said Ed had sold out to the big companies. Others commented Ed was trying to sabotage Eisenhower by including a shot of him shaking hands with a Negro and remarking, 'Glad to know you.' The critical letter writers said Murrow was trying to make Ike unpopular in the South and that this might prevent him from breaking the solid South."

Alcoa executives recall a program that showed a mail-call scene in Korea. A fruit cake was shown arriving in poor condition. Within days thereafter Alcoa got mail from a fruit cake packers association protesting that their cakes always arrived in good shape.

How did Alcoa feel about the McCarthy shows?—"We made some enemies with these shows, and some friends," said an Alcoa public relations man. "I don't know if we would have vetoed the show if we had the chance. Probably so. We would have been readier to say 'yes' if we felt the networks had first taken responsibility along these lines. Why should we be the fall guy for networks who didn't have the courage to do it?

"We want to sell everyone aluminum as long as they're not subversive. It isn't our job to go around and make any segment of the population mad."

Public opinion research surveys conducted by the Psychological Corp., however, showed public opinion continuously moving upwards about Alcoa. There was no fluctuation during the

(*Please turn to page* 142)

Reason for dropping Murrow?

Many speculated that shows like Murrow's interview with Oppenheimer and the McCarthy shows caused Alcoa to cancel sponsorship. Actually, Alcoa attributes switch to marketing strategy (see story on page 39). Alcoa knew controversial nature of programs before McCarthy. Even Ike's handshake with a Negro on one show aroused ire of some of Murrow's viewers.







Edgar J. Donaldson, associate radio-tv director, Ketchum, MacLeod & Grove Inc., Pittsburgh, here tells how he has fought and won the continuing battle of the spray gun.

Don't let fear of glare dull your live tv commercial

There are other ways besides spraying to reduce bothersome light reflection if you want your product to shine

With approximately 70% of tv programing throughout the country on film, and an increase in this percentage an almost certain prediction for the future, the networks have every reason to worry about how they are going to amortize the considerable investment they have in equipment and studios and people for live television production.

There is probably no way to completely stem the tide. But those of us who believe in a healthy percentage of "live production" do not want the film industry to be able to add "quality" to the advantages of film over live. And yet if the production experts responsible for many of the live commercials currently being aired do not begin to pay more attention to detail, this will be the case.

Take, for instance, the use of "dulling spray," a liquid wax or plastic normally used in a studio to dull a "hot spot" on a shiny surface. If properly and artistically applied, undue glare from an object can be avoided without making it apparent that a "doctoring job" has been done.

This is very important when appliances and automobiles are being sold via television. The glitter of chrome and enamel is one of the main reasons why a new car or a new refrigerator or a new toaster looks attractive. When the showroom shine is removed, or covered up, it looks dull and unexciting.

We, at Ketchum, MacLeod and Grove are very familiar with the pressure exerted by the engineers of a television station or network to avoid glare. These technicians seem to abhor any type of light reflection. They point out that glare from a strip of chrome drags down the over-all picture level. They work so hard to get a technically perfect picture that the star often suffers. And, let's face it! the star of any commercial is the product being sold.

When handling automobile commercials, we spray only the problem areas. If light hits a bumper, or a strip of chrome in such a way that we cannot avoid tremendous glare by changing the camera angle or repositioning lights, we spray the offending area delicately. We spray in such a way that the glare is reduced, not eliminated.

Automobiles are shiny. The manufacturers mean them to be shiny. They arrive shiny at the dealer's. He gives them an *extra* coat of shine and puts them out on the showroom floor to glisten their way into the hearts of prospective customers. When these customers see their dream boats on television, they expect them to be shiny. They do not expect them to look as dull and drab as the "old bus" they're planning to trade in.

All chromium-plated appliances are lighting hazards. We are frequently faced with such everyday problems as how to get a shot of the inside of a chromium-lined oven. The everyday solution to this everyday problem seems to be to give it a good soaking down with dulling spray. But suppose you want to say something nice about chromium-lined ovens? You can't . . . if it doesn't look like chromium. And chromium, covered with dulling spray, just doesn't look like chromium.

A close-up of a large chromium surface, like a toaster or an automobile bumper, will act exactly like a mirror. Not only do you have the problem of light reflection, you have to avoid giving the viewers a behind-the-scenes shot of the camera, the cameraman, the floor manager or anything that happens to be in the reflective path of the mirror-like chromium surface being televised. In most cases a change of angle will eliminate the close-up reflections of camera and crew. But some part of the studio will be seen. The overhead must be avoided since it is a solid mass of lights. Some other parts of the studio can be reflected without too much harm, provided there is no movement on the floor during the shot. This is certainly far more desirable than a shot of a toaster with what looks like a quarter of an inch

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Timebuyers of the U.S.

The list of timebuyers starting below is designed to be used by all those who must communicate with buyers. It is probably the most complete list of national and regional buyers ever assembled and is based on the John E. Pearson Co. timebuyer list supplemented by a SPONSOR survey. Agencies appear alphabetically by states and cities. This list will be published in reprint form for handy reference; for prices of single copies or quantities, write to Sponsor Services Inc., 40 E. 49th St., New York 17, N. Y.

This index gives you page where list for each city starts

Atlanta	45	Washington, D. C.	45	Lincoln, Neb.	95	Philadelphia	114
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Beverly Hills, Cal.	42	Des Moines	78	Louisville, Ky.	83	Richmond, Va.	122
Birmingham, Ala.	42	Detroit	88	Memphis	116	San Antonio	122
Birmingham, Mich.	88	Durham, N. C.	114	Milwaukee	123	Salinas, Cal.	43
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Boston	83	Fort Worth Tex.	121	Muncie, Ind.	78	Seattle	123
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Chicago	72	Houston	121	New York	95	Tulsa	114
Cincinnati	114	Indianapolis	78	Oakland, Cal.	43	Tyler, Tex.	122
Cleveland	114	Kansas City, Mo.	90	Oklahoma City	114	Waco, Tex.	122
Dallas	118	Knoxville	116	Omaha	95		

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

BIRMINGHAM, ALA.

J. HOWARD ALLISON & CO.
Suite 215 Town House

BBDO
800 Peachtree, N. E., EL. 7015

DE SOTO (SE Area) — ROBERT A. OLSEN

KEEGAN ADV. AGENCY — FORBES, McKAY
Title Guarantee Bldg.

ROBERT LUCKIE & ASSOC.
Frank Nelson Bldg.

Green Spot Orange Juice, Ziegler Sausage, Bama Foods, Yellow Label Syrup — JOHN FORNEY

PARKER & ASSOC. — WAYNE PARKER
Comer Bldg.

SILVER & DOUCE, INC.
Brown-Morx Bldg.

SPARROW ADV. AGENCY
Farley Bldg.

T. O. WHITE ADV. CO. — T. O. WHITE
Title Guarantee Bldg.

BEVERLY HILLS, CAL.

BIOW-BEIRN-TOIGO, INC. — AVIS PHILBROOK
8707 Wilshire Blvd.

BYRON H. BROWN & ASSOC. — SALLY WALKER, DON FRANK B. BROWN
8241 Wilshire Blvd.

EISAMAN-JOHNS — JESS JOHNS
9155 Sunset Blvd.

IRWIN—LOS ANGELES — GEORGE IRWIN
226 N. Conon Dr.

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

LENNEN & NEWELL — BENJAMIN R. POTTS
308 N. Rodeo Drive

WALTER McCREERY — WALTER McCREERY
9344 Wilshire Blvd.

ARTHUR A. MEYERHOFF & CO. — LYLE WESTCOTT
328 S. Beverly Drive

GLENDALE, CAL.

HARRY G. WILLIS & ASSOC. — WILLIAM P. STONEHAM
404 E. Broadway

HOLLYWOOD, CAL.

BROOKS ADV. — JEAN SHAY
1610 N. Argyle Ave.

LEO BURNETT CO., INC. — NANCY MYERS
1680 N. Vine St.

CALIFORNIA ADV. — WALTER VAN DeKAMP, BOB WARD
1680 N. Vine St.

FAIRFAX — BOB NOURSE
1680 N. Vine St.

JIMMY FRITZ & ASSOC. — JIMMY FRITZ
1680 N. Vine St.

GRANT ADV., INC. — JOHN GAUNT
1680 N. Vine St.

GUILD, BASCOM & BONFIGLI — GEORGE ALLEN
1741 N. Ivar

HUNTER-WILLHITE ADV. — BILL HUNTER, EARL WILLHITE
1540 N. Highland Blvd.

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYE

KENYON & ECKHARDT — GORDON WALKER
6253 Hollywood Blvd.

McNEILL & McCLEERY — JAMES McCLEERY
6777 Hollywood Blvd.

RAYMOND R. MORGAN CO. — TERRI BRADY, JACK KERR
6233 Hollywood Blvd.

M. B. SCOTT & ASSOC. — BOB SMITH, MILT SCOT, DON OTIS, LOU NOLSE, BY NEIMAN
9155 Sunset Blvd.

THE TULLIS CO. — HOWARD TULLIS, RUSTY McCULLOU
6000 Sunset Blvd.

WADE ADV. AGENCY — SNOWDEN HUNT, JR.
6381 Hollywood Blvd.

DAL WILLIAMS & SONS — DAL WILLIAMS, DON BREWER
2142 Cahuenga Blvd.

LOS ANGELES, CAL.

ANDERSON-McCONNELL — JACKIE OAKNER, MOHLINER
731 N. La Brea Ave.

ATCHISON, DONOHUE & HADEN — ROBERT C. DONOHUE
1206 Maple Ave.

ATHERTON ADV. AGENCY — ALFRED A. ATHERTON
8455 Melrose Pl.

BARNES CHASE CO. — CHARLES V. DAVIS
3450 Wilshire Blvd.

BBDO — LOCKE TURNER
6363 Wilshire Blvd.

BROOKE, SMITH, FRENCH & DORRANCE — HARVEY WEST
1250 Wilshire Blvd.

AGENCY, ACCOUNTS, ADDRESS & PHONE	TIMEBUYERS
BUCHANAN & CO. *451 N. La Cienega Blvd.*	ROBERT WEST
FRANK BULL & CO. *1239 N. Highland Ave.*	MEL R. ROACH
CALKINS & HOLDEN *712 S. Carson Ave.*	BLANCHE M. GRAHAM
CAPLES CO. *101 S. Kingsley Drive*	MARION WELLBORN
MILTON CARLSON CO. *3450 Wilshire Blvd.*	RUTH JOHNSON
CARSON-ROBERTS *8811 Alden Dr.*	RALPH CARSON DAN STEELE
D'ARCY ADVERTISING CO. *3450 Wilshire Blvd.*	MERRIT WILLEY
DOYLE DANE BERNBACH *607 S. Hobart*	BERNICE LEVITAS
ROY S. DURSTINE *3440 Wilshire Blvd.*	WILLIAM D. SLOAN
EDWARDS ADV. AGENCY *435 S. La Cienega Blvd.*	EDDIE KOBLITZ
ERWIN, WASEY & CO. *5045 Wilshire Blvd.*	GLENN BOHANNAN ROBERT CLARK JUNE KIRKPATRICK
FOOTE, CONE & BELDING *900 Wilshire Blvd.*	MRS. LYDIA R. HATTON MERIEL RULLIS
GLASSER-GAILEY *3416 W. First St.*	GRACE GLASSER
GLENN ADV. *6399 Wilshire Blvd.*	RAYMOND E. PROCHNOW
GOODMAN-ANDERSON ADV. *634 S. San Vicente Blvd.*	CLAIRE KOREN
GREY ADV. *9165 Sunset Blvd.*	MARSHALL EDSON
HARRINGTON-RICHARDS *5816 Wilshire Blvd.*	BUNNY WALKER
WILLIAM W. HARVEY *5747 Melrose Ave.*	ROLAND E. JACOBSON
HEINTZ & CO. *611 Wilshire Blvd.*	ROBERT P. HEINTZ JUNE MORGAN
HIXSON & JORGENSEN *7257 Wilshire Blvd.*	HARRIETT M. WEIGAND LEON H. THAMER WILLIAM RETTS ROSS L. SAWYER ROBERT J. DAVIS
THE JORDAN CO. *2404 W. 7th St.*	WALTER HUGHES
EDWARD S. KELLOGG *685 S. Carondelet*	WALLY SEIDLER
LANCE ADV. *2006 Sunset Blvd.*	JOEL DOUGLAS
THE MAYERS CO. *2301 W. 3rd St.*	BETH BRORERG
McCANN-ERICKSON *1440 Wilshire Blvd.*	MARY KAY CAIN
THE McCARTY CO. *1206 Maple Ave.*	HERB C. BROWN
DAN B. MINER CO. *811 S. Kingsley Drive*	KAY OSTRANDER
MOGGE-PRIVETT *712 S. Carson Ave.*	JANE LEIDER HERB BEAVEN
MOTTL & SITEMAN *8447 Beverly Blvd.*	L. L. SITEMAN ELVA PASCOE
RHOADES & DAVIS *1201 W. Fourth St.*	FAYTHE VENT
ELWOOD J. ROBINSON CO. *1111 Wilshire Blvd.*	ROBERT L. NEUMAN
ROCKETT-LAURITZEN *1636 S. Osford*	DONALD C. LAURITZEN ROBERT R. ROCKETT
RUTHRAUFF & RYAN *3440 Wilshire Blvd.*	RUTH FREDERICKS
DEAN SIMMONS *1130 S. La Bren Ave.*	DEAN SIMMONS
SMALLEY, LEVITT & SMITH *643 S. Olive St.*	HELEN SMITH
BARTON A. STEBBINS *3142 Wilshire Blvd.*	ART GUDELMAN BARTON A. STEBBINS
HAL STEBBINS *714 W. Olympic Blvd.*	MARCO STEVENS
STODEL ADV. CO. *5611 Melrose Ave.*	CLIFF LEVINE
STROMBERGER, LaVENE, McKENZIE *600 S. LaFayette Park Place*	GEORGE ANTHONY
J. WALTER THOMPSON *6399 Wilshire Blvd.*	EILEEN HENRIQUEZ
UDKOFF-SHOEMAKER ADV. *6602 Selma*	BOB UDKOFF STEVE SHOEMAKER
WARWICK & LEGLER *2405 W. Eighth St.*	JOY MALLICOAT
MILTON WEINBERG ADV. *6523 Wilshire Blvd.*	JOEL STEARNS
WELSH, HOLLANDER & COLEMAN *350 S. Alvarado*	JERRY COLEMAN
WEST-MARQUIS *1220 Wilshire Blvd.*	HAZELLE S. BEAVER
WESTERN ADV. AGENCY *4848 Wilshire Blvd.*	EDMUND A. LYTLE
ALVIN WILDER CO. *1090 S. La Brea Ave.*	ALVIN WILDER
YOUNG & RUBICAM *611 Wilshire Blvd.*	REGINALD SPURR JULIE HERRELL

OAKLAND, CAL.

AGENCY, ACCOUNTS, ADDRESS & PHONE	TIMEBUYERS
ASOCIATED ADV. COUNSELLORS *610 - 16th St., TE 6-2932* Montgomery Ward Holly Meats Roma Macaroni	WARD WILKINSON
MERLE C. BLAIR ADV. *344 - 15th St., TE 2-6452* Rigles Jewelers Gross Bros. Lewis & Lewis	MERLE BLAIR
THE ELLIOTT AGENCY *178 Grand Ave., TW 3-3750* Cardinet Candy	WALLY ELLIOTT
JEWELL ADVERTISING AGENCY *1615 Broadway, TE 2-7260* Tiedemann & McMorran (Sun Blest Canned Foods) Mary Ellen Jams & Jellies Sealy Mattress Cassoni Bakers Lathing & Plastering Institute of N. Calif.	ROBERT BAUM-GAERTNER
HELEN A. KENNEDY ADV. *360 - 17th St., TE 6-2582* 1st Savings & Loan Golden West Finance Co. Prudential Realty	HELEN KENNEDY
METROPOLITAN ADV. ASSOC. *1435 Webster St., GL 2-0306*	RAY BOHANNAN
PACIFIC ADV. STAFF *1621 Franklin St., TE 2-2885* Mayflower Warehouses Goodwin of California Wellman-Peck Foods	JOHN HERMANSKY
REINHARDT ADV., INC. *1736 Franklin St., TL 2-2408* Yann Yogurt Pacific Tire & Rubber Co. Kilpatrick Bakeries Tuttles Cottage Cheese Spreckels-Russell Breuners Par T Pak Bossen Paints	LEO BOWMAN
RYDER & INGRAM, LTD. *1924 Franklin St.* Berkeley Savings & Loan Chet's Famous Foods McCarthy Seat Covers	ESTELLE GUY

SALINAS, CAL.

AGENCY, ACCOUNTS, ADDRESS & PHONE	TIMEBUYERS
COHAN, JOHN, ADV. *837 S. Main St., Salinas 2-6468* Central Calif. Artichoke Growers Lettuce, Inc.	JOHN COHAN

SAN FRANCISCO, CAL.

AGENCY, ACCOUNTS, ADDRESS & PHONE	TIMEBUYERS
ABBOTT-KIMBALL *405 Montgomery St., EX 2-6275* Southwest Airways General Paint Mercantile Acceptance Corp. 1st Western Bank	BERT DUNNE
ALBERT, FRANK-GUENTHER, LAW, INC. *425 Bush St., YU 6-4641* Miss Sailors Candy Schwabacher & Co. Dean Witter & Co.	SELMA GILDISHEIM

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

N. W. AYER & SON
Russ Bldg., SU 1-2534

Hawaiian Pineapple (Dole), Plymouth Dealers — WM. COLDREN

BBDO
Russ Bldg., SU 1-2232

Pacific Gas & Electric Co., MJB Coffee, Pacific Tel & Tel, Standard Oil of Calif., San Francisco Brewing Co., Cling Peach Advisory Board — BETTY SHARE, FRANCES LYNDH

BEAUMONT & HOHMAN
Russ Bldg., GA 1-0846

East Bay Producers Milk, Hannah Labs, McCormick & Co., Pacific Greyhound Lines, Hawaiian Pacific Lines — ANNE HOHMAN

BIOW-BEIRN-TOIGO
703 Market Street, GA 1-4854

Dennison Foods, Langendorf United Bakeries, Pepsi Cola — LYNDON CROSS, ROZZANNE SPEARS

PHILIP S. BOONE & ASSOC.
Monadnock Bldg., DO 2-4309

Hiller Helicopter, Interstate Baking Corp., Krey Meats, Spice Island, Sterling Furniture — FRANCES COCHRANE

BOTSFORD, CONSTANTINE & GARDNER
625 Market St., EX 2-7565

Calif. Prune Advisory Board, Japan Air Lines, Sego Milk Products, Tillamook County Creamery, Poultry Producers of N. Calif. — MARY FERRITER

BRISACHER, WHEELER & STAFF
1660 Bush St., PR 6-2600

Crown Zellerbach (Zee Products), Hershel Calif. Fruit Products, Pictsweet Frozen Foods — MARY ELIZABETH LOEBER
Van Camp Seafood, Butternut Bread (Langendorf) — JEAN MALSTROM
Anglo Bank — FAYE HANGER

BROOKE, SMITH, FRENCH & DORRANCE
149 California St., YU 6-6836

Folger's Instant Coffee, Granny Goose Potato Chips, Guittard Chocolate, Gantner & Maddox — DORIS WILLIAMS

BUCHANAN & CO.
155 Montgomery St., YU 6-2927

Tide Water Associated Oil — GERTRUDE MOELLER

CAMPBELL-EWALD CO.
Russ Bldg., SU 1-8736

Goebel Brewing, Rheem Mfg. (Wedgewood Ranges), United Motors Div. (Delco Batteries), Chevrolet — BERNICE ROSENTHAL

L. C. COLE CO.
406 Sutter St., EX 2-2565

Jenkel-Davidson, Roos Bros., Slim Milk — KATIE SPANN

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

CONNER, JACKSON, WALKER & McCLURE
461 Market St., YU 6-0196

Golden Nugget Sweets, Western Condensing, (Peebles Dog Milk Formula), Turkey Growers Association — AUDREY JANISEN

RAY CORMIER ADV.
1011 Hearst Bldg., SU 1-6376

Gateway Chevrolet, Tom Ray Pontiac — JOHN ALLEN

DANCER-FITZGERALD-SAMPLE
111 Sansome St., DO 2-5107

Best Foods, Falstaff Beer (West Coast), General Mills (Sperry Div.), Guild Wine, Pratt-Low Preserving, Peter Paul Mounds — GLENN WILMOTH

DIAMOND & SHERWOOD, INC.
821 Market St., YU 2-1157

Fashion Sewing Center, Tappan Stoves, John Oster Company — JIM DIAMOND

DOREMUS & CO.
425 Bush St., YU 2-4080

Crocker Bank — LARRY HOGE

ROY S. DURSTINE, INC.
1736 Stockton St., EX 7-0456

Roman Meal, Oakland Zone Chevrolet Dealers, Flotill Products, (Tillie Lewis Tasti Diet), Wine Advisory Board — EDITH CURTISS

E. E. FISHER & ASSOC.
1548 Stockton St., YU 6-5739

Gallo Wine — PAT LAMB

FOOTE, CONE & BELDING
Russ Bldg.

CVS Corp. (Roma Wine), Rolley, Inc. (Sea & Ski Lotion) — HELEN STENSON
Safeway Stores, Southern Pacific Railroad — EVELYN KLEIN

SIDNEY GARFIELD & ASSOC.
26 O'Farrell St., EX 2-3420

Chemicals, Inc. (Vano Products), Harrison Products (No-Doz), Ore-Ida Potato Products, Simon Mattress Mfg. (Serta) — VIRGINIA PELTON

GOLDTHWAITE-SMITH
26 O'Farrell St., YU 6-4048

General Electric, Sherman Clay & Co. — BERNA SCHEFFLER

GRANT ADV. AGENCY
593 Market St., DO 2-0369

Dodge — MILT MEYERFELD

GUILD, BASCOM & BONFIGLI
130 Kearny St., YU 2-6040

Best Foods (Skippy Peanut Butter), Foremost Dairies, Ralston Purina, Regal Amber Brewing — ROD McDONALD, DICK TYLER, PEG HARRIS

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

M. E. HARLAN ADV.
525 Market St., DO 2-5721

Nob Hill Coffee — M. E. HARLAN

HARRINGTON-RICHARDS
256 Sutter St., EX 2-6025

Avoset (Quip), Western Pacific Bank, Morris Plan — STEWART CHOATE

HOEFER, DIETERICH & BROWN, INC.
405 Sansome St., YU 2-0575

Mayday Oil, Culligan Water Softener, Marin Del Dairies — WALLY RIDDELL

HONIG-COOPER CO.
1275 Columbus Ave., OR 3-4169

Clorox, C & H Sugar, Italian Swiss Colony Wine, Girard's French Dressing, Leslie Salt, United Grocers — VIRGINIA SOTH, JOHN W. DAVIS

KENYON & ECKHARDT
620 Market St., YU 2-3070

American President Lines, Lincoln-Mercury Dealers, Leo J. Meyberg Co. — RUTH POWERS

KNOLLIN ADV.
105 Montgomery St., SU 1-6110

Mannings — ROBERT KNOLLIN

LONG ADV. INC.
681 Market St., GA 1-4244

Dri Zit, Pioneer Savings — GERTRUDE MURPHY

LYKKE, WILKIN & ASSOC.
681 Market St., YU 6-5842

Ice Follies — FAUN WILKIN

McCANN-ERICKSON, INC.
114 Sansome St., DO 2-5560

Calif. Packing (Del Monte), Calif. Spray Chemical, Lucky Lager Brewing, Nat'l. Lead (Dutch Boy Paints), S.O.S. — KEITH LANNING, JOSEPH NARCISSO

RICHARD N. MELTZER ADV.
785 Market St., YU 2-5877

Donald Duck Beverages, Harrah's Club, Trewax — JOYCE JANSEN

MERCHANDISING FACTORS
300 Montgomery St., SU 1-6280

Sears, Roebuck Emporium, Hobbs Battery — HAL BROUSE

RAYMOND R. MORGAN CO.
260 California St., DO 2-6073

Folger Coffee (Regular) — PORTER ANDERSON

HARRY MORRIS ADV.
821 Market St., DO 2-7018

Cecil Whitebone (Ford), Appliance Mart — HARRY MORRIS

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

HERB NELSON & CO.
61 Market St., EX 7-0933

Filice & Perelli Canning, Rancho Soup — HERB NELSON

KELSO NORMAN ADV.
522 Kearny St., DO 2-3042

Golden Grain Macaroni, Honor Brand Frosted Foods, Stokely Van Camp, Dubuque Packing, Zellerbach Paper Co. — BERYL THEURER

RHOADES & DAVIS
442 Commercial St., EX 2-2870

Riviera Foods, 7 Up — HELEN OSBORNE

RUTHRAUFF & RYAN
Russ Bldg., EX 2-4616

Safeway (Edwards Coffee, Canterbury Tea, Lac-Mix, Dutch Mill Cottage Cheese, Guthrie Biscuit), Reddi Wip, Packard — VIRGINIA CRAWFORD

BERNARD B. SCHNITZER ADV.
33 Kearny St., YU 2-3690

Protex Wax, Red Goose Shoes — BERNARD B. SCHNITZER

THEODORE SEGALL ADV.
344 Market St., SU 1-6557

Milens Jewelers — TED SEGALL

ROBERT B. SELBY & ASSOC.
522 Powell St., YU 2-6936

Parsons, Les Vogel, Union Furniture — HAZEL HUDSON

RAYMOND L. SINES ADV.
291 Geary St., SU 1-8137

Eureka Federal Savings & Loan — RAY SINES

CHARLES R. STUART
525 Market St., DO 2-2438

Bank of America — JANET LINDSAY

J. WALTER THOMPSON
320 California St., GA 1-3510

Ford Dealers of No. Calif., Safeway (Lucerne Milk), Shell Chemical, Pineapple Growers Assoc., Kraft Cottage Cheese (W. Coast) — FRAN AUSTIN

VERNOR ADV.
291 Geary St., EX 2-7052

Ellis Brooks Chevrolet, Great Western Furniture — WILLIAM VERNOR

DEL WAKEMAN
1200 VanNess Ave., PR 5-2400

McAllister Buick, Thompson Holmes — DEL WAKEMAN

WANK, LOUGEE, MacDONALD & LEE
425 Bush St., EX 2-6545

Cutter Labs., Wilson & Geo. Meyer Co. — DAVE MacDONALD

WEINER, OHLEYER, REYNOLDS & BAKER
149 California St., YU 2-2700

Bellast Beverages, Foremost Evaporated & Dehydrated Prods., Cresta Blanca Wine — WILLIAM ANDERSON

LEE WENGER ADV.
1005 Market St., UN 1-3276

Capel Klang (Magnute), Luchetti Meats, Eagleson's — LEE WENGER

WYCKOFF & ASSOC.
140 Geary St., YU 6-1352

Eureka Savings & Loan, Rose Exterminator Co., Thrift Federal Savings & Loan, Fleco Paints, Calif. Ink — BARBARA BERSHEY

YOUNG & RUBICAM
Russ Building

Bordens — JAMES
Calso Water — McMANUS
Mission Bell Wineries — E. PATRICK
Petri Wine — HEALY
W. P. Fuller Paint — MERLE BIRK

DENVER, COLO.

BALL & DAVIDSON, INC.
670 Delaware, Main 3-1291

Bowman Biscuit — C. A. SALSTRAND

CONNER ADV.
431 W. Calfax Ave. (4), Keystone 5351

Colorado Peaches — CECIL CONNER

GALEN E. BROYLES CO., INC.
713 Midland Savings Bldg., Tabor 1293

Continental Airlines — ROBERT B. McWILLIAMS, GALEN E. BROYLES

TED LEVY ADV.
515 Insurance Bldg., Main 7133

Ellis Canning — TED LEVY, BARBARA D. AITON

PRESCOTT & PILZ
1765 Sherman Ave., Alpine 5-2869

Tivoli Beer — BILL PRESCOTT, GENE PILZ

RIPPEY-HENDERSON-KOSTA
First National Bank (2), Tabor 0221

Coor's Beer — REV FOX

WASHINGTON, D. C.

ADVERTISING INC. OF WASHINGTON
1625 Eye St., N. W., Republic 7-3447

Foremost Dairies (Milk & Ice Cream) — KING PEDLAR

GORDON MANCHESTER AGENCY
1726 Pennsylvania Ave., MEtropolitan 8-0060

C. F. Sauer — DON MANCHESTER, DICK WILLIAMS

BOZELL & JACOBS
711 14th St. N. W., Sterling 3-2400
V.P. CHG. RADIO-TV — DON UNDERWOOD

CAMPBELL-EWALD
1737 H St., N. W., Republic 7-7400
CHARLES M. WHITE

ALBERT FRANK-GUENTHER LAW, INC.
1025 Connecticut Ave., Sterling 3-5353

KAL, EHRLICH & MERRICK
314 Star Bldg., Executive 3-3700
RADIO TV DIRECTOR — DAVE THOMAS
TIME & SPACE BUYER — NELLA MANES

HENRY J. KAUFMAN & ASSOC.
1419 H St., District 7-7400
RADIO DIRECTOR — JEFFREY A. ABEL
TV DIRECTOR — ROBERT S. MAURER

C.I.O., A. Sagner's Son, Inc., U.A.W. — JEFFREY A. ABEL, ROBERT S. MAURER

RUTHRAUFF & RYAN
1275 National Press Bldg., Executive 3-6730
ACCOUNT EXECUTIVE — DONALD J. WILKINS

LEWIS EDWIN RYAN ADV.
726 Jackson Place, N.W., REpublic 7-7606
DIRECTOR RADIO & TV — WILLIAM J. GREEN
ASSISTANT — LOUISE SCHEIMAN

ATLANTA, GA.

J. HOWARD ALLISON & CO.
680 Peachtree St., N. W.

BURKE DOWLING ADAMS, INC.
992 W. Peachtree, N. W., EL. 5521

Delta–C&S Airlines, Southern Bread, Superior Ice Cream — B. D. ADAMS, ETHEL M. LEIBSCHER, JOE V. FREITAG

ALLEN, McRAE & BEALER, INC.
15 Peachtree Pl., N. W., EM. 6128

FLOYD McRAE, JR.

BBDO
800 Peachtree, N. E., EL. 7015

DE SOTO (SE Area) — ROBERT A. OLSEN

BEARDEN-THOMPSON-FRANKEL ADV.
22 8th St., N. E., EL. 5587

J. S. Elco Food Sales, Orkin Exterminating, Redfern Sausage, Mar'Gold, Atlanta Baking Co. (NF) — WARREN BEARDEN, MERLE THOMPSON, NORMAN FRANKEL, BOB JENSEN

BEAUMONT & HOHMAN, INC.
Wm. Oliver Bldg., MA 4770

Greyhound Bus Line — J. L. LAUBE, J. J. HANNA

GEO. I. CLARKE CO.
1401 Peachtree, EL. 4834

Ga. Broilers, Inc., Pet Dairy Products, JFG Coffee, Home Credit Co. — GEO. I. CLARKE, EVE COLEMAN

Listing continues page 72 ►

Best bet

TELLO-TEST

Are Doing It! Doing What

For further details on tello-test and tune-test consult the radio stations below, or get in touch with America's "hep" radio representatives who know that TELLO-TEST and TUNE-TEST hypo ratings, and are a fertile field for national spot business.

Stations desiring further information on
tello-test and tune-test write Walter Schwimmer, Pres.
Radio Features, Inc., 75 E. Wacker Drive, Chicago 1.

tello-test & tune-test stations

Aberdeen, Wash.	KXRO	Centralia, Wash.	KELA	Garden City, Kansas	K
Albany, Oregon	KWIL	Chicago, Ill.	WGN	Grants Pass, Oregon	K
Albert Lea, Minn.	KATE	Chico, Calif.	KXOC	Guymon, Okla.	K
Alton, Ill.	WOKZ	Cincinnati, Ohio	WKRC	Hazleton, Penna.	W
Amarillo, Texas	KGNC	Cleveland, Ohio	WJW	Hornell, N. Y.	WV
Ashland, Oregon	KWIN	Coeur d'Alene, Idaho	KVNI	Houston, Texas	K
Astoria, Oregon	KAST	Coldwater, Mich.	WTVB	Indianapolis, Ind.	W
Atlanta, Georgia	WGST	Columbus, Ohio	WTVN	Jacksonville, Fla.	W
Augusta, Maine	WRDO	Coos Bay, Oregon	KOOS	Jamestown, N. Y.	W
Bakersfield, Calif.	KBAK	Corpus Christi, Texas	KRIS	Kingston, N. Y.	W
Baltimore, Md.	WITH	Dallas, Texas	WRR	Klamath Falls, Oregon	
Bangor, Maine	WLBZ	Decatur, Ill.	WSOY	Lafayette, La.	K
Batavia, N. Y.	WBTA	Denver, Colo.	KIMN	Lewiston, Idaho	K
Bellingham, Wash.	KPUG	Des Moines, Iowa	KWDM	Lockport, N. Y.	W
Bend, Oregon	KBND	El Centro, Calif.	KXO	Longview, Wash.	K
Billings, Mont.	KGHL	El Paso, Texas	KTSM	Los Angeles, Calif.	
Binghamton, N. Y.	WENE	Eugene, Oregon	KORE	Louisville, Ky.	W
Boston, Mass.	WNAC	Eureka, Calif.	KIEM	Marysville, Calif.	K
Buffalo, N. Y.	WEBR	Everett, Oregon	KRKO	Merced, Calif.	KY
Burlington, Vermont	WJOY	Fresno, Calif.	KYNO	Miami Beach, Fla.	WK

perspicacious time-buyers acing spot radio business!

TUNE-TEST

king sales!

tello-test and its musical counterpart, TUNE-TEST, are the most successful, syndicated radio quiz shows in America . . . the radio shows that come up with top listenership ratings, plus King-size sales results, just like in the good, old-fashioned, pre-TV days.

TELLO-TEST is the oldest and the Bell-Ringer of all radio telephone quizzes—the show that started the craze for give-aways throughout the country.

tune-test, its musical twin, fits into those stations with the music, news and sports format, and is neck-and-neck with TELLO-TEST as a BIG result-getter.

If you are buying spot radio programs or choice spot announcements—check the list below of the Blue-Chip radio stations carrying TELLO-TEST and TUNE-TEST. If there are any availabilities in these two premium shows, you're in luck, and your sales are away and running!

polis-St. Paul, Minn.	KSTP	Rock Island, Ill.	WHBF	Stockton, Calif.	KXOB
N. D.	KLPM	Roseburg, Oregon	KRXL	Storm Lake, Iowa	KAYL
le, Tenn.	WSIX	Sacramento, Calif.	KXOA	Syracuse, N. Y.	WSYR
leans, La.	WDSU	Salem, Oregon	KSLM	Terre Haute, Ind.	WBOW
, Okla.	KNOR	Salina, Kansas	KSAL	Toledo, Ohio	WSPD
ma City, Okla.	KOCY	Salinas-Monterey, Calif.	KSBW	Topeka, Kansas	WREN
N. Y.	WHDL	Salt Lake City, Utah	KALL	Tulare, Calif.	KCOK
, Wash.	KGY	San Antonio, Texas	KTSA	Tulsa, Okla.	KTUL
bles, Calif.	KPRL	Santa Barbara, Calif.	KDB	Utica, N. Y.	WRUN
lphia, Penna.	WIP	San Bernardino, Calif.	KFXM	Ventura, Calif.	KVEN
rgh, Penna.	KDKA	San Diego, Calif.	KGB	Walla Walla, Wash.	KUJ
d, Maine	WCSH	San Francisco, Calif.	KFRC	Wallace, Idaho	KWAL
d, Oregon	KGW	San Luis Obispo, Calif.	KVEC	Watertown, N. Y.	WATN
d, Oregon	KPOJ	Sarasota, Florida	WSPB	Wenatchee, Wash.	KWNW
le, Penna.	WPAM	Savannah, Georgia	WTOC	Wheeling, W. Va.	WWVA
nce, R. I.	WRIB	Sayre, Penna.	WATS	Wilkes-Barre, Penna.	WILK
City, Quebec	CKCV	Scranton, Penna.	WGBI	Williamsport, Penna.	WWPA
levada	KATO	Seattle-Tacoma, Wash.	KVI	Yakima, Wash.	KYAK
nd, Va.	WLEE	Spokane, Wash.	KNEW	York, Penna.	WNOW
ter, N. Y.	WHEC	Spokane, Wash.	KHQ	Includes complete Don Lee Network	



Dan Daniel

STAR OF NOON EDITION

WABT 12 to 12:30 Monday-Friday

NEWS, SPORTS, WEATHER

WABT 6:30 to 6:45 Monday-Friday

AUBURN DAILY NEWS

WAPI 12:30 to 12:45 Monday-Friday

These stations are recognized for their superior handling of Birmingham and Alabama news, as well as world-wide news . . . Birmingham's only stations using Photofax and direct teletype to weather bureau. Dan Daniel is now in charge, coordinating the complete coverage.

Stars **Sell** on Alabama's greatest RADIO station

WAPI

Birmingham

Represented by John Blair & Co.
Southeast, Harry Cummings

greatest TV station

WABT

Represented by BLAIR-TV

New developments on SPONSOR stories

P.S.

See: Network tv, color

Issue: 11 July 55, page 100

Subject: Stations equipped to transmit color

Questionnaires sent out for the Fall Facts Basics Issue determined that, as of July, 62% of the television stations in the country could transmit network color shows but only 5% could originate their own color telecasts. Only 2% of the stations unable to originate their own color shows thought they would be able to do so by the end of the year. One reason for the low figures in the local color programing field is the lack of experience in this new medium and the expense in learning about it.

NBC recently announced the forthcoming conversion of its owned-and-operated Chicago station, WNBQ, to all-color transmission. Significantly, the network announced the creation of the first all-color originating station by way of a two-city, closed-circuit color tv press conference—also a first.

When the move was announced by Brigadier General David Sarnoff, chairman of the boards of both RCA and NBC, he stated, "All the know-how, all the lessons we learn in this Chicago pilot operation will be made available to other television stations interested in advancing color television service to the public. . . . I believe [they] will follow Chicago's lead and produce *their* local programs in color."

Target date for WNBQ's total conversion to color is 15 April 1956. By then the station expects to have 10 hours of color daily on the air, including all local live shows. Five live and two film color cameras will be used to pick up the action in the three color studios. Visitors will be able to look into the studios from the hall, watch the shows being made and see them on color receivers placed around the station.

The need for more color programing to interest viewers was pointed up at the press conference by NBC Executive Vice President Robert W. Sarnoff, who pointed to the amount of color tv the networks are airing. He indicated that NBC's present schedule of 40 hours of color each month is five times as much as it telecast a year ago.

★ ★ ★

WNBQ visitors will see color shows simultaneously in the studios and on receivers





they listen while they work

Whatever else they're doing, women-folks in North Texas are *also* listening to WFAA! They keep their radios tuned while they're sewing . . . cleaning . . . cooking . . . and looking after little North Texans. No other station in Radio Southwest offers such a variety of on-the-go entertainment. And no other station has as many listeners as WFAA.*
Music and drama, news and sports, grand opera and soap opera, WFAA gives busy people their own brand of listening enjoyment.
Why not tell them *your* brand of merchandise? They've got money to spend, and time to listen . . . when you're selling on WFAA.
Ask the Petry man for details.

** Source: 1955 Whan Study*



Availabilities

EARLY BIRDS
7:15 – 8:30 a.m.
820

LADIES FIRST
10:00 – 10:30 a.m.
570

ROSEMARY JOHNSON SHOW
11:45 – 12:00 noon
820

MELODY-GO-ROUND
(minute participations)
1:15 – 3:00 p.m.
570

A Clear Channel Service of the Dallas Morning News

WFAA *Dallas* 50,000 WATTS NBC

Alex Keese, *Manager*
Geo. Utley, *Commercial Manager*
Edward Petry & Co., Inc., *Representative*

TV film shows recently made available for syndication

New or first-tv-run programs released, or shown in pilot form, since 1 Jan., 1955

Show name	Syndicator	Producer	Length	No. in series
ADVENTURE				
Adventures of Long John Silver	CBS TV Film	Joe Kaufman	30 min	26
Captain Gallant	TPA	Frantel	30 min.	39
Count of Monte Cristo	TPA	Leon Fronkess	30 min.	In production
Cross Current*	Official	Sheldon Reynolds	30 min.	39
Crunch & Des	NBC Film Div.	Bermuda Prod.	30 min.	In production
Dateline Europe*	Official	Sheldon Reynolds	30 min.	78
Headline	MCA-TV	Gross-Krasne	30 min.	39
I Spy	Guild	Guild	30 min.	In production
Joe Palooka	Guild	Guild	30 min.	26
Judge Roy Bean	Screencraft	Quintet Prod.	30 min.	39
Jungle Jim	Screen Gems	Screen Gems	30 min	26
New Adventures of China Smith	NTA	Bernard Tabakin	30 min.	26
Overseas Adventures*	Official	Sheldon Reynolds	30 min.	39
Passport to Danger	ABC Film Synd.	Hal Roach, Jr.	30 min.	39
Ramar Of The Jungle	TPA	Arrow Prod.	30 min.	52
Rin Tin Tin	Screen Gems	Screen Gems	30 min	39
Sea Hawk	MCA-TV	Rawlins	30 min.	1 (pilot)
Sheena, Queen of the Jungle	ABC Film Synd.	Nassour	30 min.	26
Soldiers of Fortune**	MCA-TV	Revue	30 min	In production
Tales of the Foreign Legion	CBS TV Film	Tony Bartley	30 min.	26
Tropic Hazard	Sterling	Sterling	15 min.	In production
CHILDREN'S SHOWS				
Animated Fairy Tales	General Teleradio	Lotte-Reinger	10 min.	26
COMEDY				
The Goldbergs	Guild	Guild	30 min.	In production
Great Gildersleeve	NBC Film Div.	Mathew Repf	30 min	39
Halls Of Ivy*	TPA	TPA	30 min.	39
I Married Joan	Interstate	Joan Davis	30 min.	78
Life With Elizabeth	Guild	Guild	30 min.	39
Little Rascals	Interstate	Roach	10 min.	22—1 reel
My Little Margie			20 min.	68—2 reel
("Our Gang")	Guild	Warner's	15 min. to one hour	Library
Looney Tunes	Official	Hal Roach, Jr.-Roland Reed	30 min.	126
Susie*	TPA	Chertok Tv	30 min.	52
Trouble With Father	Guild	Hal Roach, Jr.-Roland Reed	30 min.	130
Willy	Official	Desilou	30 min.	39
DOCUMENTARY				
Key to the City	Hollywood Tv Prod.	Hollywood Tv Prod.	15 min.	7
Living Past	Film Classics	Film Classics	15 min.	7
Mr. President	Stuart Reynolds	Stuart Reynolds	30 min.	3
Science In Action	TPA	Calif. Academy of Sciences	30 min.	52
Uncommon Valor	General Teleradio	Executive Prod. Inc.	30 min.	26
DO-IT-YOURSELF				
Walt's Workshop	Sterling	Reid Ray Prod.	30 min.	39
DRAMA, GENERAL				
Camera's Eye	Sterling	TeeVee Prod.	15 min.	In production
Dr. Hudson's Secret Journal	MCA-TV	Solow & Morgan	30 min.	In production
Celebrity Playhouse*	Screen Gems	Screen Gems	30 min.	None
Confidential File	Guild	Guild	30 min.	In production
Douglas Fairbanks, Jr.	ABC Film Synd.	Douglas Fairbanks	30 min.	78
His Honor, Homer Bell	NBC Film Div.	Galahad	30 min.	In production
Invitation Playhouse	Sterling	TeeVee Prod.	15 min.	26
I Led Three Lives**	Ziv	Ziv	30 min.	52
Charles Laughton Show	Sterling	TeeVee Prod.	15 min.	26
Little Theater	Sterling	TeeVee Prod.	15 min.	52
O. Henry Theatre	MCA-TV	Gross-Krasne	30 min.	26
Mr. District Attorney***	Ziv	Ziv	30 min.	52
Conrad Nagel	Guild	Andre Luotto	30 min.	26
Public Defender	Interstate	Hal Roach, Jr.	30 min.	69
Science Fiction Theatre	Ziv	Ziv	30 min.	In production
Tales Of Tomorrow	Sterling	TeeVee Prod.	30 min.	26
Tugboat Annie	TPA	Chertok Tv	30 min.	In production
Wrong Number!	John Christian	John Christian	30 min.	1 (pilot)

*Very similar to Screen Gems' "Ford Theatre." Pilot unnecessary.
**Show is in third production cycle, sponsored by Phillips in 60 markets.
***Show is in second production cycle, sponsored by Carter Products in 40 markets.

Show name	Syndicator	Producer	Length	No. in series
DRAMA, MYSTERY				
Ellery Queen	TPA	Norman & Irving Pincus	30 min.	32
Highway Patrol*	Ziv	Ziv	30 min.	In production
New Orleans Police Dept.	UM&M	Motion Picture Adv. Svc. Co.	30 min.	26
Paris Precinct	UM&M	Etoile	30 min.	39
Police Call	NTA	Procter	30 min.	26
Sherlock Holmes	UM&M	S. H. TV Corp.	30 min.	39
Stories Of The Century	Hollywood Tv Service	Studio City Tv Prod.	30 min.	39
MUSIC				
Bandstand Revue	KTLA	KTLA	30 min	6
Bobby Breen Show	Bell	Bell	15 min.	1 (pilot)
Frankie Laine	Guild	Guild	15 & 30 min.	78 & 39
Abbie Neal & Her Ranch Girls	NTA	Warren Smith	30 min.	26
New Liberace Show	Guild	Guild	30 min.	In production
Song Stories of the West	Gibraltar	Althea Pardee	15 min.	13
Stars of the Grand Ole Opry	Flamingo	Flamingo	30 min.	39
Story Behind Your Music	———	Randall-Song Ad	30 min	1 (pilot)
This Is Your Music	Official	Jack Denove	30 min.	26
Florian ZaBach	Guild	Guild	30 min.	39
RELIGION				
Hand to Heaven	NTA	NTA	30 min.	13
SPORTS				
Bowling Time	Sterling	Discovery Prod.	1 hour	13
Jimmy Demaret Show	Award	Award	15 min.	In production
Mad Whirl	NTA	Leo Seltzer	30 min.	26
Sam Snead Show	RCA Programs	Scope Prod.	5 min.	39
Texas Rasslin'*	Sterling	Texas Rasslin' Inc.	30 min. or 1 hour	In production
Touchdown**	MCA-TV	Tel-Ra	30 min.	Approx. 13
VARIETY				
Eddie Cantor Comedy Theatre	Ziv	Ziv	30 min.	In production
Hollywood Preview	Flamingo	Balsan Productions	30 min.	In production
Movie Museum	Sterling	Paul Killiam	15 min.	93
Showtime	Studio Films	Studio Films	30 min.	39
WESTERNS				
Adventures of Kit Carson	MCA-TV	Revue	30 min.	104
Buffalo Bill, Jr.	CBS TV Film	Flying "A"	30 min.	In production
Frontier Doctor	Studio City Tv	Studio City Tv	30 min.	39
Gene Autry—Roy Rogers	MCA-TV	Republic	1 hour	123
Red Ryder	CBS TV Film	Flying "A"	30 min.	1 (pilot)
Steve Donovan, Western Marshal	NBC Film Div.	Vi-bar	30 min.	39
Tales Of The Texas Rangers	Screen Gems	Screen Gems	30 min.	26
WOMEN'S				
Amy Vanderbilt's Etiquette	NTA	United Feature Synd.	5 min.	78
It's Fun To Reduce	Guild	Guild	15 min.	156
Life Can Be Beautiful	ABC TV Films	Trans-American	15 min.	5 (pilots)

*Sponsored by Ballantine in 21 Eastern markets.

**Sponsored by 7-Up in 120 markets, but many are open on alternate-week basis.
*Formerly titled "Foreign Intrigue."

**In continual production.
**Available with start of football season. New film each week. No reruns.



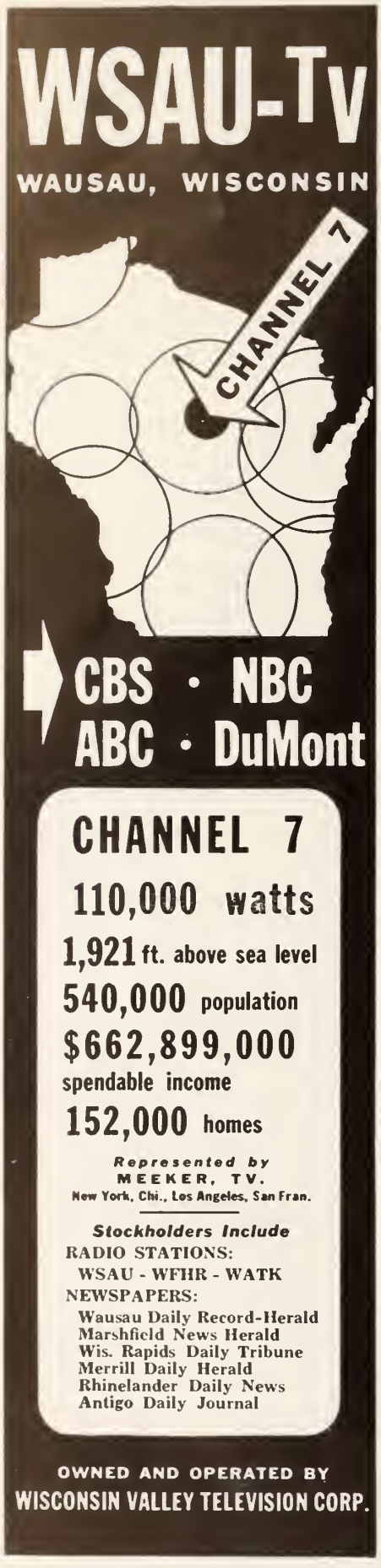
OVER HALF OF THE POPULATION OF INDIANA



lives in the area served by WFBM-TV

Population state-wide: 4,313,091
Population WFBM-TV-wide: 2,372,800

WFBM-TV INDIANAPOLIS
Represented Nationally by the Katz Agency
Affiliated with WFBM-Radio, WOOD AM & TV, Grand Rapids; WFDF, Flint, WTCN, WTCN-TV, Minneapolis, St. Paul



Film notes and trends

Growth: Largest single sponsor of any syndicated film program is now the Carnation Co. of Los Angeles, with a total of 140 markets covered by its *Annie Oakley* film series, according to CBS TV Film General Sales Manager Wilbur S. Edwards. He made the announcement as Carnation added 17 new stations to its schedule.

The company's Albers Division uses *Annie Oakley* to sell cereals and dog food in 129 markets; Fresh Milk Division is the sponsor in 11 markets. The show's star, Gail Davis, appears in Carnation commercials as well as meetings with the company's brokers and salesmen.

Distribution: MCA-TV has appointed Tom McManus to the new position of international sales manager to handle the diverse nature of its business. An increase in worldwide distribution made the new post necessary, according to the syndicator, which has 26 offices throughout the world.

With 28 properties, MCA-TV claims to be the world's largest film distributor and is currently preparing a catalogue of tv films for foreign markets. McManus will work out of New York and keep track of the rapidly expanding foreign market for American television films.

Tradition: The reading of Dickens's *A Christmas Carol* by Lionel Barrymore is something of a tradition for radio listeners. This year tv viewers will have the opportunity to begin another by seeing Alastair Sim's version of the story. It has been contracted for on 80 stations. The $1 million motion picture, distributed in theaters in 1951, played on 40 stations last year. Distributor is Associated Artists.

S-D Day: Ziv's *Highway Patrol* series will carry a special episode on behalf of President Eisenhower's Safe Driving Day during the week of 1 December. The 23 Eastern markets in which Ballantine sponsors the show will be sure to see the feature with no difficulty as Ballantine runs the same episode in all of its markets every week a la network operation. This system makes for ease of ratings, since the identical show is measured in each instance. Other sponsors are also expected to tie in with the S-D Day promotion in the 160 markets in which the program plays.

The Ballantine system was evolved by Ziv and Ballantine's agency, William Esty, a few weeks ago. As in the case of other multi-market operations of sponsors like Carter Products, Emerson Drug and Phillips Petroleum, a fresh print goes to each station every week (instead of "bicycling" between stations) and the commercial is inserted in New York.

Episode selected by Ballantine for S-D Day was the one recently screened for 200 top police executives at the International Association of Chiefs of Police Conference in Philadelphia.

Highway Patrol is given dual-exposure in New York each week. It plays on WRCA-TV Mondays and on WPIX on Wednesdays. The same episode is used to pick up on Wednesday any audience missed on Monday. The same sponsor has both telecasts.

Reversal: The usual pattern of film companies in television is Hollywood first and tv second. Parsonnet & Wheeler, originally producer of tv feature films and commercials as well as industrial films, has expanded its operations to produce full-length feature films for national theater distribution.

The company's first property for its new venture is *A Lion Is Loose*, which will begin early in January under the personal production-supervision of Marion Parsonnet. ★★★



. . . as the shadows lengthened across the field, State threw into high the drive that's destined to linger long in football memory . . .

SHOOT LATER . . . SHOW EARLIER

with Eastman Tri-X Reversal Safety Film, Type 5278 (16mm only).

Here is a new motion picture film material of great value to the newsreel services. Twice as fast as Super-XX Reversal Film, it can be processed interchangeably with Plus-X Reversal Film; also it can be processed at higher temperatures than either Super-XX or Plus-X.

Result: Faster—and better—news coverage under minimum conditions—with or without supplementary lighting.

Graininess and sharpness characteristics, furthermore, are equal to or better than those of Super-XX.

For further information address:

Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.

or **W. J. GERMAN, INC.**
Agents for the sale and distribution of Eastman Professional Motion Picture Films
Fort Lee, N. J.; Chicago, Ill.; Hollywood, Calif.

East Coast Division
342 Madison Avenue
New York 17, N. Y.

Midwest Division
137 North Wabash Ave.
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

PEOPLE'S

Not so with radio where they unvaryi

can produce. In the nation's big

of the top ten programs come from

with more than twice as mu

clearly the listeners' overwhelm

ing ways are often unpredictable.

ct to hear the big shows that only networks

urkets, for example, more than 90 per cent

tworks! And the CBS Radio Network,

nners as all other networks combined, is

CHOICE



districts" reported: New York, Los Angeles, Philadelphia, Boston, San Francisco, h, St. Louis, Washington, January-April 1955.

Out of 200 possible "top ten" placements—ten daytime and ten nighttime in each of ten markets—there were 184 network wins, and of these, 152 for CBS Radio. In the ten biggest markets, a clear-cut verdict on 1955's peak programming season. More happy returns ahead!

CUCKOO CLOCKS

SPONSOR: Star Import Co. AGENCY: Fitzmorris Agency

CAPSULE CASE HISTORY: *On the premise that the best time to sell listeners a cuckoo clock would be when they were getting up in the morning, the sponsor used a six-week announcement schedule on* Sunrise Salute. *Despite the relatively high price of $5 for a mail order item, the sponsor grossed $4,495 with a schedule of one and two announcements daily. Cost of the announcements on the Monday through Saturday morning disk jockey show was $1,440.*

WCAU, Philadelphia PROGRAM: *Sunrise Salute,* Announcements



DRY CLEANING

SPONSOR: Valet Cleaners AGENCY: Direct

CAPSULE CASE HISTORY: *This sponsor boosted his door-to-door dry cleaning business by devoting his five-minute portion of the early morning show,* Big Jim's Perk-u-lator, *to the promotion of a gift offer. Customers were offered a polyethylene clothing-storage bag for every cleaning order of $2 or more. After one month of exclusive radio promotion the routemen had* 13,000 *requests,* 3,000 *of which were from new customers. Total cost of the month's promotion:* $158.

WFEA, Manchester, N. H. PROGRAM: *Big Jim's Perk-u-lator,* Participation

DANCE COURSES

SPONSOR: Fred Astair Dance Studio AGENCY: Direct

CAPSULE CASE HISTORY: *When a new Fred Astaire Dance Studio opened in Dayton, the main advertising effort was not made with radio. Despite the fact that only two one-minute participations were used on the* Betty Ann Horstman *show (Saturdays from 5:00 to 7:00 p.m.). the dance studio noted that "results were tremendous." For the $25 the sponsor spent on WING radio advertising, the sponsor credited the station with producing 75% of the studio's initial business.*

WING, Dayton PROGRAM: *Betty Ann Horstman,* Participations

USED CARS

SPONSOR: W. C. Barrow Used Cars AGENCY: Dir

CAPSULE CASE HISTORY: *Newspapers have long h the lion's share of used-car advertising, but listen in Longview, Tex., have responded to the use of ra for same. The sponsor has been using a one-minute nouncement daily in the* Lunch Time with Uncle Jo *show, allowing KFRO Commercial Manager John Al to ad lib the commercials. Two cars are featured da In the course of a month, eight cars, grossing $6,8 were sold at a radio time cost of* $156.

KFRO, Longview, Tex. PROGRAM: *Lunch Time with Un John,* Announceme

GAS COMPANY

SPONSOR: Worsham Gas Co. AGENCY: Dir

CAPSULE CASE HISTORY: *Radio announcemen brought the Worsham Gas Co. so much business that t home office sent this telegram to the station: "Cancel advertising. Unable to handle all the business your s tion has developed for us." The company had used th announcements daily advertising bottled gas service subscribers anywhere the announcements were hea Three weeks of announcements cost* $153.90 *and brou responses by mail and phone from listeners up to 1 miles away.*

WMIX, Mt. Vernon, Ill. PROGRAM: Announceme

REFRIGERATORS

SPONSOR: B. F. Goodrich Store AGENCY: Dir

CAPSULE CASE HISTORY: *In order to test radio a medium for specific sales, the B. F. Goodrich Store m ager placed an order for* 18 *announcements in three sho in one week. Six announcements each in* Cuzzin Al, L. Jive *and* WDAKapers *led to the sale of* 11 *Kelvina refrigerators. The successful test cost only* $54 *and sulted in the steady use of* 20 *announcements a week the store since. No other advertising medium was us during the test week.*

WDAK, Columbus, Ga. PROGRAM: Announceme

FURNITURE

SPONSOR: Smith Furniture Co. AGENCY: Ideas I

CAPSULE CASE HISTORY: *In order to check the eff tiveness of its advertising campaign for its client, Ide Inc. kept cost figures on the advertising done by the Sm Furniture Co. The agency discovered that gross busin for three months of* 1955 *was* 62% *above the same peri in* 1954. *The advertising that produced the jump was announcement schedule on KLIF, Dallas. Cost of t productive announcement campaign for the three-mo period was* $521.

KLIF, Dallas PROGRAM: Announceme

CBS RADIO IN ALBANY-TROY-SCHENECTADY

CBS RADIO IN ALBANY-TROY-SCHENECTADY

CBS RADIO IN ALBANY-TROY-SCHENECTADY

CBS RADIO IN ALBANY-TROY-SCHENECTADY

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CBS RADIO IN ALBANY-TROY-SCHENECTADY

CBS RADIO IN ALBANY-TROY-SCHENECTADY

CBS RADIO IN ALBANY-TROY-SCHENECTADY

The Number 1 Network moves to the Capital District's NEW WROW... 5,000 watts at 590 on the dial... to blanket Eastern New York (the state's third market).
See Avery-Knodel, Inc., for availabilities.

WROW
Albany, N. Y.

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

What advantages do Hollywood and New York each offer for television production



Stan Lomas
Vice President
William Esty
New York

ADVANTAGES VARY WITH JOB

● There are advantages for the production of television programs in general and commercials in particular on *either* coast, and the divers governing factors in each case make a blanket answer impossible. Breaking it down into specifics, here are some of the points to be taken into consideration:

1. Studio space: By using the large Hollywood sound stages it is practical and cost-saving to have three or more sets standing, thereby eliminating the expensive striking, rebuilding and re-rigging time. While studio space as such is usually cheaper in the East, the Western facilities are unequaled anywhere in the world and can result in greater efficiency, more than offsetting the basic rental charges.

2. Technical know-how: On the West Coast every man from cameraman to grip is an expert. Though minimum crews in the West are usually larger than in the East, they work fast and have the problem of division and integration of the various chores down to such a science that the increased payroll in the final analysis may result in an over-all saving. There can be no question that Hollywood knows how to make film, like Detroit knows how to make cars.

3. Climate and topography: In cases where exteriors are important, where else but around Hollywood can one find snow-covered mountains, a palm-lined shore and barren desert all within a stone's throw? And the weather (the much-publicized smog not withstanding) is ideal for exterior shooting nearly 12 months out of the year. On the other hand, the police departments and chambers of commerce in New York and New Jersey are more cooperative by offering free support.

4. Talent: There is a large pool of professionally qualified performers on the West Coast, while New York offers the majority of "name" commercial announcers and a greater number of performers who have specific experience in handling the live commercial. With most of the important talent agencies, as well as Screen Actors Guild, being headquartered in the West, negotiations concerning talent are more easily handled there. And in cases where stars are involved it is usually difficult, in view of other commitments, to persuade them to fly East to do a series of commercials.

5. Special effects: This important phase of motion picture making is used in ever-increasing quantities in the production of commercials, and in this field, which embraces miniatures, matte-shots, animation, rear-projection and hundreds of other specialties, Hollywood undoubtedly has the edge on any other production center anywhere in the world.

6. Unions: New York has fewer unions to deal with than the West. Also, we don't face the necessity of supplying salary bonds here. In addition, the "don't-touch-that" rules on the West Coast can be most bothersome and have got many an Easterner supervising production on the coast into trouble.

7. Program distribution: With New York being the heart of distribution, it often means more efficient handling and faster cut-ins when the negative material is here in the East.

Of course in many ways all of this is an oversimplification, as the combination of requirements for each particular production must govern the selection of production locale.



Robert Broekman
President
Robert Broekman Productions
New York

NEW YORK IS MORE CONVENIENT

● To the independent producer of television commercials one of the most important elements is the proximity of agencies and sponsors here in the East. It gives us a chance to discuss commercials in advance in all detail at no expense to either the client or us. Further, it makes it possible for all concerned to pass on important performers, props, sets, etc. during the all-important preparation period.

One of the most important considerations in commercial production is

the crew. Here in the East it is possible to work with a smaller number of technicians, and as a general rule these technicians during the past years have grown into efficient units, used to working with each other. They look upon the making of a commercial, no matter how short, as an important undertaking, unlike their Hollywood colleagues, who are prone to shrug them off as one-day-nuisances which they perform only in order to fill in between the more important chores of tv or motion picture film production. This sincere interest or the lack of it in a crew will inevitably show in the end result as well as in the cost.

Along with the smaller crews, there is less emphasis on jurisdictional issues in the East. No one is going to get an ulcer just because the prop man who happens to stand next to a light moves it a foot in accordance with the director's request. Generally most of the Eastern crew members make it their business to know as much as possible about the other man's job and problems.

Hollywood, on the other hand, offers advantages based on years of motion picture production which can not be duplicated here. The easy accessibility of an immense variety of props, the different locations, the generally excellent shooting weather and the unequaled know-how of the special effects men in many cases make a move to the West an absolute necessity.

Animation, so important in today's tv commercial, is as good here in New York as it is on the West Coast, and it is often easier to have specialized types of animation done here, where the most important phase is the commercial rather than the fully animated Disney feature.

The actual laboratory work is equally good on both coasts, but Eastern labs in recent times have been so jammed beyond capacity that delays are incurred, whereas the Hollywood labs are adequately equipped to handle the ever-increasing quantity of footage and, therefore, will often appear more efficient.

To sum it all up, I personally prefer to work here in the East, where the commercial producer is considered an important part of the business rather than someone asking for cooperation from men who prefer to work with the motion picture giants.

(*Please turn to page* 138)



let's

get down

to bare facts

The One Outstanding
Milwaukee Radio Buy is WEMP!

If you were right here, in the country's 15th largest population center, you'd get next to the facts in a hurry. The Big One is that the important local advertisers . . . the guys who know the market best . . . buy WEMP. 24 hours a day of music, news and sports delivers Milwaukee's largest audience at the lowest cost per head. And this is based on facts compiled by two rating services.
Pretty good, don't you think?
Because: how often do two of 'em agree?

24 HRS. A DAY OF MUSIC, NEWS AND SPORTS

Milwaukee's Best Buy **WEMP**

5000 Watts at 1250

1935-1955 . . . 20 years of service to Milwaukee · Represented nationally by Headley-Reed

TWO GREAT NEW



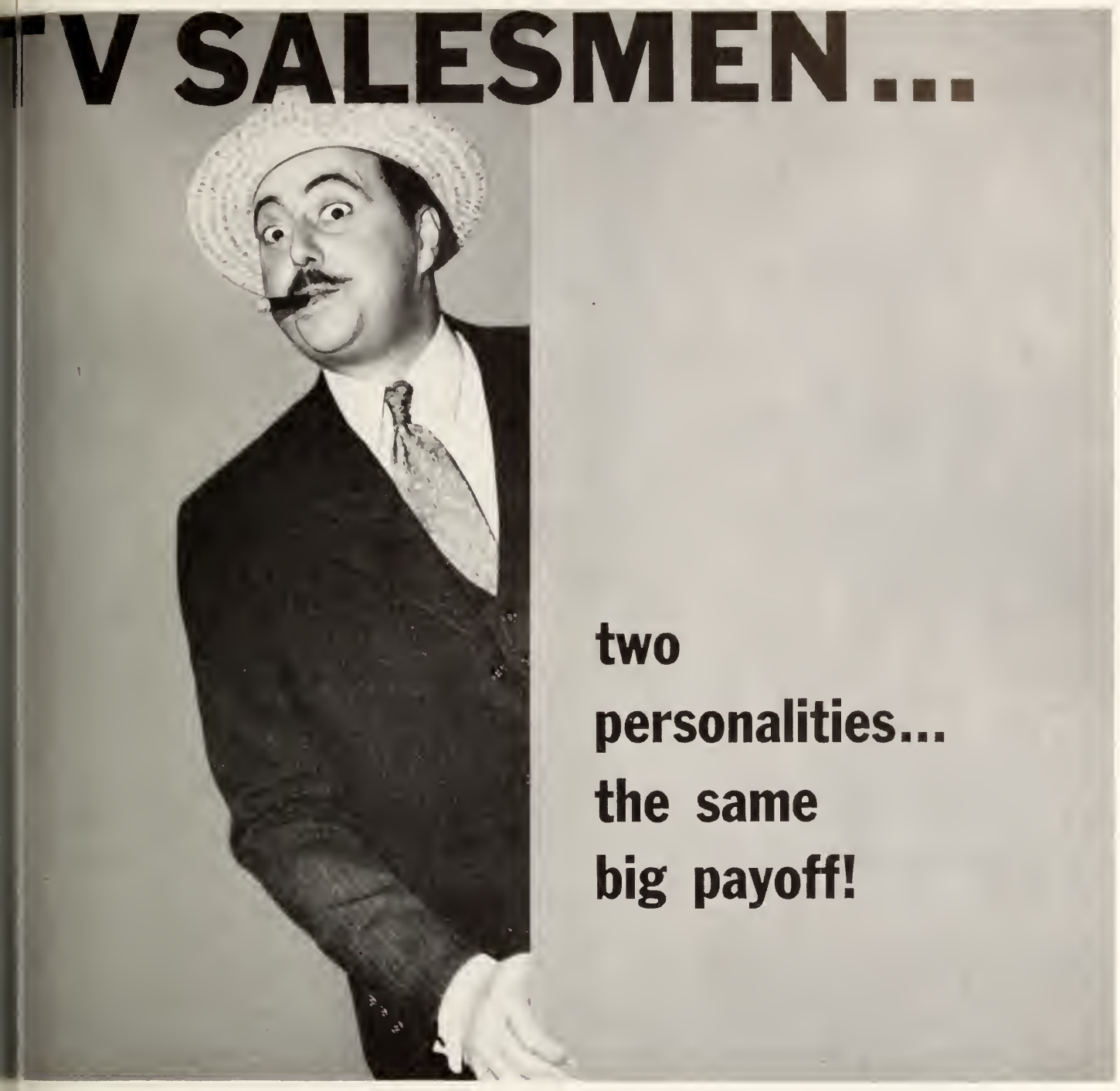
STEVE DONOVAN, WESTERN MARSHAL *starring Douglas Kenndy*

A rugged new Western star in 39 half-hour films of thundering action for youngsters and adults.

Star personalities head up these two new audience-pulling programs for your exclusive local sponsorship in your markets. Early ratings prove pt shows have what it takes to bring in large audiences even against tgh network competition.

And you get unprecedented merchandising rights at no additional st Use the name and character of Steve Donovan, Western Marshal, and he Great Gildersleeve to sell for you.

TV SALESMEN...



two personalities... the same big payoff!

HE GREAT GILDERSLEEVE ***starring Willard Waterman***—A favorite comedy star program for the whole family. After 13 years as a top radio success, now even better in 39 half-hour TV films.

these great salesmen to work selling *your* products. For complete ils and prices for your markets, phone, wire or write today.

NBC FILM DIVISION

serving ***all*** *stations... serving* ***all*** *sponsors*

kefeller Plaza, New York 20, N. Y.; Merchandise Mart, Chicago, Ill.; Sunset & Vine, Hollywood, Calif. In Canada: RCA Victor, 225 Mutual St., Toronto; 1551 Bishop St., Montreal.

We're

Not Being

KITTENISH



But—

It's Purr-ty Nice

To Be WELCOME In

90,000 HOMES

This Winter!!!

NBC Affiliate

WJHP-TV

ABC

Jacksonville, Fla.



agency profile

John Sheehan

V.p., radio-tv director
Cunningham & Walsh, New York

"We rarely recommend that our clients angel shows, and, after all, that's what it essentially is when an agency, with the client's money, goes into tv show producing," says John Sheehan, Cunningham & Walsh's radio-tv v.p.

"Of course, ideally the tv exec at an agency today should be showman, businessman, advertising man and media man in these times," Sheehan explains. "Personally, I add another requisite, and it holds true for virtually everyone in our radio-tv department: we want our people to have worked at some out-of-town radio or tv station before they come to us. We like our people to know something about the U.S. beyond one coast or the other."

Nor does Sheehan, originally from Schenectady, N. Y., underestimate the sophistication of U.S. audiences. "The opera couldn't survive without Cleveland and Columbus and Denver and other cities around the country," he says. "The biggest danger in making commercials is really two-fold: talking down to people and being so intent on entertaining that you forget to sell."

A big, bespectacled, soft-spoken Irishman, Sheehan lives in the middle of a farm in Princeton with his wife and two small kids, likes to use the two hours daily he spends on the train to read his papers and "switch point of view" from agency to home.

"We love living in Princeton, and it isn't only for the peace and quiet, because there are lots of parties. But maybe one of our friends is fresh back from the Geneva Atoms Conference, another has been excavating old villages in Italy; it's nice not to talk ratings and cost-per-1,000 after 12 hours in the shop."

Cost-per-1,000, incidentally, is Sheehan's most unfavorite expression. "You can't measure commercial effectiveness with a cost-per-1,000 yardstick. Sure, maybe you've got a lower cost-per-1,000 from 18 seconds adjacent to a show than from a minute within the network program. But there are a lot of factors accruing from show sponsorship that can't be discounted, particularly for products outside of the impulse-buying categories.

"I've got a lot of respect for the researchers in radio and tv. But a lot of agencymen and clients yield too much to the temptation of overusing ratings and cost figures. Advertising's still a field requiring judgment." ★ ★ ★

There's a BIG DIFFERENCE

between

NEWSCASTING

and

NEWS COVERAGE



★

Represented
Nationally
by

**THE
HENRY I. CHRISTAL
COMPANY**

★

You can hear newscasts on any radio station. A newscast can be any announcer's voice reading the latest summary torn from a news machine.

It's news coverage which distinguishes a superior radio station from just another station!

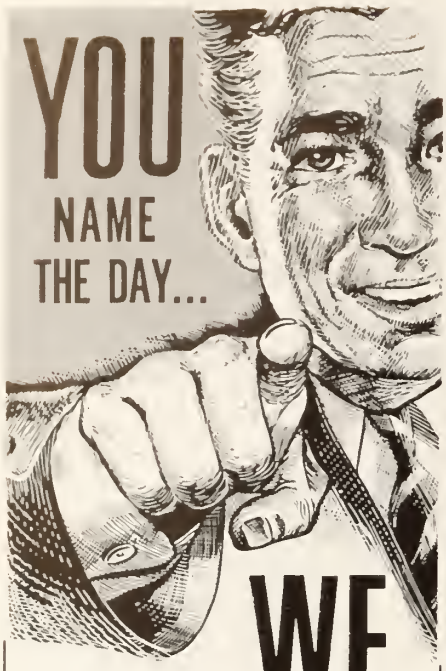
At WSYR a staff of five *newsmen* produces a complete, distinctive news service. They gather and write the home town and area news. They edit the reports of the national news wires with an experienced eye for news that's important to the 1.5 million population of WSYR's service area. The result: *complete* news digests, reported ten times daily by *men who know* news.

Central New Yorkers have come to rely on WSYR for all the news, all the time. This kind of news coverage — like WSYR's distinctly superior geographical coverage — is one of the important reasons for WSYR's head-and-shoulders leadership in the $2 billion Central New York market.

NBC

WSYR

5 KW • SYRACUSE • 570 KC



WE
HAVE THE AUDIENCE!*

HERE'S WKBN-TV'S
SHARE OF AUDIENCE!*

Time Period	WKBN TV	Stations B	C	D	E	F
Mon.-Fri.						
7 a.m.-Noon	44	31	14	3	3	5
Noon-6 p.m.	44	29	11	3	8	6
6 p.m.-Midnight	45	33	7	3	9	3
Saturday						
Noon-6 p.m.	50	31	6	3	3	7
6 p.m.-Midnight	47	35	6	2	4	6
Sunday						
Noon-6 p.m.	52	17	12	6	8	6
6 p.m.-Midnight	49	34	6	2	5	3

Station B is Youngstown. Stations C, D & E are Cleveland. Station F is Pittsburgh.

CLEVELAND OR PITTSBURGH STATIONS DO NOT COVER THE YOUNGSTOWN MARKET! WKBN-TV SHARES OF AUDIENCE FAR SURPASS LOCAL AND OUTSIDE OPPOSITION. WHAT'S MORE, CHANNEL 27 HAS THE 16 TOP RATED PROGRAMS* IN YOUNGSTOWN AND 366 OF 442 QUARTER HOUR FIRSTS.*

*Source: Telepulse, September 18-24, 1955.

WKBN
YOUNGSTOWN, OHIO
TV 170,000 WATTS CHANNEL 27 CBS • ABC
Represented Nationally by the Paul H. Raymer Co.
CHANNEL 27

AGENCY AD LIBS



(*Continued from page 8*)

I said that resumes should be stenciled. This doesn't mean that the same copy is equally suited for each agency to be contacted. It's been my experience that a resume should be *tailor-made* to the specific agency visited. It never hurts to show you know something about the agency. What would be wrong in demonstrating that you are aware of their accounts, how many out-of-town offices they have, whether they are involved in export advertising or institutional? It indicates the job-seeker has some sense. Not a bad sales argument.

Don't, however, attempt to solve the agency's problems or point out where their mistakes are. Even if you happen to have the answers (which is dubious), this is infuriating.

Which brings me to the applicant for a creative job—that is, one seeking work in broadcast copy or in tv art. Here a proof book as well as resume is essential.

For goodness sake, have it nicely mounted and tidy. I've seen so many dog-eared proof books, it's appalling even to a disorderly person such as myself. Such can only reflect on the tidiness, mental as well as physical, of the applicant.

Make sure to include a short resume about the campaigns you worked on or what phase of them you helped on. But don't overdo this. A cub copywriter who attempts to take 100% credit for a four-million-dollar campaign will not be believed (and chances are he shouldn't be!).

Underplay the successes of these campaigns because any intelligent agency man knows that copy or art *alone* is not the only factor in success.

It takes time to prepare a sales pitch about one's self. It's the toughest job a person may ever face. But it's certainly worth the time and effort. ★ ★ ★

Letters to Bob Foreman are welcomed

Do you always agree with the opinions Bob Foreman expresses in "Agency Ad Libs?" Bob and the editors of SPONSOR *would be happy to receive and print comments from readers. Address Bob Foreman, c/o* SPONSOR, *40 E. 49 St., New York.*



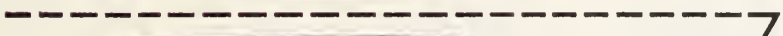
est Virginia's



harleston –



untington







tation



covers
West Virginia's
biggest markets
like a 316,000 watt
Channel 8
Television Station,
which it is.

	Charleston	Huntington
DEPARTMENT STORE SALES	$35,543,000	$15,976,000
FOOD SALES	61,122,000	26,250,000
DRUG SALES	6,058,000	3,813,000

(Sales Mgt. May/55 Data)

For complete coverage data (sets-in-area figure passed 475,000 in July, 1955) and information about availabilities, please check with our national representatives, The Branham Company.

WCHS-TV

Mail Address:
Charleston, W. Va.

round-up

American show pulls 94% of audience on British tv: Nielsen

An American show stole the spotlight when commercial tv debuted in England late in September. According to A. C. Nielsen, *I Love Lucy* drew 94% of the homes equipped to receive commercial tv on a Sunday night. An English product was very close: *Sunday Night at the Palladium* drew 93%. Both were offerings of the new Independent Television Authority, commercial competitor of BBC.

ITA is at a disadvantage because of the small number of homes equipped to receive commercial programs (the figure was set at a low of 169,000 by the British Attwood concern, 188,000 by Nielsen and 370,000 by Gallup).

Oddly, one source of rating figures now used by ITA is its direct rival, the BBC. For about $3 weekly, BBC supplies results of its highly reputed aided-recall roster system. The figures do not show commercial effectiveness but only tv set count figures in the coverage area, share of audience for BBC and ITA, and both size and composition of audiences by sex, age and social groups. ★ ★ ★

WRCA-TV tucks viewers into bed, wakes them in morning



"Count Sheep" helps viewers get to sleep; "The Eye Opener" wakes them up in the morning

Television is now so much a part of its viewers' home life, it puts them to bed at night and wakes them up in the morning. At least WRCA-TV, New York, offers this service to its audience. Monday through Friday at 1:00 a.m. it airs a five-minute show soporifically titled *Count Sheep*.

Cover girl-model Nancy Berg goes through a getting-ready-for-bed routine, commenting meanwhile on topical events, and giving hints for insomniacs before climbing into bed. As this pretty sleepy-time gal closes her eyes she counts visible, animated sheep jumping over a fence.

Englander Mattress Co. has purchased the sign-off show, effective in December. *Count Sheep* is slated to begin its appearance soon on other NBC stations.

The sign-on companion piece begun by the station is called *The Eye Opener* and is telecast Monday through Friday from 6:55 to 7:00 a.m. for the early riser. Humorist and critic Martin Levin, also dressed in sleeping attire, lampoons the news and brightens up the day for viewers in an informal, across-the-breakfast-table approach. New to the air, the early morning show has not yet landed a sponsor. ★ ★ ★

WRVA's 30th year launched with Southern cruise ship

As a part of its recent 30th anniversary celebration, Richmond's WRVA sponsored a nine-day cruise to Nassau and Havana. The ship was the first ocean-going passenger liner ever to sail from the Port of Richmond, and the station threw a Bon Voyage party for the 210 vacationers that drew 8,000 listeners to help send the S. S. Tradewind on her way.

Other aspects of the celebration included salutes to 30 outstanding Vir-



WRVA listeners attend Bon Voyage party

ginians, 30 communities in the station's primary coverage area and a review of 30 of the state's industries. A letter-writing contest and a beauty and baby sweepstakes gave the listeners an opportunity to share in the celebration, and an hour-long commemoration broadcast was also featured. Besides all of the state's living ex-governors, several persons who were on the station's inaugural broadcast appeared on the show with CBS Radio personality Galen Drake. ★ ★ ★

Texas tv station boasts remote rainfall indicator

To give weekend sports enthusiasts and vacationers an advance look at the weather picture, Fort Worth's WBAP-TV has installed what it believes is the first remote rainfall indicator designed for tv. Patterned after the precision devices used by the Weather Bureau, the indicator is mounted on WBAP-TV's roof-top weather station with an electrical connection to the studio weather board and a dial to indicate the rainfall.

The station gives its weekend forecast on Thursdays via *Weather Telefacts*, though the official Weather Bureau forecast is never more than two days in advance. ★ ★ ★

Briefly . . .

Another harbinger of color tv was the recent announcement by Magnavox that it has opened its second school

to train servicemen in the repair of color tv sets. The first school opened a short time ago in San Francisco and the company plans to set up more throughout the country as color sets become more numerous.

Need for the new schools stems from the fact that color circuitry is vastly different from those of the black-and-white sets, reports Magnavox's general service manager, Ray Yeranko.

* * *

Butte, Mont., was treated to a "Television Week" last month by the Pacific Northwest Broadcasters. Object of the promotion was to sell more television sets in the area. The group printed banners plugging the event and offered them to local dealers with a promise to plug the week with radio and tv announcements.

All tv dealers in the city were invited to a luncheon at which the campaign was promoted, and then it got underway. In a single day one dealer sold 16 sets; another more than 10. A third dealer ordered a carload of sets, plans an announcement schedule to sell them.

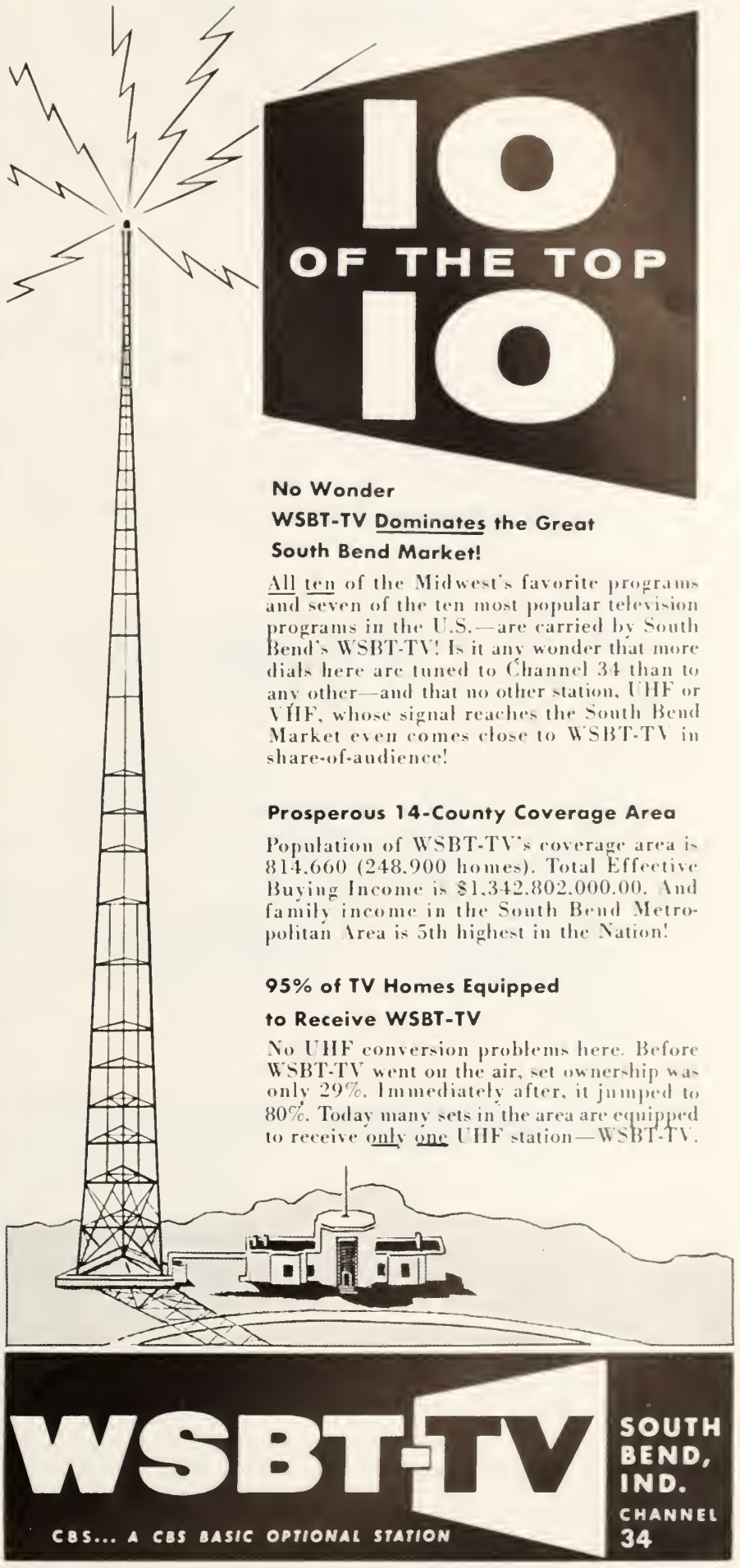
The promotion cost the broadcasters about $250 and they consider the money well spent because it made the community conscious of their fall programing schedule.

* * *

New WLW, Cincinnati, program, *The World Now*, providing local-level listening service a la *Monitor*, kicked off 6 November. Program will be sold under unique Certified Audience Plan. Shown in picture with promotion piece for "C.A.P." are, left to right: Dick



Jones, director of client service, Crosley Broadcasting Corp.; John Babcock, director, *World Now;* Robert Dunville, president, Crosley Broadcasting; James Allen, director, *World Now;* James D. Shouse, chairman of board, Crosley Broadcasting.



NOW...

RADIO'S

"KID" SHOW

ALL-FAMILY SALES

THE RCA *Thesaurus*



ANOTHER 20TH ANNIVERSARY FEATURE FROM RCA THESAURUS

RCA RECORDED PROGRAM SERVICES

RADIO CORPORATION OF AMERICA RCA VICTOR RECORD DIVISION

155 East 24th Street, New York 10, N. Y.—MUrray Hill 9-7200
1016 N. Sycamore Ave., Hollywood 38, Cal.—OLdfield 4-1660
522 Forsyth Building, Atlanta 3, Ga.—LAmar 7703
445 N. Lake Shore Drive, Chicago 11, Ill.—WHitehall 4-3530
1907 McKinney Ave., Dallas 1, Texas—RIverside 1371

TMKS® ©RCA

NEWEST

WITH

PPEAL!

You can sell more children and adults with this show because it builds a big, all-family audience with –

★ Original songs recorded exclusively for RCA *Thesaurus* by Frank Luther . . . comic songs, ballads, folk numbers, holiday songs, sacred songs, educational tunes.

★ Limericks, riddles, jokes and character dialogues to tickle any youngster's – or oldster's – funny bones.

★ Sparkling Safety, Health and Public Service Jingles . . . many of them endorsed by the National Safety Council.

★ Special Birthday Announcements.

★ Musical accompaniment by the Tony Mottola Group.

You can sell more children and adults with this show because sponsors get these big EXTRAS –

★ Frank Luther will record special announcements wherein he will identify himself with a sponsor's product or service.

★ Recorded commercial jingles by Frank Luther provide a "built-in" extra for participation buyers in local sponsor categories such as ice cream manufacturers, supermarkets and department stores, drug stores, furniture stores, insurance companies and banks, laundries, frozen custard stores, shoe stores, bakeries, milk and butter companies.

★ Free sales promotion kit to help you promote and merchandise the show.



The most versatile transcription radio show ever –

All voice tracks and musical portions have been created and recorded for complete flexibility. A half-hour program format is provided weekly, plus sample five, fifteen and sixty-minute formats, so you can have *any* length show . . . for *as many times* per week as you want!

AVAILABLE ONLY THROUGH RCA THESAURUS SUBSCRIBER STATIONS

This uniquely different children's program shows again how RCA *Thesaurus* and subscriber stations are *first* with the biggest, finest, audience-building programs:

26 different, big-name programs

Fully recorded open end shows

"Shop-At-The-Store" merchandising promotion

2,000 commercial singing jingles

Complete weekly continuity service

Listener-selling recorded sell-effects

Voice-tracks, brochures and 52 new releases every month.

For complete information about The Frank Luther Fun Show and other RCA *Thesaurus* big-star shows, ask your radio station or write, wire or call your nearest RCA Recorded Program Services office, Dept. S-11, *today!*

FRANK LUTHER, AMERICA'S FOREMOST EDUCATOR THROUGH ENTERTAINMENT

This unique radio show is the culmination of 25 years of entertainment "know-how" by the one and only Frank Luther. As a composer and recording artist, Frank Luther is known and loved in millions of homes. As a story-teller and entertainer, he offers a very special kind of folk-appeal that makes this show simple and universal enough for children, warm and appealing to adults.



FOOD FOR THOUGHT



CARL MOORE

Six mornings a week, Carl Moore proves his drawing power by attracting a very large share of the Boston listening audience. Key *your* food advertising to a sales-proven personality—WEEI RADIO's Carl Moore!

If you want your share of NEW ENGLAND'S No.1 MARKET *use*

WEEI

BOSTON

SPONSOR BACKSTAGE



(*Continued from page* 24)

Another incident—new, different, and exciting—recently was an off-tv *Person to Person* in which Ed Murrow interviewed Hollywood producer Sam Goldwyn at a Radio and Television Executives' Society luncheon in New York. Listening to Mr. Goldwyn's simple, basic, down-to-earth answers to Murrow's questions, I was impressed with the notion that Sam Goldwyn is about as different from the sensational novel concept of a major Hollywood producer as a man could be. He has a talent for stripping every issue down to its essentials. Murrow asked him what the television networks might do to induce him to try his hand at tv.

"What would I prove?" said Goldwyn. "It takes me years to find a story or a property I want to do. And then it takes me years to do it the way I think it might be good. It costs millions of dollars. What could I do for television, working like that?"

What about new talent, asked Murrow. How does new talent get a break?

"Well, fellows like me," said Goldwyn, "we have to take a chance on new talent we believe in. Sometimes we're right and sometimes we're wrong. When I first saw Gary Cooper, I thought here was a handsome, intelligent young man. Maybe we can do something with him. And it worked out. But one time we brought a young lady over from Europe, Anna Sten. On her we spent a million dollars and lost it, and got nothing but a lot of grief."

At one point Goldwyn was stressing the fundamental importance of the story. Many a story has made a star, said the producer. But no star has ever made a bad story. In this connection, he pointed to Robert Sherwood, sitting alongside him, and said:

"This man, when he wrote *The Best Years of Our Lives*, gave me one of the greatest stories I have ever had the pleasure of doing. He deserves all the credit for the success of that picture."

Sherwood got to his feet.

"I can't take this sitting down, Sam," he said. "I wrote some of your biggest flops, too."

This, of course, brought a roar of laughter from the audience.

Goldwyn waited until the laughter subsided. Then he said: "Bob, I've had flops without you!" ★ ★ ★

WOODLAND-TV is big territory!

Norge, one of the nation's best known appliance manufacturers, is growing greater in WOODland U. S. A.



In their huge Muskegon Heights plant, the Norge Division of Borg-Warner Corporation produces the exciting new Norge "Customatic", with double-deep "Handidor" on both freezer and refrigerator compartments.

Norge expects this year to be the most profitable in its history. Lively merchandising, strategic planning, new products and expanded facilities reflect in the tremendous activity of 82 Norge distributors and more than 15,000 retail dealers across the nation.

Norge's sales record is typical of the enterprising industries in WOODland's thriving production area — a rich market that encompasses Grand Rapids, Muskegon, Battle Creek, Lansing and Kalamazoo. This market — with the country's 20th highest TV set count — is all yours with WOOD-TV, Grand Rapids' *only* television station.



WOOD-TV WOODLAND CENTER
GRAND RAPIDS, MICHIGAN

GRANDWOOD BROADCASTING COMPANY • NBC, BASIC; ABC, SUPPLEMENTARY • ASSOCIATED WITH WFBM-AM AND TV, INDIANAPOLIS, IND.; WFDF, FLINT, MICH.; WTCN-AM AND TV, MINNEAPOLIS, MINN.; WOOD-AM, WOOD-TV, REPRESENTED BY KATZ AGENCY

Timebuyers of the U.S. (Continued from page 45)

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

CRAWFORD & PORTER ADV., INC.
101 Marietta Bldg., LA. 0656

Black Panther Co., J. O. Jewell, Inc., Mask & Gay Food Prod., Frymaster, Drennon Food Products, Southern Frigid Dough — HARRY CRAWFORD, JR. / CAROL PORTER

CAMPBELL-EWALD CO.
Hurt Bldg., LA. 3858

Chevrolet — C. G. THOM

D'ARCY
75 8th St., N. E., VE. 8815

Lance Foods — J. H. KINSELLA / CAL VOORHIS

DAY, HARRIS, HARGRETT & WEINSTEIN
40 16th St., N. W., EL 4824

Southern Airways, S.S.S. Tonic, Tuxedo Club — MARVIN DAY / HANES HARGRETT / AUDREY FERGUSON / HOLT GEWINNER, JR. / BEVERLY KIRVEN

EASTBURN-SIEGEL ADV.
623 Spring St., N. W., VE 4707

Monarch Sewing Machines — MEL FINKEL
Kitchen Magic Co. — MRS. TROY COX
Miller Hi-Life Beer — SAM SCHINEMAN

HARVEY-MASSENGALE, INC.
Walton Bldg., WA 9117

Tetterine — R. WINSTON HARVEY / R. WINSTON HARVEY, JR.

DILLARD JACOBS
1145 Peachtree St., N. E., AT 7991

Calotabs Co., BGO, BQR — J. F. JACOBS / P. W. SMITH

KIRKLAND, WHITE & SCHELL
101 Marietta St. Bldg., LA 3682

Gordon Foods — J. A. KIRKLAND / FRANK WHITE / JAS. B. SCHELL

LILLER, NEAL & BATTLE ADV.
Walton Bldg., CY 6521

Pesco Chemical, Piedmont Airlines, Brock Candy, Colonial Stores, H. W. Lay Co., National NuGrape, Patten Food Products, Carling Brewing, Life Ins. Co. of Ga. — C. K. LILLER / WM. W. NEAL / JAMES L. BATTLE / SARAH WILLIAMS / BUD WATTS

LOWE & STEVENS
685 W. Peachtree St., N. E., VE 9695

Ashmore Sausage Co., Canton Poultry Co., Roman Cleanser (SE Area) — ROBERT C. LOWE, JR. / JOHN H. STEVENS / JULES CLYDE GERDING / NELL P. DONALDSON

CHAS. A. RAWSON & ASSOC.
223 Peachtree St., Whitehead Bldg., WA 3594

Cannoline — MISS HELEN BULLARD

H. G. SAMPLE ADV.
302 Glenn Bldg., AL 1949

Bryant Packing Co., Eelbeck Milling Co., Dothan Peanut Oil Co., Cloverleaf Creameries — H. G. SAMPLE / JACK VELLER

J. WALTER THOMPSON
Palmer Bldg., 41 Marietta St., N. W., CY 1744

Ford Dealers — RUSSELL PAULSON / FRANK CARLSON

TUCKER WAYNE & CO.
1175 Peachtree St., N. E., AT 3856

White Ice Cream, Capudine, American Bakeries (Merita), Creomulsion, Southern Bell Tel., Southern Dairies — TUCKER WAYNE / MRS. C. C. FULLER / MISS ANN BENTON

BURTON E. WYATT & CO.
First Natl. Bank Bldg., MA 1121

Standard Oil of Kentucky — B. E. WYATT

CHICAGO, ILL.

AUBREY, FINLAY, MARLEY & HODGSON
230 N. Michigan Ave. (1), Financial 6-1600

Double Cola, Williamson Candy, International Harvester — GENE FROMHERZ

BBDO
919 N. Michigan Ave. (11), Superior 7-9200

Murine, Peter Hand Brewery (Meisterbrau), Zenith Radio — RUSSELL TOLG / CORA HAWKINSON

BEAUMONT & HOHMAN, INC.
6 N. Michigan Ave., Central 6-4230

Greyhound Buslines — CLARKE TRUDEAU / JEAN HECKSCHER / W. W. O'NEIL

WALTER F. BENNETT CO.
20 N. Wacker Drive (6), Franklin 2-1131

Assemblies of God, Light of Life Hour, Billy Graham — WALTER BENNETT / JANE GUNTHER

GORDON BEST CO., INC.
228 N. LaSalle St. (1), State 2-5060

General Finance, Milner Products, Maybelline, Helene Curtis — E. A. TRIZIL / FRANK MOOR / RICHARD BEST / KAY KNIGHT

E. H. BROWN ADV. AGENCY
20 N. Wacker Drive (6), Franklin 2-9494

Funk Bros., Southern Farmer, Pratt Food — R. CRABB / ELLEN KORNGIEBEL

BUCHEN CO.
400 W. Madison St. (6), Randolph 6-9305

Oliver Tractor, Fairbanks-Morse, Club Aluminum — WIS FISHER / HOWARD ROSE / LEE CARLSON

LEO BURNETT CO.
360 N. Michigan Ave. (1), Central 6-5959

Comstock Canning — DICK COON
Toni — BOWEN
Tea Council — MUNDAY
Pure Oil — HELEN STANLEY
Buster Brown Shoes — KEN FLEMI
Pillsbury Mills — JOHN HARP
Farina — KAY MYERS
Mars, Inc. — JOHN BODE
P & G (Lava, Joy) — REX FRENC
Bauer & Black — NICK WOLI
Kellogg — PHIL ARCH
Pfizer Feeds — DAVE ARNOLD
Globe Mills — HAL TILLS
Santa Fe R. R. — DICK FOERSTER
Converted Rice — HARRY FURLONG
Green Giant — ESTHER RAUCH
Marlboro Cigarettes — JOHN DEACON
Heileman Beer — CARL GLYF

CALKINS & HOLDEN, INC.
333 N. Michigan Ave. (1), Randolph 6-3830

Berlitz School of Languages — MICKIE
Amboy Milk Products — HARRINGTO

CAMPBELL-MITHUN
919 N. Michigan Ave. (11), Delaware 7-7553

American Dairy Assoc., Charmin Paper Mills, John Morrell — MINNIE KAPLAN / ELSIE LAUFER / CLAY ROSSLAND

CHRISTIANSEN ADV.
135 S. LaSalle St. (3), Central 6-2484

Allstate Insurance — MARTIN
Bruce Cleaner — FRITZ PAT BIRD

COMPTON ADV., INC.
141 W. Jackson Blvd. (4), Harrison 7-6935

Garst & Thomas Hybrid, Seed Corn — WM. B. HI / BEVERLY HALDEMAN

D'ARCY ADV.
8 S. Michigan Ave. (2), Central 6-4536

Standard Oil of Indiana — BETTY LAVATY / RAY SPENCI / RAN DUNNE

DANCER-FITZGERALD-SAMPLE
221 N. LaSalle St. (1), Financial 6-4700

Pfaff Sewing Machine — HARRY PIC
Consolidated Products — KATHERINE
Sterling Insurance — ROACH

W. B. DONER CO.
203 N. Wabash Ave. (1), Dearborn 2-4676

Tavern Pale Beer, Plastone, Mail Order — M. F. KOSTMAN

DUGGAN-PHELPS
307 N. Michigan Ave. (1), Randolph 6-1076

Consolidated Drugs, Lanolin Plus — FRANK DUGGAN / GEORGE O'LEARY / WILLIAM CLINE / NORMAN PHELPS

ERWIN, WASEY & CO.
230 N. Michigan Ave. (1), Randolph 6-4952

Knox-Carbon, Hyde Park Beer, Stag Beer, Chamberlains Lotion & Ayds, Clyman Canning, Dad's Root Beer — JOHN GWYN / HELEN WOO

Listing continues page 76

For outstanding service to Georgia agriculture the top radio award goes to **WSB**, the Voice of the South

This award was made by the Georgia Farm Bureau Federation on October 10 in recognition of WSB Radio's progressive and active farm programming for the betterment of Georgia farmers and farming in 1954-1955. It is another laurel to be added to the scores already earned by WSB Radio throughout thirty-three years of broadcasting in the public interest. No other Georgia radio station—or economical combination of Georgia stations—gives advertisers an audience as large and as loyal as does WSB Radio.



Mike McDougald
WSB Farm Director

NBC affiliate. Represented by Edward Petry & Co. Affiliated with the Atlanta Journal and The Atlanta Constitution.

WSB Radio
ATLANTA



Anybody here you don't know?











If you have trouble identifying these people there are more than 40 million of your fellow citizens who can do it for you.

Each of them became famous faster perhaps than anyone else in history. Outside the intimate circle of their families, friends and neighbors no one had ever heard of any of these people until a Tuesday night at 10 o'clock. Thirty minutes later each of them was known throughout the United States.

They became famous so fast for one reason—the phenomenon of television, and more specifically, a phenomenal television program.

Today television is the shortest distance between obscurity and fame. This popularity applies not only to people, but to the products they use and the companies that manufacture them.

Many of these companies are convinced that CBS Television is the quickest path to popularity in all television. They know that day and night CBS Television broadcasts the majority of the most popular programs. They know too, that on the CBS Television Network they can reach their customers at a far lower cost per thousand than on any other television network. These facts may help to demonstrate why the largest single advertising medium in the world today is CBS TELEVISION.

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

FIRST UNITED BROADCASTERS
201 N. Wells St. (6), Randolph 6-7800

Willard Tablet	HUGH RAGER MARYELLEN CONVERY

FOOTE, CONE & BELDING
155 E. Superior St. (11), Superior 7-4800

Armour	GENEVIEVE LEMPER
Beatrice Creamery	GWEN DARGEL
Hall Bros. Cards	DOROTHY FROMHERZ
Libby McNeill & Libby (Pineapple Juice)	ROBERT HUSSEY
S. C. Johnson & Sons (Carnu)	RITA HART

CLINTON E. FRANK, INC.
Merchandise Mart (54), Whitehall 4-5900

Reynolds Metals Quaker Oats Dean Milk Toni Co. (Pamper Shampoo) Fould's Macaroni	JACK MATHEWS HELEN DAVIS

FULLER & SMITH & ROSS
105 W. Adams St. (3), Andover 3-5041

Ferguson Tractors Keystone Fences	CHARLES BILLINGSLEY

GLENN-JORDAN-STOETZEL
307 N. Michigan Ave. (1), State 2-8927

Christian Reformed Church	R. R. ROZEMA GEORGE McGIVERN

GOODKIND, JOICE & MORGAN
919 N. Michigan Ave. (11), Superior 7-6747

Planters Peanuts and Peanut Butter Illinois Canning	FLORENCE A. NEIGHBORS

GRANT, SCHWENCK & BAKER
520 N. Michigan Ave. (11), Whitehall 3-1033

Bankers Life & Casualty	JAMES E. SCHWENCK FRANK BAKER BETTY ARMSTRONG MARSHALL EDINGER TOM ELVIDGE

GRANT ADVERTISING
919 N. Michigan Ave. (11), Superior 7-6500

Dr. Pepper Monroe Chemical (Putnam Dies)	FRED NORMAN

GEORGE H. HARTMAN CO.
307 N. Michigan Ave. (1), State 2-0055

Mystik Tape Berghoff Beer Joanna Western (TV) Manchester Biscuit Sawyer Biscuit	VIRGINIA CALDWELL

HENRI, HURST & McDONALD
121 W. Wacker Drive (1), Franklin 2-9180

Thor Ready-To-Bake (Puffin)	LAURA HALL

H. W. KASTOR & SONS ADV.
75 E. Wacker Drive (1), Central 6-5331

Int'l Milling (Robin Hood Flour) P & G (American Family Flakes) Union Starch & Refining Pennant Syrup	JIM WEST JOHN URICE HARVEY MANN

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

LAUESEN & SALOMON
520 N. Michigan Ave. (11), Superiar 7-0738

Dulane Corp. Sylcon Corp.	BOB SALOMON

EARLE LUDGIN & CO.
121 W. Wacker Drive (1), Andover 3-1888

Rath Packing Rit and Shinola Manor House Coffee Stopette Deodorant Wrisley Linco Bleach Bendix	JANE DALY RUTH BABICK KAY MORGAN MARILYN BEILEFELDT

MARK T. MARTIN CO.
59 E. Van Buren, Harrisan 7-9499

Churches of Christ	GLADYS JOHNSON

THE MARTIN CO.
201 N. Wells St. (6), Dearborn 2-5910

Amion Reber Packing	E. J. LEWINSKI

MAXON
664 N. Rush St. (11), Whitehall 4-1676

Hotpoint	LES SHOLTY PAUL KELLY DICK LARKO

McCANN-ERICKSON
318 S. Michigan Ave. (4), Webster 9-3701

Milnot Derby Foods Swift's Ham & Bacon Swift's Swifties Swift's Ice Cream	JOHN COLE PAT CHAMBERS ESTHER ANDERSON HOWARD HELLER

ARTHUR MEYERHOFF & CO.
410 N. Michigan Ave. (11), Delaware 7-7860

Owen Nursery Wrigley Chewing Gum Ill. Meat (Broadcast Corned Beef Hash & Redi-Meat) Brach Candy Myzon D-Con Heet (Demert & Dougherty) Ratner Promotions	PAT GRAY EVELYN VAN-DERPLOEG

MacFARLAND, AVEYARD & CO.
333 N. Michigan Ave. (1), Randalph 6-9360

Alemite Corp Drewry's Ltd. Zenith Hearing Aid	BEVERLY HICKS BUD TRUDE JAMES SHELBY

C. WENDELL MUENCH
75 E. Wacker Dr. (1), Financial 6-3481

Fox De Luxe Foods Monarch Beer Visking Corp.	VICTOR FABIAN

NEEDHAM, LOUIS & BRORBY, INC.
135 S. LaSalle St. (3), State 2-5151

Campbell Soup Phenix Foods Household Finance Corp. Johnson Wax Parkay Margarine Nesco, Inc. Kennell Products Morton Salt Wilson—(Canned Meats and Soap, Sporting Goods) Monsanto Chemical	DON DeCARLO PAT BROUWER ARNOLD JOHNSON

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYE

OLIAN & BRONNER CO.
35 E. Wacker Drive (1), State 2-3381

American School Atlas Beer Edelweiss Beer Beltone Sealy Mattress Princess Pat Cosmetics	KAY KENNELLY

O'NEIL LARSON & McMAHON
230 N. Michigan Ave. (1), Andaver 3-4470

Mail Accounts Imdrin (Rhodes)	NELSON McMAHON GRACE MORAN

PRESBA, FELLERS & PRESBA
360 N. Michigan Ave. (1), Central 6-7683

Flex-o-Glass Olson Rug Hi-Life Dog Food	WILL PRESI CHARLES DABNEY FRANK STE GRANT SMI GLENDA ALLEN

REINCKE, MEYER & FINN, INC.
520 N. Michigan Ave. (11), Whitehall 4-7440

C B & Q RR Anco Windshield Wipers	WALLACE MEYER

L. W. RAMSEY CO.
230 N. Michigan Ave. (1), Franklin 2-8155

Sawyer Biscuit (Iowa) Mickelberry Sausage Squire Dingee (Ma Brown Products) Marshall Canning Brown Beauty Foods	DOROTHY PARSONS L. H. COPELAND

ROCHE, WILLIAMS & CLEARY
135 S. LaSalle St. (3), Randalph 6-9760

Hardware Mutual Milwaukee RR John Puhl Products Nadinola	CHARLES G. BRODERSEN

ROGERS & SMITH
20 N. Wacker Drive (6), Dearborn 2-0020

Little Crow Milling	RAY H. REYNOLDS

RUTHRAUFF & RYAN
360 N. Michigan Ave. (1), Financial 6-1833

Wrigley Chewing Gum A. E. Staley Strong Heart Dog Food American Breeder Allied Florist	HOLLY SHIVELY IRENE HES EDMUND KASSER

ROSS ROY, INC.
307 N. Michigan Ave. (1), Randalph 6-7000

Lake Central Airlines	ROBERTA HARNEY

RUTLEDGE & LILIENFELD, INC.
121 W. Wacker Drive, Dearborn 2-6326

Puritan Foods (Realemon) National Tea	ANNE COYLI

HARRY SCHNEIDERMAN, INC.
141 W. Jacksan Blvd., Webster 9-3924

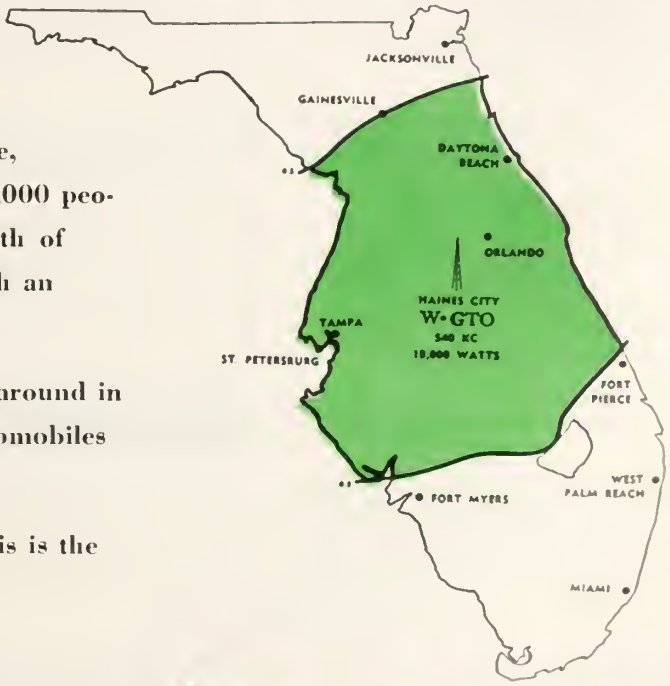
State Finance Lane Bryant	DORIS GOLOW

YOU MISS FLORIDA IF YOU DON'T USE W•GTO





from Gulf To Ocean • Gainesville To Okeechobee



Judge for yourself. There are some mighty pretty figures in the Florida market. For instance, with a powerful new radio station you reach 1,500,000 people. These same people buy $1,443,330,000 worth of products each year. Tourists swell the coffers with an additional $650,000,000 annually.

The residents of the W•GTO coverage area cruise around in 484,000 automobiles while another 1,600,000 automobiles bring in money laden vacationers every season.

This all adds up to a really important market. This is the market W•GTO delivers.

10,000 WATTS

540 KILOCYCLES

W•GTO

HAINES CITY, FLA.
PHONE 6-2621

owned and operated by KWK, St. Louis, Missouri

Represented by
WEED & COMPANY

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

SCHWIMMER & SCOTT
814 N. Michigan Ave. (11), Whitehall 4-6886

Kist Beverages, Schutter Candy, Walgreen, Keeley Beer, Salerno-McGowan, Hawthorne-Melody Milk, Spiegel, Inc., H-A Hair Arranger, Red Dot Potato Chips, Brown Food Processors — R. R. RIEMENSCHNEIDER, JR.

RUSSEL M. SEEDS CO.
51 E. Superior St., Mohawk 4-6323

Pinex, Brown & Williamson (Wings and Raleigh), Elgin American, W. A. Sheaffer Pen — MERLE MYERS, VIRGINIA RUSSET

JOHN W. SHAW, INC.
51 E. Superior St., Mohawk 4-6323

Lehon Mulehide Roofing, Armour — ANN SHEAFFER
Quaker Oats Co. (Corn Meal and Pack-O-Ten) — BOBBIE LANDERS

CHARLES SILVER & CO.
737 N. Michigan Ave. (11), Superior 7-6625

Rival Dog Food — CHARLES SILVER, BEN SOLOMON, MAXINE ZIV

SIMMONDS & SIMMONDS, INC.
520 N. Michigan Ave., Michigan 2-3360

B-I Beverage — PHIL TOBIAS, SR., STEPHANY SEEDER

SMITH, BENSON & McCLURE
8 S. Michigan Ave., State 2-1931

Sterling Beer — JACK SCHROEDER

TATHAM-LAIRD, INC.
64 E. Jackson Blvd. (4), Harrison 7-3700

Armour (Ham, Bacon, Sausage), Simoniz, Toni (Bobbi), Wiedemann Beer, General Mills (Korn Kix, Surchamp Dog Food), Swanson Chicken, Wander Co. (Ovaltine), Norge — PAUL SCHLESINGER, JOE PERRY, JIM MADISON, GEORGE BOLAS, HAROLD BENNETT, DON GRASSE, JACK RAGEL, JIM ZITNIK, SYLVIA RUT, BERNICE McTAGGART, BOB ATWOOD

J. WALTER THOMPSON
410 N. Michigan Ave. (11), Superior 7-0303

Kraft Foods, Swift & Co. (Allsweet), Indiana Bell Tel., Libby, McNeill & Libby, Quaker Oats (Aunt Jemima Pancake & Cake Mixes), Seven-up Bottling — E. R. FITZGERALD, ELLEN CARLSON, T. V. WATSON, BILL KENNEDY

TURNER ADV. AGENCY
101 E. Ontario St., Michigan 2-6426

O'Cedar — KARL F. VEHE

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

U. S. ADVERTISING CORP.
23 E. Jackson Blvd. (4), Webster 9-0911

Wilson & Co. Ideal Dog Food, Wilson & Co. Salad Dressing, Wilson & Co. Bakerite, M & R Mfg. Co. (Sno Bol), Schulze & Burch — A. J. ENGELHARDT, AL BONK, C. E. RICKERD

GEOFFREY WADE ADVERTISING
20 N. Wacker Drive (6), State 2-7369

Miles Laboratories (Alka Seltzer, Nervine) — LOU J. NELSON, DAVE WILLIAMS

WEISS & GELLER
400 N. Michigan Ave. (11), Whitehall 3-2100

Monarch Foods, College Inn Foods, Toni Co., Cudahy Packing — JACK BARD, NORA MARCUS, ARMELLA SELSOR

WESTERN ADV. AGENCY
35 E. Wacker Drive (1), Andover 3-2445

De Kalb Hybrid Assoc., Allied Mills, Pure Milk Assoc. — FRED PAINE, PAUL LIMMERICK, DEL GURLEY, W. W. UNFER, KEITH FREDERICKSON

WHERRY, BAKER & TILDEN
919 N. Michigan Ave. (11), Delaware 7-8000

Quaker Oats (Full-O'-Pep Feeds) — CLIFF BOLGARD, HARRY BARGER, MARCELLA O'NEIL, GORDON HENDRY

YOUNG & RUBICAM
333 N. Michigan Ave. (1), Financial 6-0750

American Bakeries (Taystee Bread, Grennan Cakes), Elgin Natl. Watch Co., Marathon (Northern, Waxtex), Intl. Harvester, Borden (Milk, Ice Cream) — MARION REUTER, RUTH LEACH, VERA TABOLOFF, PEGGY McGRATH

FORT WAYNE, IND.

BONSIB ADV. AGENCY
700 W. Wayne Bank Bldg. — JOHN BONSIB

CHAMBERLIN-JUNK ADV. INC.
5233 Coldwater Rd. — JAMES CHAMBERLIN

DAUGHDRILL ADV. SERVICE
5021 Fairfield Ave., Harrison 9978

Rosary Hour — FORREST V. DAUGHDRILL

WILLIS S. MARTIN CO.
525 W. Wayne Street — JAMES H. HOLTHOUSE

SUEDHOFF ADV.
921 Gettle Bldg. — CARL SUEDHOFF, O. FERBER

LOUIS E. WADE, INC. ADV.
204 Paramount Bldg. — RICHARD M. KATT, EDWARD P. WADE, LOUIS E. WADE

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYE

INDIANAPOLIS, IND.

CALDWELL, LARKIN & SIDENER-VAN RIPER
BRAD DeMARCAS — RADIO-TV DIRECTOR

KEELING & CO., INC.
Chamber of Commerce Bldg., Melrose 5-5434

Casite & Hastings, Wilson Milk — MARY C. DI

RUBEN ADV. AGENCY
966 N. Meridian St. — GARY RUBE, ELMER RUBEN

MUNCIE, IND.

APPLEGATE ADV.
206 Rose Court, 6643

Ball Brothers — M. RAY APPLEGATE, HARRY BIR, JAMES R. FOX

POORMAN, BUTLER & ASSOC.
1801 W. Jackson St., 3-6375 — SADIE BOSWELL

BOB ROBINSON AGENCY
612 S. Elm, 2-2263 — BOB ROBINSON, BOB STASSE, DON KLOCK

TERRE HAUTE, IND.

POLLYEA, INC.
822½ Ohio St., Crawford 6707

Clabber Girl Baking Powder, K. C. Baking Powder — KENNETH WARD, JEAN KALE, MARIE PERSHING

DES MOINES, IOWA

ADCO, INC.
211 Home Federal Bldg., 8-6539

Felco Feed — ROGER JOHNSON, EDWRAD I. FRANKEL

AMBRO AGENCY
314 Shops Bldg. (9), 8-0071 — BILL NELSON

CARY-HILL ADV.
200 AIB Bldg., 4-0375

Thompson Seed, Tones Coffee, Armand, Occo Chemical — JAMES HILL, JOE LaCAV, JOAN ANDERSON, BEN GIBSON

DAY, WESLEY & CO.
2818 Ingersoll, 8-0236 — DONALD H. WALLACE, MARY B. ALEXANDER

FAIRALL & CO.
830 Liberty Bldg., 3-5255

Associated Serum Prod., Sargent & Co., Fox-Bilt, Corn King — JOHN McLAREN, ROGER BARNETT

J. M. HICKERSON, INC.
2021 Grand Ave., 2-0221

Townsend Engineering — ROBT. H. MORGAN



Why the media department moved to Cloud Nine...

The elevator operator noticed it first—for the first time in weeks the media director was whistling.

"What's up, Mr. Timebuyer?"

"I've got it all figured out, Joe, and it's so simple!" What he meant was that his problem of finding the radio buy that would give his client (a) a real live market at (b) sensible cost and (c) with *lots* of plus merchandising was (d) *solved*. KBS!

Cloud nine is a rare place to be, but Keystone clients are "at home" there, and keep coming back for more of the same. 60 million listeners in Keystone's great 820-station primary coverage area are YOUR customers in Hometown and Rural America.

● WRITE, WIRE OR PHONE FOR COMPLETE MARKET INFORMATION AND RATES

CHICAGO
111 West Washington St.
STate 2-6303

NEW YORK
580 Fifth Avenue
PLaza 7-1460

LOS ANGELES
3142 Wilshire Blvd.
DUnkirk 3 2910

SAN FRANCISCO
57 Post Street
SUtter 1-7440

✓ **TAKE YOUR CHOICE**

A handful of stations or the network . . . a minute or a full hour . . . it's up to you, your needs.

✓ **MORE FOR YOUR DOLLAR**

No premium cost for individualized programming. Network coverage for less than "spot" cost for same stations.

✓ **ONE ORDER DOES THE JOB**

All bookkeeping and details are done by KEYSTONE, yet the best time and place are chosen for you.



Who is the man behi

One of the sad sales practices which has put the damper on national spot is the tendency on the part of most radio and tv salesmen to start and stop with the timebuyer.

Which reminds us of a comment made by a prominent timebuyer recently. Said he, "I'm pretty much on top of the xxx account. But my zzz account is different—the account man and ad manager put their heads together on this one. I can't broadcast this information, but it's no state secret. The printed media boys play this bit of intelligence for all its worth, while the tv and radio boys bark up the wrong tree."

Timebuyers know that the sure-fire way to lose out in the battle for media dollars is to overlook the decision-makers behind the ad curtain.

Fortunately, the industry (at long last) is shunting tradition aside. The RAB, TvB, NARTB, station representatives, station salesmen and many others are training their sights not only on the timebuyer but on the people behind the timebuyer.

This is the area in which SPONSOR shines. Much of its editorial content is pinpointed toward the firm head, the ad manager.

SPONSOR *the magazine radio and tv adverse*

Write for these previously published ads (1) "Why is a trade paper like a television station?" (2) "How necessary is trade paper advertising?" (3) "How much should a station invest in trade paper space?" (4) "Sure way to spot a well-read trade paper!"

e ad curtain ?

sales manager, the account executive, the plans board and many more who decide which media to use, which markets to sh, and which stations to buy. Nearly 40% of SPONSOR's aranteed circulation (10,000 on 1 January 1955) goes to yers at the client level; 30% to buyers at the agency level.

'ONSOR is the made-to-order prestige magazine for station vertising, whether tv or radio. For example:

1953 vs. 1954 BROADCAST PAPER AGENCY/ADVERTISER READERSHIP

Publication	"I read regularly" 1953	"I read regularly" 1954	"I read thoroughly" 1953	"I read thoroughly" 1954	"Practical use to me" 1953	"Practical use to me" 1954
SPONSOR	63%	68%	32%	42%	42%	48%
BROADCASTING	68%	58%	39%	31%	31%	25%
TELEVISION	56%	45%	20%	24%	10%	12%
VARIETY	52%	44%	29%	27%	12%	10%
RADIO DAILY	62%	43%	35%	32%	2%	2%
BILLBOARD	31%	22%	8%	16%	3%	3%

% represents first choice mentions only

...rveys by CORE, 1954 survey by Alan C. Russell Marketing Research. ...agencies and advertisers surveyed; only broadcast publications at least one year ...time of survey included; only Standard Advertising Register and National ...ver Agency List used as sources; 1100 questionnaires mailed and 245 returned.

USC

May Charles Godwin, Bernie Platt, Norm Glenn, Ed Cooper, Alan Gielletup or Arnold Alpert tell you more about SPONSOR?

NOW FULL POWER!

KSLA

CHANNEL 12 SHREVEPORT
COVERING THE RICH ARK-LA-TEX AREA

LOWEST COST PER THOUSAND

. . . because present low rates are in effect for established clients through June 1956!

CBS-ABC NETWORK SHOWS

Sure-fire attractions to draw this huge new audience to KSLA's top-notch local programming.

23 MONTHS ON THE AIR

Shreveport's only experienced television staff, with 23 months of telecasting to its credit.



Louisiana's TALLEST TOWER — 1,442 Feet Above Sea Level

BUSINESS IS GOOD in the rich ARK-LA-TEX MARKET...

More people with a higher spendable income! Over $203 million in grocery sales, $27 million in drug sales, $236 million in automative sales. 77,390 farms with a gross income of $171,155,000.

...and now, great new 48-COUNTY—3-STATE COVERAGE!

KSLA'S 316 KW Market Picture

Population	1,178,450
Households	311,235
Shreveport Mkt. Circ.	150,830*
Spendable Income	$1,275,069,000
Income per household	3,411
Retail Sales	$ 876,193,000

Source: SRDS 1955 Consumer Markets *TELEVISION MAGAZINE

PAUL H. RAYMER COMPANY, INC. National Representatives

New York • Atlanta • Detroit • San Francisco • Hollywood • Dallas • Chicago

FIRST IN SHREVEPORT, LOUISIANA

KSLA CHANNEL 12

Affiliated with CBS and ABC

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

HURLEY ADV.
214 Securities Bldg., 4-6289

Chevrolet — JACK HURLEY, SR. / JACK HURLEY, JR.

LESSING ADV.
910 Walnut Bldg., 3-1149

Standard Seed, Berry Poultry, Lutheran Vespers — ED LaGRAVE, JR.

MENEOUGH MARTIN & SEYMOUR, INC.
501 Carver Bldg., 3-1221 — E. M. MENEOUGH

DICK NELSON ADV.
309 Masonic Temple, 8-6555

Viking Feed — DICK NELSON

SON DE REGGER ADV. CO.
1020 Locust, 3-3185 — LES SON / de REGGER / GUS STRAUSS

R. J. TRUPPE ADV.
649 Ins. Exch. Bldg. (9), 3-7427

Hospital Service — HUSS J. TRUPPE

WALLACE ADV.
212 Masonic Temple, 4-8173

Hybrid Corn Chicks — ROSS WALLACE

N. A. WINTER ADV.
1106 Paramount Bldg., 4-9154

Dr. Salsbury Labs — N. A. WINTER / HARVEY BROWN

LOUISVILLE, KY.

FRED BECKER ADV. AGENCY
1008 Washington Bldg., Wabash 5268

Lincoln Income Life Ins., Paramount Foods, Inc. — FRED BECKER / ROGER MADISON

DOE-ANDERSON ADV. AGENCY
Martin Brown Bldg., WA-3193

Commonwealth Life Ins., Federal Chemical Co.

DOOLEY ADV.
310 W. Liberty, Jackson 0238 — JIM DOOLEY

FARSON, HUFF & NORTHLICH, INC.
1110 Republic Bldg., Wabash 3227

Delmonico Foods, Cochran Foil Co. — WM. S. KNAPP

M. R. KOPMEYER CO.
Realty Bldg., Amherst 1641

Arkansas Rice Growers — M. R. KOPMEYER
Oertel Beer — WILLIAM H. HILL

MULLICAN CO., INC.
310 W. Liberty, Clay 8883

L & N Railroad — HOWARD PERRY

W. J. SMITH COMPANY
Martin Brown Bldg., JA-2163

Aubrey Feed Mills

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

NEW ORLEANS, LA.

ARTHUR ADV. SERVICE
Board of Trade Bldg., 320 Magazine, Canal 2372

Autocrat Foods, Wuff Dog Food, Barq's Root Beer — JOHN ARTHUR PIERCY STAKELUM

BAUERLEIN ADV. INC.
1026 Hibernia Bank Bldg., Canal 5461

RADIO & TV — CLARKE SALMON, JR.

Quick Rice, Wright Root Beer, Lou-Ana Salad Oil & Shortening, Holsum Bread, French Market Coffee, Dixie Beer, Sub Rosa Deodorant, King Kotton Meats — PIERRE VILLERE

BRINCKERHOFF & WILLIAMS
928 Gov. Nicholls, Canal 6219

Dr. Tichenor's Antiseptic, Browns Velvet Ice Cream — AUBREY WILLIAMS

FITZGERALD ADV.
Lee Circle Bldg., Tulane 3131

Southern Shellfish, Freedom Motor Oil, Alaga Syrup, Pan Am Gasoline, Snow Drift, Crustene, Wesson Oil, Jax Beer, Blue Plate Foods, Godchaux Sugar, Water Maid Rice, Jet Dog Food — JOE KILLEEN, JR. / MARIE O'MEARA / GLORIA BONIN / BILL THOMAS

MILTON HANSMAN AGENCY
#2 Laux Manor Drive, CE 9267

Chisesi Packing Co., Monogram Wine

ROBERT KOTTWITZ, INC.
540 Audoban Bldg., Canal 8158

National Foods, Kam Dog Food

WALKER SAUSSY CO.
Texas Co. Bldg., 17th Flaar, 1501 Canal St., Canal 9212

Regal Beer (Fla.), Luzianne Coffee, Tulane Shirts, Sans Souci — WALKER SAUSSY / JOE SHIELDS / STANLEY STARR

SEWELL, THOMPSON & CAIRE
315 St. Charles Ave., Tulane 2251

Morning Treat Coffee, Fungo, General Gas, Elmer Candy Co. — RONNY CAIRE

TRACY-LOCKE
Texaco Bldg., 1501 Canal St., CA 9278

Regal Beer — KEN BROWNING / JACK HELM

A. M. SIMCOCK CO.
528 Canal, Tulane 1684

Dubon Foods, Insta-Crete, World Sew Vac

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

STONE-STEVENS CO.
818 Gravier, Magnolia 1684

Dickey Potato Chips, Union Coffee, Jahncke Materials, United Rice, 7-Up, Marvin Seafood's, Crystal Preserves — ROBERT STONE / HELION DIXON

J. WALTER THOMPSON
International Trade Mart, Tulane 7654

Ford Motor Co. — PAT KARST / JACK FITZWILEB

WHITLOCK-SWIGART INC.
821 Poydras, Express 2148

RADIO & TV DIR. — JEANNE FONTAINE

BALTIMORE, MD.

CAHN-MILLER
1 E. 24th St., Belmont 5-2520

W. B. DONER & CO.
225 W. Fayette St., Mulberry 5-1800

National Bohemian — HERBERT FRIED

AGENCY MANAGER — HERBERT FRIED
TIME BUYER — LOUISE CROCKER

JOSEPH KATZ CO.
10 W. Chase St., Lexington 9-1500

SPACE & TIME BUYER — JEAN MITCHELL

American Oil, Chas. Antell, Madera Wine & Liquor, Maryland Pharmacal (Rem & Rel) — JEAN MITCHELL

KAUFMAN-STROUSE, INC.
130 W. Hamilton St., Saratoga 7-2414

KUFF & FELDSTEIN
233 E. 25th St., TU 9-1485

S. A. LEVYNE CO.
343 St. Paul Place, Mulberry 5-3390

Baltimore Paint & Color, Cat's Paw, Recipe Foods — JUNE ENGELDORF

EDWARD PRAGER ADV. AGENCY
1001 N. Calvert St., Vernon 7-2525

Webster Clothing (Brooks Clothes) — PHILIP WILLEN

VANSANT, DUGDALE & CO.
15 E. Fayette St., Lexington 9-5400

Crosse & Blackwell, Fram, F. S. Royster Guano, San Giorgio Mac., Inc., Faco Products, Inc., American Brewery, Inc., Black & Decker, Mfg. Co., Sakrete, Inc., U.S.F.&G. — ROBERT V. WALSH / RITA EASTMAN

BOSTON, MASS.

ALLIED ADV. AGENCY
100 Boylston St., HU 2-4100

Beacon Wax, Floor Wax, Furniture Polish — HOWARD SHAMBAN

AGENCY, ACCOUNTS, ADDRESS & PHONE TIMEBUYERS

ARNOLD & CO., INC.
262 Washington St., RI 2-1220

- Stop & Shop (Supermarket Food Chain)
- Danny Dot Hosiery
- Duran Confectionery
- Formaid Company (Brassieres)
- North American Packing

TIMEBUYERS: ARNOLD Z. ROSOFF

BBDO
462 Boylston St., CO 7-7800
MEDIA DIR.—ELIZABETH PARSONS

- First National Bank
- Boston Five-Cent Savings
- Liberty Mutual Insurance Co.
- Savings Bank Asso. of Mass.
- Underwood Deviled Ham
- New England Coke
- New England Mutual Life Ins. Co.

TIMEBUYERS: GEORGE WRIGHT BRIGGS

BENNETT & NORTHRUP INC.
711 Boylston St., KE 6-3820

- James O. Welch (Confectionery)
- Kyanize Paints

BADGER, BROWNING & PARCHER, INC.
75 Federal St., LI 2-3364

- Schrafft Candies
- Parker Brothers (Games)
- Star Markets

TIMEBUYERS: FRANK BROWNING, JR.

AL BLACK AGENCY
260 Tremont St., Hancock 6-1000
MEDIA DIR.—DAN COMRAS

- Seymour Chevrolet
- Wilson Lines (Excursion Boat)
- Boston Cinerama
- E. M. Loews
- Foxboro Raceway

BRESNICK & CO.
216 Tremont St., LI 2-7751

- Hathaway Bakery (Life Bread)
- Keystone Mfg. (Cameras)
- Emile Bernat & Sons (Yarns)
- Garland Knitting Mills (Sweaters)
- Green Shoe Manufacturing
- Jay Shoe Manufacturing
- Rose Derry (Mattresses)
- A. Sandler & Company (Shoes)

TIMEBUYERS: GEORGE T. CARROLL

JULIAN BRIGHTMAN CO.
702 Beacon St., CO 6-0430 & 6-0431

- Clinton Clothes
- Northeatsern Distributors (Appliances)
- Norfolk Paint & Varnish Co.

TIMEBUYERS: JULIAN BRIGHTMAN

HAROLD CABOT & CO., INC.
136 Federal St., HA 6-7600
MEDIA DIR.—DAVID R. WILLIAMS

- H. P. Hood & Son (Dairy Products)
- N. E. Tel. & Tel.
- S. S. Pierce (Food Products, Overland Cigars)
- Carling's Beer & Ale
- Clicquot Club (Beverages)
- Boston & Maine
- Boston Consolidated Gas Co.
- Allied Gas Companies
- N. E. Electric System
- Stone & Webster Engineering Corp.

AGENCY, ACCOUNTS, ADDRESS & PHONE TIMEBUYERS

CHAMBERS & WISWELL, INC.
250 Park Square Bldg., LI 2-7565
MEDIA DIR.—HELEN C. HORRIGAN

- John E. Cain Co. (Potato Chips)
- Hospital Brand (Cough Drops)
- Chevrolet Dealers Association
- S. C. Clayton Company (Zarex)
- Curtis Bros. Blue Label (Ketchup)
- Habitant Soup
- Adams & Swett Rug Cleaning
- Kimball Company (Red Cap Refresh-R)
- William Filene's & Company
- Whiting's Milk
- Rust Craft Greetings
- Food Specialties (Appian Way Pizza)
- Ingersol Products (Canned Chicken)
- Northeast Airlines
- Prudence Food Products (Canners)
- Webster Thomas Company (Matchless Brand Food Products)
- Narragansett Racing Assoc.

JAMES THOMAS CHIRURG CO.
414 Park Square Bldg., HA 6-7310
MEDIA DIR.—HERMAN A. BRAUMULLER, JR.

- Better Heat Council
- International Shoe Co. (Sundial)
- Hogan Fire
- Atlas Plywood

DOREMUS & CO., INC.
53 State St., LA 3-0770
MEDIA DIR.—RUTH SIMONDS

- Automatic Heating Corp. (Timkins Silence Automatic)
- Cities Service of Boston
- H. J. Seiler's Food Products
- Pastene Wines
- Pepperall Manufacturing Company
- Diamond Match

JOHN C. DOWD, CO., INC.
208 Park Square Bldg., HU 2-8050
MEDIA DIR.—WILLIAM H. MONAGHAN

- Cott Beverages
- Megowan-Educator Foods
- Waltham Watch
- Albany Carpet Cleaning
- Babijuice Corp.
- First National Stores
- Boston Edison Co.
- Boston Globe
- P. H. Revell-Zippy Starch
- Martin L. Hall (Victor Coffee & Tea)
- Harvard Brewing
- House of Old Molineaux (Wines)
- R. G. Sullivan 724 Cigars
- Sweetheart Cosmetics Co.

HARRY M. FROST CO., INC.
260 Tremont St., LI 2-6140

- Nash Dealers Assoc.
- Gentle's Baking Co.
- Daggett Chocolate Co.
- Winslow Potato Chips
- Gorton-Pew Fisheries
- LePage's Inc. (Glue)
- National Cranberry Assoc.
- Durkee-Mower Inc. (Marshmallow Fluff)
- Suffolk Downes Race Track

TIMEBUYERS: HARVEY P. NEWCOMB

HOAG & PROVANDIE, INC.
136 Federal St., HA 6-8580

- Brigham's Inc. (Candies, Ice Cream) (Dorothy Muriel)
- Deerfoot Farms (Dairy Products)
- Diamond Spring Brewery
- General Ice Cream Corp. (Sealtest)
- Holiday Brands (Instant Coffee)
- N. E. Bakery (Harvest Bread)
- Swift & Company (N. Eng. Plants)

TIMEBUYERS: PAUL PROVANDIE

AGENCY, ACCOUNTS, ADDRESS & PHONE TIMEBUYE

H. B. HUMPHREY, ALLEY & RICHARD INC.
1235 Statler Bldg., LI 2-6100

- Bird & Sons (Roofing products & floor covering)
- MTA
- Raleigh Industries (Bicycles)
- Stetson Shoe

TIMEBUYERS: MARY ANN MEOLI

INGALLS-MINITER CO.
137 Newbury St., CO 6-5767
MEDIA DIR.—ALICE LIDDELL

- Groveton Papers (Vanity Fair Tissues Blue Ribbon Napkins, paper products)
- Moxie Beverages
- Kennedy & Company Creamery Stores
- Charlestown Savings Banks
- La Touraine Coffee
- Raymond's (Department Store)
- Friend Brothers, Inc. (Beans, Food Products)
- O. Donald Hughes & Fisher (Tabby Cat Food)
- Celect Baking Company (Bakery Food Products)

LASKER-RISEMAN INC.
120 Boylston St., HA 6-4422, 6-4423

- R. H. White (Department Store)
- Shawmut Tv
- Magee's Appliances
- Able Rug Cleaning
- Niagra Massage (Products)

TIMEBUYERS: YALE LASKER

JEROME O'LEARY ADV. AGENCIES
115 Chouncy St., LI 2-1312, 2-1313, 2-1314

- Weathermaster
- Prince Macaroni
- Bella Pizzarettes
- Warner Bros. (Local)
- Waleco Candy Bars

TIMEBUYERS: JEROME O'LEARY

THE REINGOLD CO., INC.
69 Newbury St., CA 7-7611

- Dawson's Beer & Ale
- D'Arrigo Bros., (Andy Boy Farm Products)
- Statler Tissues
- Table Talk Pies
- Nissen's Bread
- Quinn, K. J. (Scuffy Shoe Polish)
- Mr. Boston Distillers

TIMEBUYERS: DOROTHY F. STEWART

SILTON BROS., INC.
131 Clarendon St., CO 7-3730

- Barcolene Co. (Household Cleaning Products)
- Boston Bonny Fisheries
- Cratfsman Insurance
- Sears, Roebuck & Co.
- Elm Farm Foods
- N. E. Provision Co.
- Spencer Shoes
- Homestead Motors

TIMEBUYERS: MARIE KUDJENSKY

HERMAN W. STEVENS, AGENCY
9 Newbury St., CO 7-2757
MEDIA DIR.—SANTO J. CRUPI

- Salada Tea
- Haffenreffer (Pickwick Ale & Beer)
- New Hampshire (Planning & Development Commission
- Father John's Medicine
- Houghton-Mifflin Co.

Listing continues page 88 ►



SPECIAL CHRISTMAS FILM PACKAGE

for unlimited showings during Christmas week

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As agile as ever in spite of his age, Santa Claus himself plays the leading role in a delightful re-enactment of "A Visit From Saint Nicholas". This nineteenth century American Classic has been filmed with an original musical score to accompany the famous poem that begins " 'Twas the night before Christmas".

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The Fairy Snow Queen gives life to Santa's dolls on Christmas Eve. They dance and sing for Santa to the music of Tschaikovsky's Nutcracker Suite and The Sleeping Beauty.

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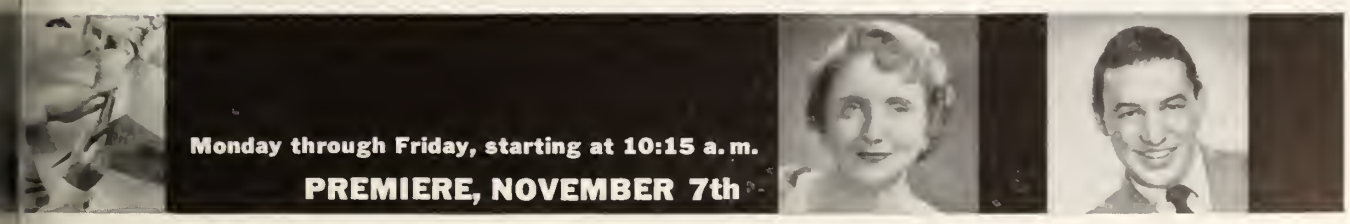


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Dodge Motors — JIM BROWN
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Pfeiffer Brewing — P. C. BEATTY
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American Food Plan — SOL WERCK

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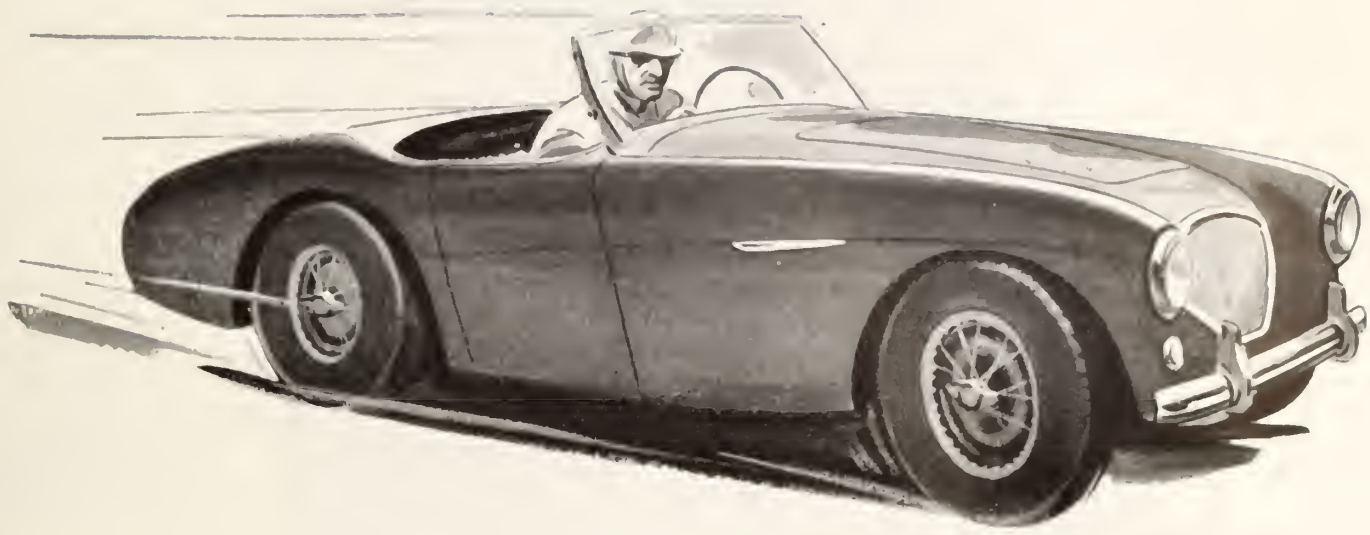
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AMERICAN RESEARCH BUREAU
February, 1955 Report
GRAND RAPIDS—KALAMAZOO

	Number of Quarter Hours With Higher Rating	
MONDAY THRU FRIDAY	**WKZO-TV**	Station B
7 a.m.— 5 p.m.	144	56
5 p.m.—11 p.m.	83	37
SATURDAY & SUNDAY		
10 a.m.—11 p.m.	80	24

NOTE: *Survey based on sampling in the following proportions—Grand Rapids (45%), Kalamazoo (19%), Battle Creek (19%), Muskegon (17%).*

WKZO-TV, Channel 3, is the Official Basic CBS Television Outlet for Western Michigan. With over half a million television homes in 29 counties, this is one of America's "top-20" TV markets!

American Research Bureau figures, left, prove WKZO-TV's tremendous popularity—not only in Kalamazoo and Grand Rapids, but in Battle Creek and Muskegon as well.

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WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA
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Gold Seal Wax	LUND
Hamm's Beer	DICK
Land-O-Lakes	FOREST
Ballard & Ballard	RITA A.
Pillsbury Feeds	KASPER
Pillsbury Country Style Biscuits	BOB WOLD
Nash Coffee	BOB BLEGEN
	MARIAN
	MANZER

JAFFE-NAUGHTON-RICH
1104 Curtis Ave., Main 5465

Sealey Mattress	SID RICH

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1240 Builders Exchange, Main 4421

Pearson Candy	RAY JENKINS
Gainey Foods	DARWIN
	FREY

MARTIN-WILLIAMS, INC.
1212 Raanoke Bldg. (2), Lincoln 0653

Creamettes	ROYCE C.
Larabee Mills	MARTIN
Rose-Kist Popcorn	LAWRENCE D.
	WILLIAMS

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Chartex Sales (Mouthwash)	MILLER
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Archer-Daniels Midland	CLYDE LAKE
National Tea	

NICOLIN-GOUSHA ADV.
130 South Tenth, Fillmare 6831

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Ft. Dodge Labs.	BRAD
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	PIDGEON
	W. J.
	WHITBECK

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Art Instructions	PERRY
Grain Belt Beer	CHUCK
	ANDERSON
	BURTON
	BROWN

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Janney Sample Hill	LOREN
American Pressure Cooker	SORENSON
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Rock Spring Soda	

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Twin City Chevrolet Dealers	
Great Western Sugar Company	
The Lavoris Company	
Thorpe Bros., Inc.	
The Farmhand Company	

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Ballard & Skellet	WHITE
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Goldman Jewelry Co.	ALLMAYER
Wishbone Salad Dressing	JERRY
	RESHKIN

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	CHRISTOFER

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Lingle Refrigeration	BEATTY
	WELSH
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Miracle Green	
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Broadway Mtrs.	CARTER
City Natl. Bank	W. G. ROWE
R. B. Jones & Sons, Insur.	
Seidlitz Paint	
Missouri Co-op	
May Potato Chips	

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Croft Trailer Co.	POLLARD
Bareco	
Universal TV School	

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Trough-Nichols Co.	
United Austo Sales	

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Sam Schwartz Pontiac	DICK LANE
Burlington Trading Post	JOSEPH
	LAPIDES

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Mid-Way Coal	LAWSON
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Diamant Jewelers	LITMAN
Maurer-Neuer Corp.	MARIAN
Midwest Motors	MARGOLIN

MERRITT OWENS ADV.
New Bratherhood Bldg. (11), Drexel 7250

Home Federal Savings & Loan	MERRITT
Allvine Dairy	OWENS
Nourse Oil	EARL
DeCoursey Ice Cream	ALLVINE

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Pioneer Chemical	GENE DENN
Mid-Continent Petroleum, Elko, D-X	CHARLES
K. C. Southern	JONES
Pen Jel	
Gooch Feed Mills (Foods)	
Coleman Stove Co.	

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Mid-Continent Grain	REAMES
Great Western Paint	
Mid-Central Fish Co.	
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WFBL	Syracuse	5,000
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WIST	Charlotte	5,000
WIS	Columbia, S. C.	5,000
WPTF	Raleigh—Durham	50,000
WDBJ	Roanoke	5,000
MIDWEST, SOUTHWEST		
WHO	Des Moines	50,000
WOC	Davenport	5,000
WDSM	Duluth—Superior	5,000
WDAY	Fargo	5,000
WOWO	Fort Wayne	50,000
WIRE	Indianapolis	5,000
KMBC-KFRM	Kansas City	5,000
KFAB	Omaha	50,000
WMBD	Peoria	5,000
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KRIS	Corpus Christi	1,000
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Hollywood 9-2151

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JEPCO KNOWS
HOW THE WIND BLOWS

JOHN E. PEARSON COMPANY

Radio and Television Station Representatives
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Franklin Ice Cream	
American Beauty Macaroni	DICK SLADE
Conkey Feed Mills	

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...Main, Victor 9865

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K. C. Philharmonic Assn.	
Bonus Stamp Co.	ARTHUR WILLIAMS
Trailhouse Restaurant	

...LENTINE-RADFORD
...Central St., Victor 5104

...Cross, Kansas City, Health Plans	HERB VALENTINE, JR. EARL RADFORD, JR.
...Shied, Kansas City, Health Plans	
Commerce Trust Co.	
Davis Paint Co.	
Dannen Mills	
Gustin-Bacon Mfg. Co.	
Interstate Oil Co.	
Marley Co.	
Marsh Steel Corp.	
Plaza Bank of Commerce.	
...ichards & Conover Hardware Co.	

...B. WASSON ADV.
...W. 8th St., Victor 7139

Alden Hatchery	I. B. WASSON, W. P. COOPER

ST. LOUIS, MO.

...TZ-HODGSON-NEUWOEHNER
...N. 7th St., Central 1-8907

Corno Feeds	ED COOMBS, H. NEU-WOEHNER

...RCY
...ouri-Pacific Bldg., Central 1-6700

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Anheuser-Busch	J. DOLAN, WALSH
Coca Cola	HARRY RENFRO
Brooks Foods	WILLIAM HOLMES, JOHN HYATT

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...Lindell Blvd. (8), Jefferson 1-0037

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Hotel Jefferson	OAKLEIGH FRENCH

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Godefroy Mfg.	GRACE McMILLEN
Pet Milk	EARL HOTZE
Barton Dynashine	FRANK HEASTON
Southwestern Bell Telephone	
Swift (Jewel Shortening)	
Ralston-Purina	

HIRSCH-TAMM-ULLMAN
316 N. Eighth St., Central 1-2389

Old Judge Coffee	M. HIRSCH, PAT MOSELEY

KRUPNICK & ASSOC., INC.
520 N. Grand Blvd. (3)

Magic Chef	RAY SCHOEN-FELD

OLIAN ADV. CO.
4010 Lindell Blvd., Jefferson 1-4977

Manhattan Coffee—Winius-Brandon, Inc.	HAROLD THOMAS
Dining Car—Rutledge & Lilienfeld, Inc.	
Sayman Soap Products	

PRATER ADV. CO.
705 Chestnut St. (1), Garfield 1-6490

Falls City Beer	GEORGE L. PRATER, BARBARA BLOCK

RIDGWAY CO., INC.
8008 Carondelet, Parkview 1-3755

Oyster Shell Prod.	RICK SIDES, JOHN MOELLING
Lion Oil	LINDA BLAKEY
Camicide	CASPER YOST

RUTHRAUFF & RYAN
Railway Exchange Bldg., 611 Olive St., Main 1-0127

Krey Packing	OSCAR ZAHNER
Banquet Canning	DAVE MARS
Griesedieck Bros. Beer	ROBT. LEE ROGER BACON

RUTLEDGE & L. LILIENFELD, INC.
317 North 11th St.

Dr. LeGear Medicine	WM. WIDER GRANVILLE RUTLEDGE

SIMMONDS & SIMMONDS, INC.
611 Olive St. (1), Chestnut 1-1162

B-1 Beverage	SHERWIN
American Beauty Macaroni	TOBIAS
Arrow Feeds	GEORGIA TOBIAS

WESTHEIMER & BLOCK
Chase Hotel

Centlivre Brewing	LOU WESTHEIMER, SID BLOOMENTHAL

WINIUS-BRANDON, INC.
1706 Olive St. (3), Chestnut 1-6380

Miller Chemical	VERNON L. MORELOCK
American Packing	MRS. R. A. PIETUCH
Deep Rock Oil	
Carling Brewing	

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

OMAHA, NEB.

ALLEN & REYNOLDS
1300 W. O. W. Bldg., ATlantic 4445

Merchants Biscuit	MILT STEPHAN, DON AMSDEN
Petersen Baking	
Fairmont Foods	
Tek Seed	SYBIL BERGGREN
C. H. Lee Poultry	
Uncle Sam Breakfast Food	
Walnut Grove Feed	

ANDERSON & RALL
1904 Farnam St. (2), Jackson 6400

Interstate Hatcheries	HAROLD ROLL
Omaha Livestock	IDA MAE BURKE

BEAUMONT & HOHMAN, INC.
516 Insurance Bldg., Atlantic 0369

Overland Greyhound	JACK KIRBY

BOZELL & JACOBS ADV.
510 Electric Bldg. (2), Jackson 8030

Staley Milling	J. H. DOW, MORRIS E. JACOBS
Gland-O-Lac	S. J. WOODBRIDGE
Skinner Mfg.	CLETE HANEY
Storz Beer	RANDALL PACKARD
Mutual of Omaha	JOE KELLY
Lucky Tiger	JERRY FREEMAN
Omar Baking	J. K. BILLINGS, DICK JOHNS

BUCHANAN-THOMAS ADV.
412 S. 19th St. (2), Atlantic 2125

Metz Beer	ADAM REINEMUND
Paxton & Gallagher Coffee	CHARLES HARDING II
Perfex (Tidy House)	GENE E. CUDDIHACK
Dwarfies	
Vitamin Stores	
Reliance Battery	

THE CAPLES CO.
1504 Dodge St. (2), Jackson 7795

Union Pacific RR	JAMES D. FARRIS
Mission Pop	

JOE H. LANGHAMMER
Omaha Natl. Bank Bldg. (2), Jackson 6190

Crown Products	J. H. LANGHAMMER

UNIVERSAL ADV.
311 S. 15th St., Jackson 8448

Cooper	JAMES LIPSEY
Frito	

LINCOLN, NEB

AYRES, SWANSON & ASSOC.
1325 "V" St., 2-4426

W. H. Bull Co.	ARTHUR WHITE, W. J. AYRES, WARREN SWANSON
Driftmier	
Inter-State Nurseries	
Sweet Lassy Feeds	
Schreiber Mills	
Anchor Serum	

NEW YORK, N. Y.

ANDERSON & CAIRNS
488 Madison Ave. (22), MU 8-5800

Rootes Motors	VIC SEYDEL
Martinson's Coffee & Tea	

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

ATHERTON & CURRIER
420 Lexington Ave. (17), LE 2-8795

Brylcreem, Cuticura Soap, Scott's Emulsion — HUBERT SWEET

N. W. AYER & SON
30 Rockefeller Pl. (20), CI 6-0200

SUPERVISOR — CHARLES M. WILDS

Electric Companies Adv. Pgm., Atlantic Refining, Ohio Oil — BILL MILLAR

B. C. Remedy, Johnson & Johnson — MRS. ELAINE OGLE

National Dairy Products, Insurance Co. of North America, Charles E. Hires, Yardley of London — JEANNE NOLAN

SUPERVISOR — RICHARD BUNBURY

Hills Bros. Coffee, Plymouth Div. — Chrysler, United Air Lines — RICHARD BUNBURY

Knouse Foods, Seabrook Farms, Tasty Baking, Zippo Manufacturing — PAUL KIZENBERGER

Chrysler, Plymouth Co-op — HELEN HARTWIG

Bell Telephone, Illinois Bell, Michigan Bell, Reuben H. Donnelly — MARGE FREEMAN

LYNN BAKER, INC.
720 Fifth Ave. (19), JU 6-3900

Puss 'N Boots Cat Food — MARY A. BURAK

TED BATES & CO.
630 Fifth Ave. (20), JU 6-0600

SUPERVISOR — ED SMALL

Colgate-Palmolive (Dental Cream, Octagon Products, Palmolive Soap, Palmolive Shave Cream & Lotion) — CHRIS LYNCH; Charlie Theiss*

Continental Baking — WIN KIRCHERT; Bob Graff*

SUPERVISOR — NED MIDGLEY

Brown & Williamson — BILL KENNEDY

(Kools) — JOHN SINNOTT

(Viceroy & Tube Rose Snuff) — NORMAN CHESTER

CBS Columbia, Inc. (tv sets & receivers), Standard Brands (Royal Desserts, Blue Bonnet Margarine) — TOM TILSON; Dan Monahan*

SUPERVISOR — MAC DUNBAR

American Chicle (Beeman's Pepsin, Chiclets, Rolaids) — DON CHAPMAN

Anahist (Anahist, Mist-o-plus, Super Anahist) — CHET SLAYBAUGH

*Assistant

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

Carter Products (Carter's Pills, Nair, Arrid Spray Deodorant) — CAMERON HIGGINS

Hawley & Hoops (M&M Candies) — FRANK THOMPSON

SUPERVISOR — JOHN HAIGHT

American Sugar Refining (Domino, Franklin & Sunny Cane Sugars), Cantrell & Cochrane (Super Solt Drinks), Grocery Store Products (Cream of Rice, Kitchen Bouquet), Minute Maid (frozen fruit juices), Morton Packing (frozen meats & pies), Dromedary (cake mixes) — BILL WARNER; Jack Dougherty*

BBDO
383 Madison Ave. (17), EL 5-5800

GROUP HEADS — BILL BORCHERT, AUSTIN BREW, HERB MANELOV, LOU MILLOT

American Safety Razor — ART BERLA
AmericanTobacco — MILLIE
Armstrong-Cork — EBERHARD
Bon-Ami — TROW
Bristol-Myers (Ban) — ELLIMAN
Campbell Soup — ED FLERI
Curtis Publishing (Sat. Evening Post, Ladies Home Journal) — HOPE
De Soto — MARTINEZ
DuPont (Cavalcade & General) — MICKEY
DuPont—Zerone, Zerex — McMICHAEL
Electrolux — ELIZABETH
General Baking — MOORE
General Electric Lamp Division — MILLIE
General Mills — PADOVA
Goodrich Rubber — ELENORE
Hamilton Watch — SCANLAN
Lever Bros. (Surf, Breeze, Swan) — CARRIE
Nehi — SENATORTE
Maine Sardine Industry — FRED
N. Y. State Dept. of Commerce — STOUTLAND
Penick & Ford — TED
Readers Digest — WALLOWER
Remington-Arms
Revlon
Rexall Drug
T.W.A.
United Fruit
U.S. Gypsum
U.S. Steel
Wildroot

VICTOR A. BENNETT
511 Fifth Ave. (17), MU 7-2186

Longines-Wittnauer — EDWARD KAHN

BENTON & BOWLES
444 Madison Ave. (22), MU 8-1100

General Foods

ASSOC. MEDIA DIRECTOR—M. DONOVAN
ASST. MEDIA DIR. (cereals) — T. MAHON
ASST. MEDIA DIR. (coffees) — B. BALDWIN

Diamond Crystal Salt, Gaines Dog Food — TOM MAHON

Post Toasties, Post Tens, Raisin Bran, Sugar Crisp, Bran Flakes, Corn Fetti, Grape Nuts, Grape Nut Flakes, Krinkles, Wheat Meal — BILL MURPHY

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

Instant Maxwell House Coffee, General Foods-Inst. & Misc. — GRACE PORTERFIELD

Bliss Coffee, Regular Maxwell House Coffee, Yuban Coffee — PAUL REARDON

Procter & Gamble

ASSOC. MEDIA DIR. — LEE RICH
ASST. MEDIA DIR. (case goods) — RAYMOND HALL
ASST. MEDIA DIR. (drug brands) — LEE CURTIS

Tide — BERNICE KAY; Grant J...*; Joe Fan...*

Ivory Snow — TONY LI...

Crest — DON FOLEY

Zest — JOE FANNELLI

Secret, Canada (All Products) — JAY WASSERMAN

Prell & Pin-It — TOM CA...*

Whirl — BEN DAV...

Diversified Products (1)

ASSOC. MEDIA DIR. — M. KIEBLER
ASST. MEDIA DIR. — S. HAVEN

Benson & Hedges, Florida Citrus, Johnson & Co. — FRANK CARVELL

Norwich Pharmacal (Pepto-Bismol), Buckeye Cellulose, Grove Labs, Mutual of N.Y., Pream, Pepperell Mfg. — HELEN KOWALS

Carling Brewing, Diamond Match, Gen. Electric — DICK TI...

Contimental Oil — FRANK LIONETT

Diversified Products (2)

ASSOC. MEDIA DIR. — E. BOWMAN
ASST. MEDIA DIR. — D. HARRIS

American Express, Assn. of American Railroads, Cigar Inst. of America, French Govt. Tourist Office, Railway Express, Studebaker, IBM — BOWMAN HARRIS (temporar...)

BERMINGHAM, CASTLEMAN & PIERC...
136 East 38th St. (16), LE 2-7550

Griffin Polishes — BOB ROWL...

BIOW-BEIRN-TOIGO
640 Fifth Ave. (19), PL 9-1717

V.P. & DIRECTOR RADIO/TV — JOHN KUCIA

Philip Morris Tobacco Co. Ltd., Armstrong Rubber — ISABELLE ZIEGLER; GERARD ...N HORSON; Sol Isra...*

American Home Products, Bond Clothing Co., Knickerbocker Beer, Nat'l Shawmut Bank — AL SESSIO...

Listing continues page 106

HEART *makes sales and friends*



Letters like this that appeared as a welcome "thank-you" to Dick Doty in the Democrat and Chronicle and Times Union are tangible evidence of selling "heart" and the human approach.

A Grateful Patient

When someone does something especially wonderful, the courteous response is to thank them, either in person or by mail. This is fairly simple with only a few people involved, but when it's necessary to express gratitude to an entire city, the task is indeed magnified.

The city to which I owe an enormous debt is your own generous Rochester. In fact, because of Dick Doty of Station WHAM, I have gained new friends from your area numbering over a thousand. Just a week ago I was released from a Chicago hospital following a month's confinement.

Knowing I needed absolute quiet (no visitors) Mr. Doty enlisted the aid of his Rochester audience to brighten my empty hours. Letters poured in until the number exceeded that of those received by Adlai Stevenson during his illness in the same hospital.

Although I have never had the good fortune of visiting your city, through Mr. Doty's nightly program I have become extremely fond of it.

EILEEN MACK,
6243 S. Talman Ave.,
Chicago 29, Ill.

When WHAM Radio personalities talk to the more than 2 million people in our WHAM-land area they listen because it's done with a "heart."

Whether selling a sponsor's product with a capital "sell" or asking listeners to help a friend, WHAM-landers listen and act.

Folks like Dick Doty on WHAM put their "heart" in it when they sell for you. They go to work on your sales force as though in your employ, which they are.

Ask Hollingbery to tell you about top local and network ratings —Western N. Y. coverage of an area where people have more money to spend—prime test market and other pertinent facts.

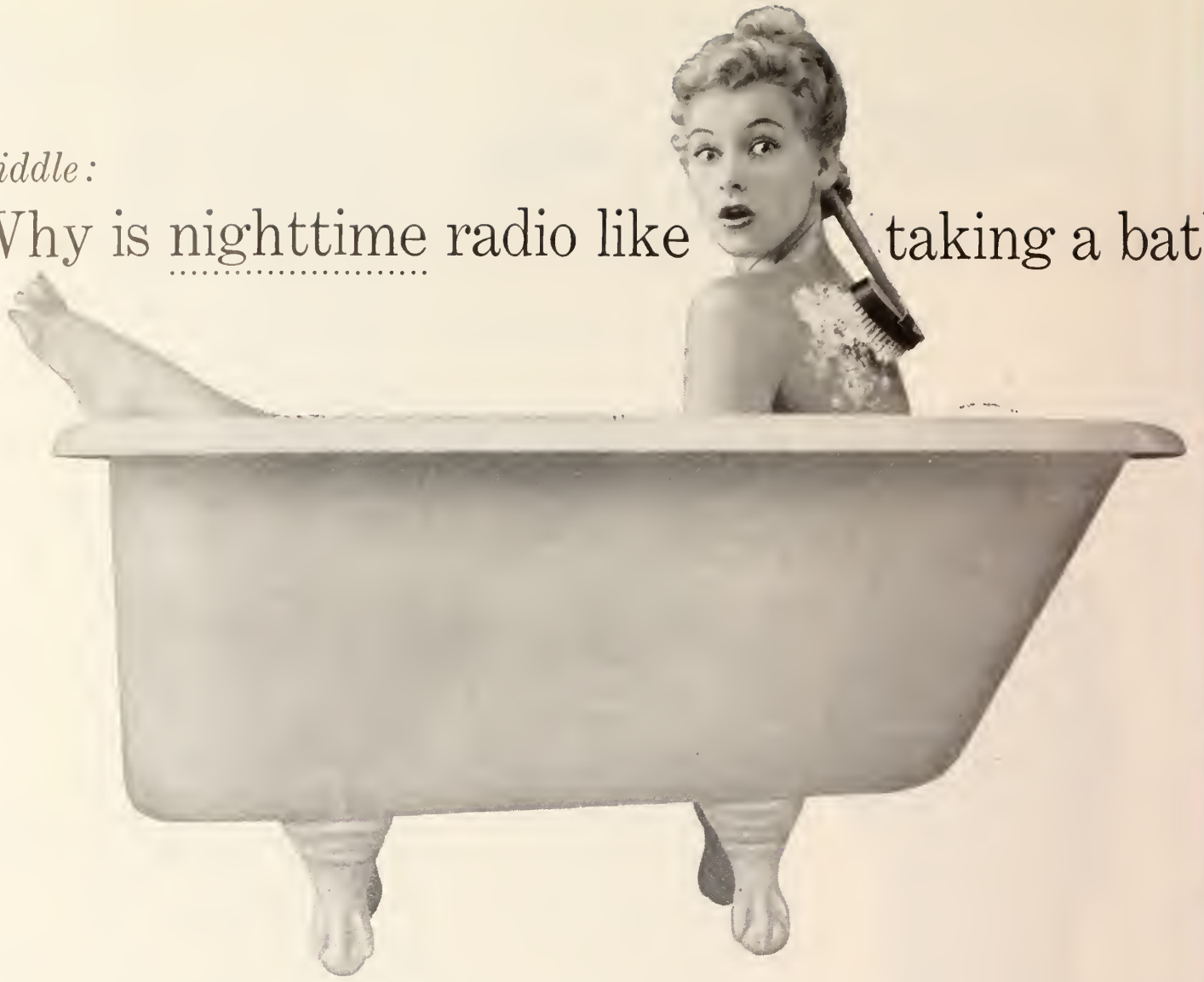
LET WHAM RADIO SELL FOR YOU

ROCHESTER RADIO CITY

The STROMBERG-CARLSON Station, Rochester, N.Y. Basic NBC • 50,000 watts • clear channel • 1180 kc
GEORGE P. HOLLINGBERY COMPANY, *National Representative*

Riddle:

Why is nighttime radio like taking a bath?



It's so very personal! Once upon a time, radio listening was a "family affair." The family had one radio. The family listened *as one*. Nowadays, you catch radio by yourself. In your car. Your kitchen. Your bedroom. Your cellar workshop. In short, radio has become the *personal medium*. And ABC Radio has developed an entirely new concept of *personalized* nighttime programing!

NEW SOUNDS FOR YOU

- **LISTEN!** A brand-new idea in radio programing, designed for today's listening habits.
- **LISTEN!** It's the up-to-the-minute way to *buy* network radio . . . full sponsorship of regularly scheduled program segments. Only $800 buys a complete program segment on the full ABC Radio Network.
- **LISTEN!** On the phone or in person your ABC Radio Network salesman can give you the exciting story of personalized listening—the new sounds for you.

LISTEN

. . . the new sound of ABC Radio

TV COMPARAGRAPH OF NETWORK PROGRAMS

SUNDAY

Meet the Press
Pan Amer World Airways
JWT alt wks
Johns-Manville
29Wash 19L
JWT $40000

Roy Rogers
Geo Fds: grape nuts, post toasties
33Hy F
B&B $25,000

It's a Great Life
Chrysler
McCann-Erickson
NY F
$39,500

Frontier
NY
Reynolds Metals
Frank Buchanan

Colgate Variety Hour
Colgate-Palmolive
122NY L
13 wks in 4) 6-7
Esty $80,000

Spectacular
(black & white)
7:30-9 (1wk in4)
85NY L
$150,000

Goodyear TV Playhouse
Goodyear Tire & Rubber
NBC 41L
alt wks
Y&R $57,000

Alcoa Ptsha 84L
F&S&R $57,000

Loretta Young Show
P&G B&B
NY F
$40,000

Justice
Amer Tobacco
M. H. Hackett
N L

Ed Sullivan Show
Toni
D'Arcy
CBS 52L
$125,000

Bullseye
Sorkin
alt wks
Ellis Co
$25,000

Youth Forum
NY Times
at 9/25

Roy Rogers
Geo Fds: grape nuts, post toasties
33Hy F
B&B $25,000

Kukla, Fran & Ollie
Ch m-1 L
co-op

John Daly News
Miles Labs
ABC 33NY
Assoc. Oil
m,w,f L
Buchanan $10,500

Thievester
Assoc. Oil
26NY m only L
Buchanan $8,500

Topper
alt wks
Standard Brands
Co-op
starts 3 Oct
Ted Bates

Burns & Allen
Carnation Co
114Hy alt wk F
E. W. (see bat)
General Mills
93Hy alt wk F
BBDO $31,000

Talent Scouts
Thos J Lipton
tea, soup mixes
Y&R alt wks
76NY L
Toni
alt wks
75NY L
W&G $28,000

Madis
OE BBDD
(3 wks in 4)
Dow Chemical
McManus, John & Adams $38,200
81Hy F
R Montgomery Presents
9:30-10:30
N C Johnson wax
NL&B alt wk
Schick: K&E
52NY L
$47,100

Ed Sullivan Show
Toni
D'Arcy
CBS 52L
$125,000

Bullseye
Sorkin
alt wks
Ellis Co
$25,000

Ed Wynn Show
Texaco
Buchanan
CBS 52L
$140,000

Ed Sullivan Show
Toni
D'Arcy
CBS 52L
$125,000

Bullseye
Sorkin
alt wks
Ellis Co
$25

"The service with the most subscribers"

LARGEST SAMPLING OUTSIDE U. S. CENSUS

ACCURATE

Each manth Pulse interviewers visit in their homes more than 150,000 *different* families to bring you a thoroughly scientific and accurate measure of audience size and other impartant characteristics.

Just think, for a single program rating of a network show, Pulse interviews more families than are reported by any other services for their entire data!* And Pulse facts, please remember, are gathered personally, face to face, right in the home. Interviewing for the brief periods checked is concentrated beginning at the end of the afternoon, to bring you total family reaction.

In September Pulse included in all its reports three (3) attempts on "Not-At-Homes", standard procedure henceforth. For years theorists have beaten Pulse with that stick.

The actual facts? The "Not-At-Home" is of no valid statistical significance in affecting ratings!

Pulse accuracy even without that triple-visit check has been uncanny, a maximum error possible of only six-tenths of one rating point.

So that you can verify Pulse accuracy for yourself, let us send you the test data, a copy of our informative booklet, "Pulse Pluses", and a sample report for you ta study.

*Pulse interviews 25,000 different families per daytime program—6,000 families per nighttime program.

This month throughout the U.S., 150,000 homes are being interviewed for next month's "U.S. Pulse TV"



RURAL AND URBAN COVERAGE

PULSE, Inc., *15 West 46th St., New York 36*
Telephone: Judson 6-3316
IN LOS ANGELES — 6399 WILSHIRE BOULEVARD — WEBSTER 1-2612

SUNDAY

NBC	CBS	ABC	NBC
No network programing	Lamp Unto My Feet L NY Look Up and Live L NY	No network programing	No network programing
No network programing	No network programing Contest Carnival sust	No network programing	No network programing
No network programing	Wisky Dink and You Ideal Toy MNY L 12:15-12:30 sust Wild Bill Hickok NY Kellogg F Burnett	Capt. Hartz & His Pets Hartz Mtn Prods Chi L $12,000 No network programing	No network programing m-f
Faith for Today (or Today, Inc NNT L Rockhill $9000	Deem Pike NY Sust	Football Giants Dec 4, Dec 11	Amer Forum Wash L Frontiers of Faith NY L
College Press Conference Wash sust	No network programing	Football Giants Dec 4, Dec 11	Amer Inventory NY L Youth Wants to Know Gen Dynamics $5Wash L Merry, Humms & Tehnetone Wash L $3,800
Football Chic Bears and Cardinals Kickoff Drawing Co & Chevy 2-5 pm	No network programing Report Card 2:30-3 pm sust	Football Giants Dec 4, Dec 11	Gr. Spock NY L Zoo Parade Quaker Oats Var L NL&B $13,000
Football (Cont'd)	Talkaround sust 3-3:30 Adventure sust 3:30-4	Football Giants Dec 4, Dec 11	Wide Wide World 2 of 4 Nov 13, 27 Maurice Evans Presents 2 of 4 Nov 20, 27 Hall Bros FC&B $125,000 NBC Opera Theatre Nov 6 NY L
Football (Cont'd)	Face The Nation 4-4:30 Let's Take A Trip sust	No network programing	People NY L&F Capt. Gallant of Foreign Legion Hsing Foods NY,H F Maxon
Susan Dixon NNT L 5-5:30 at 9/15 co-op Hilton Rigsio Co-op wkly 5:30-5	Omaibus Alum Co of Canada Scott Paper JWT 6-6:30 pm NY L	No network programing	Mickey Mouse Club m-f Core Cola D'Arcy 5-5:15 & 5:30-5:45 Gen Mills D-F-S m,w,f 5:15-5:30, 5:45-6 NY F per ¼ hr $28,000

MONDAY

ABC	CBS	NBC
No network programing m-f	Garry Moore Bristol-Myers GCSS 10-10:15 Burle B&B 45NY alt m L ¼ hr $3,110 Arthur Godfrey Lipsohlite mFil/7 BBDO alt wks m 10:30-45 Brist-Myr. DCSS m, 10:45-11 50Ver simul ½ hr $3995	Ding Dong School 10-10:30 Manhattan Soap SB&W GJM 10-10:30 56Chi B&W ¼ hr $745 ½ hr $1,500 Search for Beauty Chas Antell m-w-f Product Services tu, th sust NY L
No network programing m-f	Godfrey (cont'd) Lever; newsfeed tfw 11-11:15 FC&B Pillsbury Mills m-th 11:15-30 Burnett 51 stns Strike It Rich Colgate; lithpst; rel. super suds, palmolive, feb. 16 76NY m-f I Esty 3,000	Home m-f 11-12 (Women's service program. For partic sponsors, there are eight 1-min commercials an hour available 1-min partic: time & tal $7000 (see tu for sponsor list)
No network programing m-f	Vallant Lady Gen Mls: blnsh* 86NY m-f L $12,000 Love of Life Amer Home Pr 117NY m-f L B-B-T $8500 Search for Tom'w PAG: jovt 45NY m-f L B-B-T $10,000 Guiding Light P&G: irory, dust m-f (see mon) 68NY m-f L Compt $9,500	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 seg, Hy L Benton & Bowles ¼ hr $2,700 Feather Your Nest (subs Bed Collar) Colgate-Palmolive 60NY m-f L alt d 12:30-45 Esty ¼ hr $2,700
No network programing m-f	Jack Paar Show NY m-f L Love Story P&G: prell, ivory snow m-f (see mon) DFS	No network programing m-f
No network programing m-f	Robert Q Lewis 2-2:15 sust 85NY L Lanolin Plus 2:15-2:30 Duncan-Phelps ¼ hr $3,150 Art Linkletter Lever: surf strtg m-w-f T, BBDO (see bel) Pillsbury Mills four mtgs 84Syr m-th L LB ¼hr $4000	Big Payoff m-f NY cus tu,th L Bob Crosby C-M alt wks Carnation 2:30-3:45 Miles Labs Wade 3:45-4 K,R
No network programing m-f	Big Payoff Colgate; fab, shlorochrol; fab. pal. fashion hat 82NY m-w-f I Esty ¼ hr $3,800 Bob Crosby Rent Paper Co J. W Thompson m 3:30-3:45 General Mills until 11/28 m-w-F 3:45-4 K,R	No network programing m-f
No network programing m-f	Brighter Day 115NY m-f L Y&R $900 The Secret Storm Am Home Prods 116NY m-f L B-B-T $6,500 On Your Account (Wm Elliott) P&G: tide, prell 122NY m-f L B&B ½ hr $3000	No network programing m-f
No network programing m-f	Date With Life Bordon Co NY m,w,f L Y&R ½ hr $2500 First Love Jergens Co 45Phila m-f L Orr ½ hr $2,700 World of Mr Sweeney NY L ¼ hr $2,700 Modern Romances Colgate-Palmolive 100NY sp all d L Houston ¼ hr $2,000	Pinky Lee Show Hy m-f L Partic: Gen Fds: inst Jell-O Y&R tu,w,f Howdy Doody Kellogg Co: ric krispies 91NY 44L LB (see bel) Colgate: tibbst 91NY 5:45-6 451 Betes ¼ hr $2800
No network programing m-f	Brighter Day P&G m-f (see mon) The Secret Storm Am Home Pro NY m-f L B-B-T On Your Account (Wm Elliott) P&G: tide, prell m-f Benton & Bowles	Way of the World Dordon Co NY m,w,f L Y&R First Love Jergens Co Phila m-f L World of Mr Sweeney NY L Modern Romances Colgate-Palmolive sp all days Bryan Houston
No network programing m-f	Mickey Mouse Club m-f TV Time Foods Welch Grape Jc DCSS 5:15-5:30 Amount FC&B 5:30-5:45 Carnation Erwin Wasey 5:45-6 NY F per ¼ hr $2,800	Barker Bill's sust Gen Mls: sug jets 71NY m-f F per ¼ hr $4000 No network programing m-f
No network programing m-f	Mickey Mouse Club m-f Vicks 5-5:15 Gen'l Mills m-w-f 5:15-5:30 DFS 5:45-6 Mattel all with SOS McG-E 5:30-5:45 NY F per ¼ hr $2,800	Barker Bill's sust Gen Mls: sug jets 71NY m-f F per ¼ hr $4000 No network programing m-f
No network programing m-f	Pinky Lee Hy m-f L Partic: Gen Fds: inst Jell-O Johnson & Johnson Y&R tu,w,f Howdy Doody Continental Bkg wonder bread, hostess cakes 47NY 291 5:30-6 Betes ¼hr $2,900	Mickey Mouse S. C. Johnson & Son 5-5:15 Campbell Soups BBDO 5:15-5:30, 5:45-6 Bristol-Myers 5:30-5:45 NY F per ¼ hr $2,900
No network programing m-f	Garry Moore Scott Paper J W Thompson alt 10:15-30 55-75NY L ¼ hr $3,140 Arthur Godfrey Amer Home sl 11/17 Dow Chem Marm Jf,A (tu,th 10:46-11	Godfrey (cont'd) Dow Chem sl 11/17 (tu,th 11-11:15 Kellogg, sl 11/17 Burnett Pillsbury Mills m-th 11:15-30 Lee Burnett 40Ver L simul ¼ hr $3995 Strike It Rich Colgate m-f (see mon) Esty
No network programing m-f	Vallant Lady Toni Co NY L Welss & Geller Love of Life Amer Home Pr m-f (see mon) B-B-T Search for Tom'w PAG: joyt m-f (see mon) B-B-T Guiding Light P&G: irory, dust m-f (see mon) Compton	Jack Paar Show NY m-f L Love Story P&G: prell, ivory snow m-f (see mon) DFS
No network programing m-f	Robert Q Lewis Bolton Purina Co alt wks GBS 2:15-2:30 sust ½ hr $3,150 Art Linkletter Kellogg: all pr 53Hy L LB tu,th 2:30-45 Pillsbury Mills m-th 2:45-3 LB ¼ hr $4,000	Big Payoff NY m-f L sus tu,th Bob Crosby Toni Co Welss & Geller th 3:30-45 Scott Paper 3:45-4 FOSby L J W Thompson
No network programing m-f	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Amer Home Pro m-f (see mon) B-B-T On Your Account (Wm Elliott) P&G: tide, prell m-f Benton & Bowles	Way of the World NY L First Love Jergens Co Phila m-f L Robt W. Orr World of Mr Sweeney NY L Modern Romances Colgate-Palmolive sp all days Bryan Houston
No network programing m-f	Jack Paar Show NY m-f L All About Baby Libby, McNeill, & Libby; baby id 110Ch th sal L JWT	Ding Dong School Manhattan Soap BB&W 10-10:15 Gerber Prods D'Arcy 10:15-30 Ch m-f L ¼ hr $1,160 Hollywood Backstage Chas Antell m-w-f tu, th sust NY L
No network programing m-f	Garry Moore Gen'l Mills DFS 10-10:15 Lever Bros J. W. Thompson f 10:15-10:30 SOS: McG-E alt f 10:30-45 CHS-Hyiron B&N 10:30-45 Centered Sies Burnett Alka Wks Prudential C&H f 10:45-11 35-55NY L ¼ hr $3,140 Garry Moore (cont'd) Yeadley of Lndn Ayer f 11:15 Ralston-Purina G.B&B alt wks Mastiad A&O 11:15-30 ¼ hr $2038 Strike It Rich Colgate m-f (see mon) Esty	Home m-f 11-12 NY L&F (see mon & tu) 1-min partic: time & tal $7000
No network programing m-f	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 B&B Hy m-f L Feather Your Nest Colgate-Palmolive alt d 12:30-45 NY m-f L Esty	Home m-f 11-12 NY L&F (see mon & tu) 1-min partic: time & tal $7000
No network programing m-f	Vallant Lady General Mills m,w,f (see mon) DFS, K-R Love of Life Amer Home Pr m-f (see mon) B-B-T Search for Tom'w PAG: joyt m-f (see mon) B-B-T Guiding Light P&G: irory, dust m-f (see mon) Compton	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 B&B Hy m-f L Feather Your Nest Colgate-Palmolive alt d 12:30-45 NY m-f L Esty
No network programing m-f	Jack Paar Show NY m-f L Love Story P&G: prell, ivory snow m-f (see mon) DFS	Robert Q Lewis Bolton Purina Co alt wks GBS 2:15-2:30 sust ½ hr $3,150 Art Linkletter Kellogg: all pr 53Hy L LB tu,th 2:30-45 Pillsbury Mills m-th 2:45-3 LB ¼ hr $4,000
No network programing m-f	Big Payoff Colgate m-f (see mon) Bob Crosby Sinmons Co 55GSB 5:30-45 Exp 11/29 General Mills m-w-f 3:45-4 Betty Know- ¼ hr Reeves ¼ hr $3,700	Way of the World Borden Co NY m-f L Y&R First Love Jergens Co Phila m-f L Robt W. Orr Mr. Sweeney B. T. Fruehs 46NY wend L LWT Modern Romances Colgate-Palmolive sp all days Bryan Houston
No network programing m-f	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Amer Home Pro m-f (see mon) B-B-T On Your Account (Wm Elliott) P&G: tide, prell m-f Benton & Bowles	Way of the World NY L First Love Jergens Co Phila m-f L Robt W. Orr World of Mr Sweeney NY L Modern Romances Colgate-Palmolive sp all days Bryan Houston
No network programing m-f	Pinky Lee 49Hy m-f L Partic: Fold Shot H,H&MsD th Howdy Doody Kellogg Co tu,th (see tu) Lee Burnett Standard Brand Betes ¼ hr $2,800	Mickey Mouse Club Lettuce, Inc all wks with Morton Salt 5-5:15 m-f Gen'l Mills m-w-f 5:15-5:30, 5:45-6 DFS Mars Candy 5:30-5:45 Burnett m-f per ¼ hr $2,800
No network programing m-f	Barker Bill's Cartoons 5-5:15 Wm 11/25 Gen Mls: sug jets 71NY m-f F Esty ¼hr $4000 The New Revue (colorcast)	Pinky Lee Hy m-f L Partic: Gen Fds: Y&R tu,w,f Howdy Doody Lederle Mathes 5:30-45 Ini 8th: H,H&Ms alt f 5:45-6 Welch Grp Juice OCBS alt f 5:45-6 NY 451 ¼ hr $2,800

TUESDAY

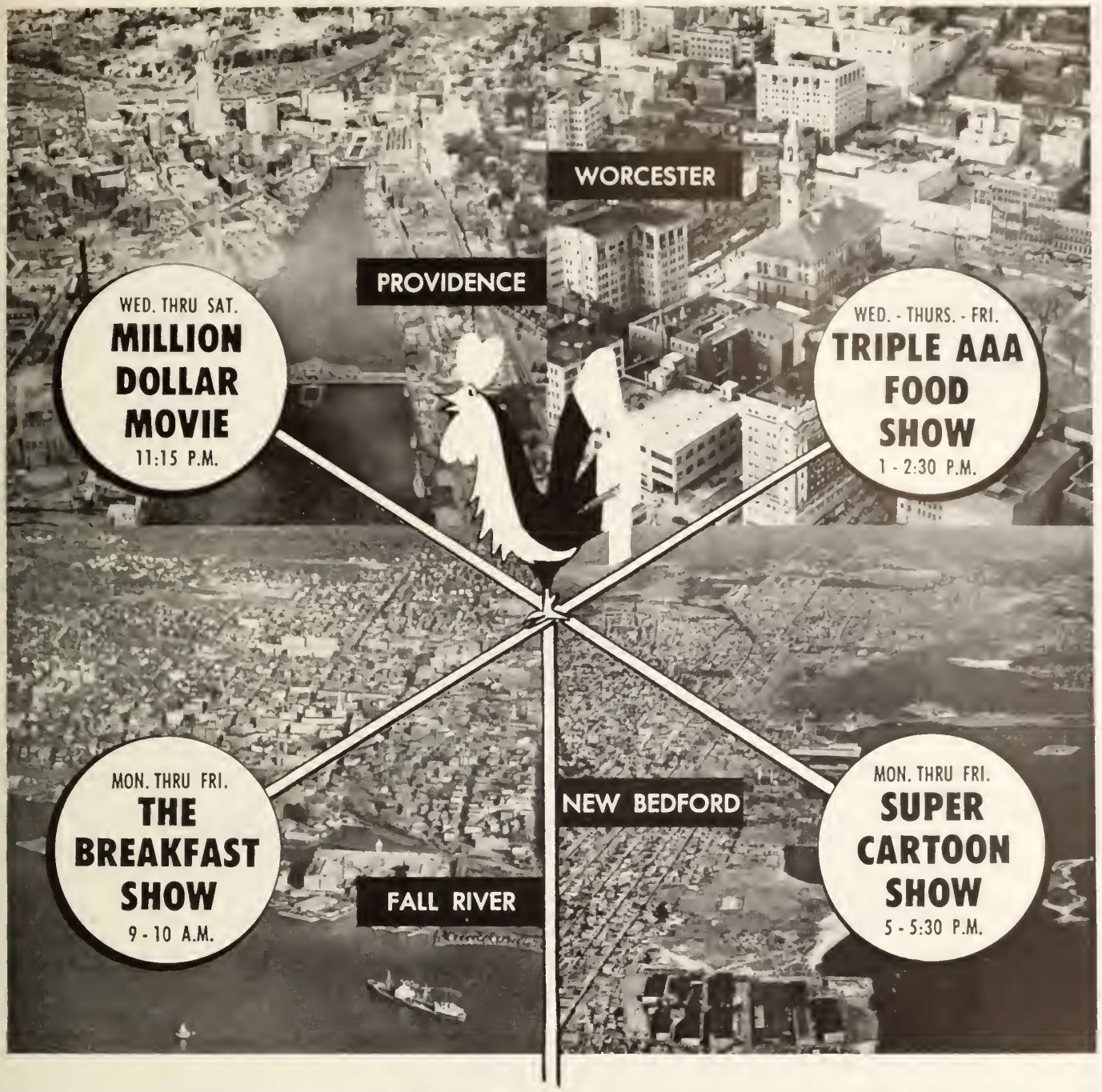
ABC	CBS	NBC
No network programing m-f	Garry Moore Miles Labs Wade Adv tu 10-10:15 Kellogg: Burnett tu 10:15-30 ¼ hr $3,140 Arthur Godfrey Chel Boy-Ar-Dee tu,th 10:30-45 Y&R Kellogg: Burnett tu,th 10:45-11 65Ver Minn. Mining sl 11/15 simul ¼ hr $3995	Ding Dong Schl 10-10:30 Manhattan Soap SB&W GJM 10-10:15 Colgate: Bates P&G: B&B ½ hr $1,600 Hollywood Backstage Chas Antell m-w-f Product Services tu, th sust NY L
No network programing m-f	Godfrey (cont'd) Lever: newsfeed tfw 11-11:15 FC&B Pillsbury Mills m-th 11:15-30 Burnett Strike It Rich Colgate m-f (see mon) Esty	Home m-f 11-12 NY L&F (see mon & tu) Partic sponsors: Wear-Ever Prods F&S&R H. H. Heins Mason Mills Bros Ted Bates Peerless Elec: broil-quik Zlotnick Co 1-min partic: time & tal $7000
No network programing m-f	Vallant Lady Wesson Oil NY L Fitzgerald Love of Life Amer Home Pr m-f (see mon) B-B-T Search for Tom'w PAG: joyt m-f (see mon) B-B-T Guiding Light P&G: irory, dust m-f (see mon) Cowles	Tennessee Ernie Ford Show PAG: 12-12:15 Hy m-f L B&B Feather Your Nest Colgate-Palmolive alt d 12:30-45 NY m-f L Esty
No network programing m-f	Jack Paar Show NY m-f L Love Story P&G: prell, ivory snow m-f (see mon) DFS	No network programing
No network programing m-f	Robert Q Lewis sust 72NY L ½ hr $3,150 Art Linkletter Kellogg: all pr 65Hy L th 2:30-45 Burnett Pillsbury Mills 3:45-3 ¾ hr Burnett $4000	No network programing m-f
No network programing m-f	Big Payoff m-f NY cus tu,th L Bob Crosby C-M alt wks Carnation 2:30-3:45 Miles Labs Wade 3:45-4	NBC's Matinee Theatre partic sponsors HY L
No network programing m-f	Brighter Day P&G m-f (see mon) The Secret Storm Amer Home Pro NY m-f L B-B-T On Your Account (Wm Elliott) P&G: tide, prell m-f Benton & Bowles	Way of the World Dordon Co NY m,w,f L Y&R First Love Jergens Co Phila m-f L World of Mr Sweeney NY L Modern Romances Colgate-Palmolive sp all days Bryan Houston
No network programing m-f	Barker Bill's sust Gen Mls: sug jets 71NY m-f F per ¼ hr $4000 No network programing m-f	Pinky Lee Show Hy m-f L Partic: Gen Fds: inst Jell-O Y&R tu,w,f Howdy Doody Kellogg Co: ric krispies 91NY 44L LB (see bel) Colgate: tibbst 91NY 5:45-6 451 Betes ¼ hr $2800
No network programing m-f	Mickey Mouse Club m-f Vicks 5-5:15 Gen'l Mills m-w-f 5:15-5:30 DFS 5:45-6 Mattel all with SOS McG-E 5:30-5:45 NY F per ¼ hr $2,800	Barker Bill's sust Gen Mls: sug jets 71NY m-f F per ¼ hr $4000 No network programing m-f
No network programing m-f	Mickey Mouse S. C. Johnson & Son 5-5:15 Campbell Soups BBDO 5:15-5:30, 5:45-6 Bristol-Myers 5:30-5:45 NY F per ¼ hr $2,900	Pinky Lee Hy m-f L Partic: Gen Fds: inst Jell-O Johnson & Johnson Y&R tu,w,f Howdy Doody Continental Bkg wonder bread, hostess cakes 47NY 291 5:30-6 Betes ¼hr $2,900
No network programing m-f	Thanksgiving Festival Lonestar- Whitehead 5-6 pm 11/24 only Bennet	
No network programing m-f	Garry Moore Lever Bros JWT sl 11/16 Gen Motors 10:15-10:30 w 10-10:15 sm sl 11/16 Simonize SSCB DFS Exp 11/16 Bristl-Myrs, Y&R m-w 10:45-11 40Ver L simul ½ hr $3995	Godfrey (cont'd) Lever: dependent m-w 11-11:15 FC&B Pillsbury Mills m-th 11:15-30 Leo Burnett Strike It Rich Colgate m-f (see mon) Esty
No network programing m-f	Vallant Lady General Mills m,w,f (see mon) DFS, K-R Love of Life Amer Home Pr m-f (see mon) B-B-T Search for Tom'w PAG: joyt m-f (see mon) B-B-T Guiding Light P&G: irory, dust m-f (see mon) Compton	Jack Paar Show NY m-f L Love Story P&G: prell, ivory snow m-f (see mon) DFS
No network programing m-f	Robert Q Lewis Corn Prods Ref 84NY L Exp 11/16 Miller w 2-2:15 sust ¼ hr $3000 Art Linkletter Lever: surf m-w-f 3:30-45 BBDO Pillsbury Mills m-th 2:45-3 (see mon) Burnett	No network programing m-f
No network programing m-f	Big Payoff Colgate m-w-f (see mon) Esty Bob Crosby Simonds Co 55GSB 5:30-45 Exp 11/29 General Mills m-w-f 3:45-4 Betty Know- ¼ hr Reeves ¼ hr $3,700	NBC's Matinee Theatre partic sponsors NY L
No network programing m-f	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Amer Home Prods m-f (see mon) B-B-T On Your Account (Wm Elliott) P&G: tide, prell m-f Benton & Bowles	Way of the World Borden Co NY m,w,f L Y&R First Love Jergens Co Phila m-f L Robt W. Orr Mr. Sweeney B. T. Fruehs 46NY wend L LWT Modern Romances Colgate-Palmolive sp all days Bryan Houston
No network programing m-f	Pinky Lee Hy m-f L Partic: Gen Fds: inst Jell-O Y&R tu,w,f Howdy Doody Kellogg Co: wonder bread, hostess cakes 47NY 291 5:30-6 Betes ¼hr $2,900	Mickey Mouse S. C. Johnson & Son 5-5:15 Campbell Soups BBDO 5:15-5:30, 5:45-6 Bristol-Myers 5:30-5:45 NY F per ¼ hr $2,900
No network programing m-f	Thanksgiving Festival Lonestar- Whitehead 5-6 pm 11/24 only Bennet	
No network programing m-f	Garry Moore Scott Paper J W Thompson alt 10:15-30 55-75NY L ¼ hr $3,140 Arthur Godfrey Amer Home sl 11/17 Dow Chem Marm Jf,A (tu,th 10:46-11	Godfrey (cont'd) Dow Chem sl 11/17 (tu,th 11-11:15 Kellogg, sl 11/17 Burnett Pillsbury Mills m-th 11:15-30 Lee Burnett 40Ver L simul ¼ hr $3995 Strike It Rich Colgate m-f (see mon) Esty
No network programing m-f	Vallant Lady Toni Co NY L Welss & Geller Love of Life Amer Home Pr m-f (see mon) B-B-T Search for Tom'w PAG: joyt m-f (see mon) B-B-T Guiding Light P&G: irory, dust m-f (see mon) Compton	Jack Paar Show NY m-f L Love Story P&G: prell, ivory snow m-f (see mon) DFS
No network programing m-f	Robert Q Lewis Bolton Purina Co alt wks GBS 2:15-2:30 sust ½ hr $3,150 Art Linkletter Kellogg: all pr 53Hy L LB tu,th 2:30-45 Pillsbury Mills m-th 2:45-3 LB ¼ hr $4,000	Big Payoff NY m-f L sus tu,th Bob Crosby Toni Co Welss & Geller th 3:30-45 Scott Paper 3:45-4 FOSby L J W Thompson
No network programing m-f	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Amer Home Pro m-f (see mon) B-B-T On Your Account (Wm Elliott) P&G: tide, prell m-f Benton & Bowles	Way of the World NY L First Love Jergens Co Phila m-f L Robt W. Orr World of Mr Sweeney NY L Modern Romances Colgate-Palmolive sp all days Bryan Houston
No network programing m-f	Barker Bill's Cartoons 5-5:15 Wm 11/25 Gen Mls: sug jets 71NY m-f F Esty ¼hr $4000 The New Revue (colorcast)	Pinky Lee Hy m-f L Partic: Gen Fds: Y&R tu,w,f Howdy Doody Lederle Mathes 5:30-45 Ini 8th: H,H&Ms alt f 5:45-6 Welch Grp Juice OCBS alt f 5:45-6 NY 451 ¼ hr $2,800

WEDNESDAY

ABC	CBS	NBC
No network programing m-f	Garry Moore Lever Bros JWT sl 11/16 Gen Motors 10:15-10:30 w 10-10:15 sm sl 11/16 Simonize SSCB DFS Exp 11/16 Bristl-Myrs, Y&R m-w 10:45-11 40Ver L simul ½ hr $3995	Ding Dong Schl 10-10:30 Manhattan Soap SB&W GJM 10-10:15 Colgate: Bates P&G: B&B ½ hr $1,600 Hollywood Backstage Chas Antell m-w-f Product Services tu, th sust NY L
No network programing m-f	Godfrey (cont'd) Lever: dependent m-w 11-11:15 FC&B Pillsbury Mills m-th 11:15-30 Leo Burnett Strike It Rich Colgate m-f (see mon) Esty	Home m-f 11-12 NY L&F (see mon & tu) 1-min partic: time & tal $7000
No network programing m-f	Vallant Lady General Mills m,w,f (see mon) DFS, K-R Love of Life Amer Home Pr m-f (see mon) B-B-T Search for Tom'w PAG: joyt m-f (see mon) B-B-T Guiding Light P&G: irory, dust m-f (see mon) Compton	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 B&B Hy m-f L Feather Your Nest Colgate-Palmolive alt d 12:30-45 NY m-f L Esty
No network programing m-f	Jack Paar Show NY m-f L Love Story P&G: prell, ivory snow m-f (see mon) DFS	No network programing
No network programing m-f	Robert Q Lewis Corn Prods Ref 84NY L Exp 11/16 Miller w 2-2:15 sust ¼ hr $3000 Art Linkletter Lever: surf m-w-f 3:30-45 BBDO Pillsbury Mills m-th 2:45-3 (see mon) Burnett	No network programing m-f
No network programing m-f	Big Payoff Colgate m-w-f (see mon) Esty Bob Crosby Simonds Co 55GSB 5:30-45 Exp 11/29 General Mills m-w-f 3:45-4 Betty Know- ¼ hr Reeves ¼ hr $3,700	NBC's Matinee Theatre partic sponsors NY L
No network programing m-f	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Amer Home Prods m-f (see mon) B-B-T On Your Account (Wm Elliott) P&G: tide, prell m-f Benton & Bowles	Way of the World Borden Co NY m,w,f L Y&R First Love Jergens Co Phila m-f L Robt W. Orr Mr. Sweeney B. T. Fruehs 46NY wend L LWT Modern Romances Colgate-Palmolive sp all days Bryan Houston
No network programing m-f	Pinky Lee Hy m-f L Partic: Gen Fds: inst Jell-O Johnson & Johnson Y&R tu,w,f Howdy Doody Continental Bkg wonder bread, hostess cakes 47NY 291 5:30-6 Betes ¼hr $2,900	Mickey Mouse S. C. Johnson & Son 5-5:15 Campbell Soups BBDO 5:15-5:30, 5:45-6 Bristol-Myers 5:30-5:45 NY F per ¼ hr $2,900
No network programing m-f	Thanksgiving Festival Lonestar- Whitehead 5-6 pm 11/24 only Bennet	
No network programing m-f	Garry Moore Scott Paper J W Thompson alt 10:15-30 55-75NY L ¼ hr $3,140 Arthur Godfrey Amer Home sl 11/17 Dow Chem Marm Jf,A (tu,th 10:46-11	Godfrey (cont'd) Dow Chem sl 11/17 (tu,th 11-11:15 Kellogg, sl 11/17 Burnett Pillsbury Mills m-th 11:15-30 Lee Burnett 40Ver L simul ¼ hr $3995 Strike It Rich Colgate m-f (see mon) Esty
No network programing m-f	Vallant Lady Toni Co NY L Welss & Geller Love of Life Amer Home Pr m-f (see mon) B-B-T Search for Tom'w PAG: joyt m-f (see mon) B-B-T Guiding Light P&G: irory, dust m-f (see mon) Compton	Jack Paar Show NY m-f L Love Story P&G: prell, ivory snow m-f (see mon) DFS
No network programing m-f	Robert Q Lewis Bolton Purina Co alt wks GBS 2:15-2:30 sust ½ hr $3,150 Art Linkletter Kellogg: all pr 53Hy L LB tu,th 2:30-45 Pillsbury Mills m-th 2:45-3 LB ¼ hr $4,000	Big Payoff NY m-f L sus tu,th Bob Crosby Toni Co Welss & Geller th 3:30-45 Scott Paper 3:45-4 FOSby L J W Thompson
No network programing m-f	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Amer Home Pro m-f (see mon) B-B-T On Your Account (Wm Elliott) P&G: tide, prell m-f Benton & Bowles	Way of the World NY L First Love Jergens Co Phila m-f L Robt W. Orr World of Mr Sweeney NY L Modern Romances Colgate-Palmolive sp all days Bryan Houston
No network programing m-f	Barker Bill's Cartoons 5-5:15 Wm 11/25 Gen Mls: sug jets 71NY m-f F Esty ¼hr $4000 The New Revue (colorcast)	Pinky Lee Hy m-f L Partic: Gen Fds: Y&R tu,w,f Howdy Doody Lederle Mathes 5:30-45 Ini 8th: H,H&Ms alt f 5:45-6 Welch Grp Juice OCBS alt f 5:45-6 NY 451 ¼ hr $2,800

THURSDAY

ABC	CBS	NBC
No network programing m-f	Garry Moore Scott Paper J W Thompson alt 10:15-30 55-75NY L ¼ hr $3,140 Arthur Godfrey Amer Home sl 11/17 Dow Chem Marm Jf,A (tu,th 10:46-11	Ding Dong School Manhattan



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*Assistant

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...LLER & SMITH & ROSS
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Aluminum Corp. of America, Commercial Solvents Corp., Hercules Powder Co., Sherwin-Williams Paint Co.*, Westinghouse — BERNIE RASMUSSEN

...EYER ADVERTISING
...1 Fifth Ave. (22), PL 1-3300

American Home Products, American Motor — BETTY POWELL

Kelvinator, Kiwi Polish, Tetley Tea — CAROL SLEEPER

...REY ADVERTISING AGENCY
...0 Park Ave. (22), PL 1-3500

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Block Drug (Polident, Sentrol) — PHIL BRANCH

Chock Full 'O Nuts, 5-Day Deodorant Pads — MARION JONES

Necchi Sewing Machines — JOAN RUTMAN

...ssistant

AGENCY, ACCOUNTS, ADDRESS & PHONE TIMEBUYERS

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9 Rockefeller Pl. (20), CI 6-1950

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HICKS & GREIST
420 Lexington Ave., MU 6-6800

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Dixie Cup — CUMMINGS

Lewyt Vacuum Cleaners, Broil-Quick Rotisseries, Servel Refrigerators, Servel Air Conditioners — VINCENT DARAIO

BRYAN HOUSTON
10 Rockefeller Pl. (20), PL 7-6400

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SUPERVISOR ON NESTLE PROD. — JOHN ENNIS

Colgate-Palmolive (Halo, Chlorophyll Toothpaste, Ajax Cleanser, Cashmere Bouquet Cosmetic Line, Cashmere Bouquet Soap, Cashmere Bouquet Beauty Bar, Toothpowders-Regular, Ammoniated, Chlorophyll) — JOHN COLLINS

Nescafe — FRANCES
Nestle's Instant Coffee — JOHN

Shave Creams, Veto, J. P. Stevens, Gunther Beer — ROR LILIEN

CHARLES W. HOYT CO.
380 Madison Ave. (17), MU 2-2000

American Home Products (G. Washington Coffee), Colgate-Palmolive (Kirkman Soaps), Mail Pouch Tobacco, Merck, Monticello Drug (666 Products) — DOUG HUMM

LAWRENCE KANE
171 Madison Ave., MU 5-7216

Waverly Fabrics — TOM NEEFUS

KASTOR, FARRELL, CHESLEY & CLIFFORD
400 Madison Ave. (16), PL 1-1400

Dr. Pierce's Proprietaries, Jeris Hair Tonic, Lite-Diet Bread — JACK PETERS

KENYON & ECKHARDT
247 Park Ave. (17), MU 8-5700

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ASST. MEDIA DIRECTOR — PHILIP KENNEY

American Maize (AMAZO) — MARY DWYER

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National Biscuit — LARRY DONINO

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RADIO TV BUS. MGR. — HERBERT GRUBER

Pharmaceuticals, Inc., Serutan, Journal of Living — RUTH BAYER

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Texaco Products — Ann Gardiner*

Collier's — JOHN MURPHY

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MEDIA SUPERVISOR — C. A. BROCKER

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MEDIA SUPERVISOR — WILLIAM D. SMITH

P. Lorillard Co. Inc. — J. ROBERT WIDHOLM

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261 Madison Ave. (16), OX 7-0480

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342 Madison Ave. (17), VA 6-5577

American Cyanamid-Fine Chemicals Div., Lederle Laboratories Div. — DICK MANN

George W. Helm Co. (Viking Snuff) — BOB PALMER

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535 5th Ave. (17), VA 6-2022

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J. M. MATHES
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MAXON
12 East 53rd St. (22), PL 9-7676

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Clinton Foods, General Electric (tv receivers & replacement tubes) — GEORGE HUELSER

Gillette — RAY STONE

H. J. Heinz — TOM
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Bulova Watch Co. — MILDRED FULTON

RADIO/TV SUPERVISOR — AL PETCAVAGE

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RADIO/TV SUPERVISOR — WILLIAM PELLENZ

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Mennen, Pacific Coast Borax, Nestle's — CHARLES WILLARD

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Esquire Boot Polish — ELAINE
Manischewitz Wine — SCHACHNE

*Assistant

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MOREY HUMM & JOHNSTONE
350 Fifth Ave. (1), LO 4-2240

Sinclair Refining — KATHRYN SHANAHAN

MORSE INTERNATIONAL
122 East 42nd St. (17), OX 7-2100

MEDIA MANAGER—ORRIN CHRISTY

Vick Chemical (Vaporub, Va-tra-nol, Cough Drops, Cough Syrup, Sofskin, Seaforth) — RAY McARDLE

JOHN F. MURRAY ADV. AGENCY
22 East 40th St. (17), LE 2-8000

Whitehall Pharmacal — ALICE CARLE

NOBLE, ALBERT, SIDNEY ADVERTISING
52 Vanderbilt Ave. (17), MU 6-8788

Allied Chemical & Dye, Nitrogen Division — TROY FERGUSON

NORMAN, CRAIG & KUMMEL, INC.
488 Madison Ave. (22), PL 1-0900

Blatz Beer, Kaiser-Frazer, Revlon — MARY DOWLING JULIA LUCAS

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Lever Brothers (Good Luck), Pepsi-Cola (Schweppes) — ANN JANOWICZ

Melville Shoe Corp. (Thom McAn) — MARTIN KANE

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PARIS & PEART
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Great A & P Tea, Joe Lowe Corp. (Popsicle, Fudgicle), Rockwood & Company (chocolate), Spratt's (dog food)

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38 East 57th St., PL 1-1557

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445 Park Ave. (22), MU 8-4407

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Noxzema Chemical, Simoniz — JEAN CARROLL

Pall Mall — WALTER BOWE

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Brillo — NANCY SMITH

Champion, Purolator Products — MARIO KIRCHER

Ford Dealer Adv. — LUCIAN CHIMENE, CLINT PACKARD, PAUL DOUGLAS, SY GOLDIS

Ford Motor Central Fund — LUCIAN CHIMENE

Shell Oil — JOE BARKER, ALLEN SACKS

J. B. Williams — ALLEN SACKS

HEAD TIMEBUYER — JAYNE M. SHANNON

Devoe & Reynolds, Kilmer, Mentholatum — MARIO KIRCHER

Eastman Kodak, Scott Paper — FRANK MARSHALL

Johns-Manville — JOE BARKER, TOM GLYNN, DEWEY YATES

Oneida — ALICE WOLF

Pan-American — TOM GLYNN, DEWEY YATES

*Assistant

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U. S. Lines, W. F. Young — NANCY SMITH

HEAD TIMEBUYER — ANNE C. WRIGHT

Aluminium Ltd., Blue Cross, Church & Dwight — NANCY SMITH

Irving Trust, National Fisheries — MARIO KIRCHER

Lever Bros. — TOM GLYNN, JOY ADRAGNA

Owens-Illinois Glass, Pacific Mills — NANCY SMITH

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Alexander Smith — FRANK MARSHALL

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WESLEY ASSOCIATES

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All Products; Corporate, D-Zerta, Jell-O — JOSEPH [illegible], LINCOLN, Emma Whitney*

Baker Coconut, Birds Eye Div. (Jack & Jill Cat Food) — KAY BR[illegible], Ann P[illegible]

Calumet Baking Powder, Certo & Sure Jell, Kernel Nuts, Log Cabin, Maple Del Sanka — LORRAI[illegible], RUGGIE[illegible], Edith [illegible], Johns[illegible]

Swans Down Cake Flour, Baker Chocolate — EDWIN [illegible], Robert Kowal[illegible]

Swans Down Mixes, Postum — WARREN BAHR, George MacDo[illegible]

La France & Satina, Minute Products — A. B. PR[illegible], Mary L[illegible]

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Gulf Oil — FRANK GRADY, John Warne[illegible]

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Lorillard (Kent Cig.) — JOHN HENDER[illegible]N, Martin Lukash[illegible]*

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Tacoma Station "B"	6.1	3.3

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First Natl. Bank Bldg., 105 E. Fourth, Main 1-2112

Burger Beer — R. B. FISHER

PECK-HEEKIN
414 Walnut, Garfield 1-1520

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CINCINNATI, OHIO

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NBC Bldg. (14), Cherry 1-3656

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2116 Keith Bldg. (15), Cherry 1-0711

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McCANN-ERICKSON
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THE CLEMENTS CO., INC.
1601 Chestnut St., RI 6-0236
ALVIN KING

J. CUNNINGHAM COX, INC.
1622 Chestnut St., LO 4-4250
JOSEPH C. COX

DITTMAN & KANE ADV., INC.
Lewis Tower Bldg., PE 5-1546
J. JESSIE KANE

THE DOREMUS-ESHLEMAN CO.
1522 Locust St., KI 5-2590
JOSEPH R. ROLLINS, JR.

THE ELKMAN CO.
1350 Suburban Station Bldg., LO 4-5715
JOSEPH ELGART

FEIGENBAUM-WERMEN ADV. AGENCY
1922 Spruce St., LO 7-4466
DAVID WERMEN
PAUL PHILLIPS

THE RICHARD A. FOLEY, ADV. AGENCY
1528 Walnut St., KI 5-1560
ALICE L. MOONEY

ERNEST WM. GREENFIELD, INC.
2203 Spruce St., LO 8-2945
ERNEST GREENFIELD

RALPH A. HART, INC.
1700 Walnut St., PE 5-8477
RALPH A. HART

HENING & CO.
225 S. 15th St., KI 6-3838
E. BRAD HENING

HOPSON ADV. AGENCY
919 Commercial Trust Bldg., RI 6-5648
H. G. HOPSON

PHILIP KLEIN ADV. AGENCY
University Bldg., 16th & Locust Sts., PE 5-7696
ED. FELBIN

J. M. KORN & CO., INC.
1528 Walnut St., KI 6-0600
J. M. KORN

LAVENSON BUREAU OF ADV.
1212 Chestnut St., KI 6-1030
HARRY A. EGBERT

MARKETING & ADV. ASSOC.
Penn Square Bldg.
Phillips Packing Co. — PAT GESHERVILLE

THE MARTIN AGENCY
Wilford Bldg., 33rd & Arch Sts., BA 2-1265
GEORGE MARTIN

SEBERHAGEN, INC.
1601 Chestnut St., LO. 4-1197
E. H. SEBERHAGEN

AGENCY, ACCOUNTS, ADDRESS & PHONE TIMEBUYERS

SAMUEL TAUBMAN & CO.
1541 Sansome St., LO 4-0792
SAM TAUBMAN

TRI-STAGE ADV. CO.
P.S.F.S. Bldg., Room 2309, WA 2-1952
SAM MUSSELMAN

WEIGHTMAN ADV., INC.
1649 Chestnut St., LO 4-3526
NATHAN ALEXANDER

CHATTANOOGA, TENN.

CHATTANOOGA MEDICINE CO.
1715 W. 38th St., 5-4521
Black Draught, Soltice, Cardui, Velvo — FRANK WALSCH

LOOKOUT ADV. CO.
1084 Duncan Ave., 9-3219
Happy Valley Farms, First Federal Savings & Loan Assoc., Grapette Bottling — CARL GIBSON

NELSON-CHESMAN CO.
240 E. 11th St., 6-4942
Fleetwood Coffee — RICHARD H. LEIPER

POWER & CONDON ADV.
217 Spring St., 7-7338
Cavalier Mfg. — GEORGE POWER

THE PURSE CO.
5th & Chestnut St., 7-4264
Krystal Hamburgers, Kay's Ice Cream, Newton Chevrolet, American National Bank & Trust Co. — PHILIP WORTH

KNOXVILLE, TENN.

EDWIN C. HUSTER CO.
318 Winona St., N. E., 5-1185
Bush Bros., Winter Garden Co., Brown Greer Co., East Tennessee Packing Co., Tennessee Valley Bank, Rodgers & Co., Kimballs, J. S. Hall & Sons, Indoor Comfort Distributors, Cleveland Milling Co. — E. C. HUSTER, JACK KRESS

LAVIDGE & DAVIS
Fidelity Bankers Trust Bldg., 5-0418
Lay Packing Co., Home Federal Savings & Loan Assn., Mt. Airy Knitting Co., Swan Bros., C. M. McClung & Co. — A. W. LAVIDGE, CHAS. B. DAVIS

AGENCY, ACCOUNTS, ADDRESS & PHONE TIMEBUYERS

CHARLES TOMBRAS & ASSOC.
502 S. Gay St., 5-9424
J. Allen Smith Co., Security Mills — TOM McMILLIN

MEMPHIS, TENN.

COLE CO.
1500 Sterick Bldg., 5-3604
Berjon Drug Co., E. T. Browne Drug Co., Keystone Lab., Nix Co. — LESTER COLE, E. I. HILDING, JR.

GETZ CRENSHAW ADV.
619 Goodwyn Institute, 37-3200
J. Strickland Co. — GETZ CRENSHAW

GREENHAW & RUSH, INC.
641 Sterick Bldg., 5-5596
HOLTON C. RUSH, E. B. GREENHAW

LAKE-SPIRO-SHURMAN, INC.
Radia Center Bldg., 5-1571
Blach & White Co., Plough, Inc., Mexsana—Penetro—St. Joseph's Aspirin — MRS. LILLIAN SIMMONS, ROBERT F. KEEFE, ART SAVAGE

ROSENGARTEN & STEINKE, INC.
483 Union St., 37-4566
Stewart's Inc. — NORTON ROSENGARTEN, LYNN STEINKE

SIMON & GWYNN
3329 Poplar Ave., 62-1691
American Snuff Co., Humko Company — MILTON SIMON, H. N. GWYNN

NASHVILLE, TENN.

C. P. CLARKE CO.
James Robertson Hotel, 64179
D. G. GOODWIN

COGGIN ADV.
518-20 Stahlman Bldg., 42-6481
Associates Finance Corp., Colonial Coffee, State of Tennessee — CHAS. U. COGGIN, JR.

CULBERTSON ADV.
744 Sudekum Bldg., 6-7882
Hester Batteries, Odom Sausages, Vietti Foods — BILL CULBERTSON

DOYNE ADV.
415 Church St., 42-7372
Acme Boot Co., Atlas Boot Co., N.C. & St.L. Ry., Neuhoff Packing, Washington Mfg. Co., Werthan Mills — TOM DAWSON

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IE'S ON THE AIR
PULSE
ATES HIM...

NO. 1



TOP MAN
in
PHILADELPHIA

3½ HOURS DAILY

Doug Arthur's DANCELAND

WIBG

Daily for 3½ hours Doug Arthur TOPS EVERYBODY. . . . EVERYTHING! No other station (network or indie) even comes close!

MONDAY-FRIDAY MORNINGS						SATURDAY MORNINGS					
	WIBG	Sta. B	Sta. C	Sta. D	Sta. E		WIBG	Sta. B	Sta. C	Sta. D	Sta. E
10:05	**4.9**	4.8	4.5	3.2	3.0	10:05	**5.3**	2.8	1.3	2.5	3.6
10:15	**5.5**	5.1	4.2	2.7	2.6	10:15	**5.3**	1.8	1.8	2.3	2.8
10:30	**5.9**	5.3	4.4	2.5	2.7	10:30	**5.8**	2.5	1.5	2.3	3.0
10:45	**5.8**	5.2	4.2	2.7	2.9	10:45	**5.8**	2.3	2.0	2.5	3.3
11:00	**6.1**	5.6	3.9	2.7	2.9	11:00	**6.5**	2.8	1.8	2.5	3.8
11:15	**6.4**	5.8	3.7	2.5	2.6	11:15	**6.6**	2.3	1.5	3.1	3.5
11:30	**6.5**	5.3	3.2	2.2	2.7	11:30	**6.8**	2.6	1.8	3.0	3.8
11:45	**6.2**	4.5	3.2	3.0	2.8	11:45	**6.8**	2.5	1.8	3.3	3.6
EVENINGS						**EVENINGS**					
6:00	**5.7**	3.9	2.0	3.2	3.3	6:00	**4.8**	3.0	1.8	2.8	3.5
6:15	**6.1**	3.5	2.2	2.9	3.3	6:15	**5.1**	2.8	1.5	3.3	2.8
6:30	**6.4**	3.5	2.4	2.9	2.9	6:30	**5.8**	2.5	2.3	2.6	2.8
6:45	**6.0**	3.7	1.7	3.8	3.0	6:45	**5.3**	3.0	1.5	2.5	3.3
7:00	**4.1**	3.0	2.0	2.4	1.8	7:00	**5.3**	2.8	2.1	2.3	2.8
7:15	**3.9**	2.5	1.9	2.2	1.8	7:15	**5.6**	2.5	1.8	2.5	2.5

Look at the Pulse! Monday thru Saturday . . . in the mornings . . . in the evenings . . . whenever he's on the air . . . every minute . . . Doug Arthur's Danceland enjoys the HIGHEST RATINGS!

What's MORE . . . WIBG backs DOUG ARTHUR'S DANCELAND with BILLBOARDS, CAR CARDS, DIRECT MAIL, SPOTS AND WINDOW DISPLAYS OF SPONSOR'S PRODUCTS. Don't Delay
Call **RADIO REPRESENTATIVES** Today!

JULY-AUGUST PULSE

pennsylvania's most powerful independent

WIBG

990 | 10,000 WATTS



PHILADELPHIA 2, PENNA. RI 6-2300

NOBLE-DURY & ASSOC., INC.
613½ Church St., 6-3147

Belle Camp Chocolates	ALBERT NOBLE BILL GRAHAM HAROLD TWITTY BILL SATTERWHITE CHUCK BRANCH
Carter Chickery	
Cedar-Cres Shoes	
Chattanooga Medicine	
Davis Cabinet Co.	
Dortch Stove Wks.	
Fidelity Insurance	
Fortune Feed Mills	
Frosty Morn Meats	
Indian River Medicine	
Jamison Bedding	
Jefferson Island Salt	
National Life & Accident Insurance	
O'Bryan Bros. (work clothes)	
Reelfoot Packers	
Temco Inc. (furnaces, heaters, dryers, etc.)	
Tennessee Packers	
Valleydale Packers	
Warren Paints	
Martha White Mills (flour, meal, etc.)	

SIMON & GWYNN
924 Stahlman Bldg., 5-8909

American Tea & Coffee	W. M. HOLDER
Blevins Popcorn	
Rigo Chemical (Kill-Ko)	
Hester Batteries	

DALLAS, TEXAS

ADDINGTON, KRUTILEK & PURNELL
3722 Bowser Ave., LA-4134

Quality Bakers (Holsum Bread)	LEW PURNELL

ADVERTISING ASSOC.
Mercantile Bank Bldg., PR-2589

BERT CLARDY

AYRES COMPTON & ASSOC.
Kirby Bldg., PR-6328

Scottish Rites Hospital	AYRES COMPTON

BBDO
Mercantile Commerce Bldg., PR-3431

DeSoto	TED HAS-BROUCK, SR. MADALINE MOSIER
Easy Washers	
Fedders	

DON L. BAXTER ADV., INC.
Melba Bldg., PR-1854

Texas Power & Light	LARRY COULTER
Carrier Air-Conditioning	

BEAUMONT & HOHMAN
1905 Elm St., RA-5388

Greyhound Bus Lines	PAUL LEECH MRS. FLO LAMBETH

PAUL BERRY
1116 Davis Bldg., PR-3623

Sealy Mattress	PAUL BERRY ALICE DYE

SAM BLOOM ADV.
Fidelity Union Life Bldg., ST-4736

Farmer's Best Fryers	MITCH LEWIS SAM BLOOM AL LURIE SAM PRICE
Glazer Wholesale Drugs	
Zale's Jewelry	
White's Auto Store	
Skillern's Drugs	
Semtner Drug	
Princess Gulf Shrimp	
Orange Tommy	
Pest Guard	

CAMPBELL-EWALD
Fidelity Union Life Bldg., RA-2094

Chevrolet	GEORGE BACK

COUCHMAN ADV.
25½ Highland Park Village, LO-3888

Blue Cross & Blue Shield	ALBERT COUCHMAN PAUL MILLER
Armstrong Packing	
Amalie Oil	
Southwestern Investment	

CROOK ADV.
Fidelity Uuian Life Bldg., ST-5771—RI-1175

Fant Milling Co.	WILSON W. CROOK W. W. CROOK, JR. JAMES P. ANDERSON DON MOORE FRANCES BANISTER R. B. LAINHART
Pratt Packing	
Mrs. Tucker's Foods	
Texas Style Mfg.	
S. W. Life Insurance	
Walker's Austex Chili	
Southland Feed Mills	
Linz Jewelers	
Davis Hat	
Manor Baking	
Sledge Mfg. (Tyler Work Clothes)	

D'ARCY
Fidelity Union Life Bldg., ST-1503

Coca-Cola	JOHN T. DWYER

IRA E. DeJERNETT
Employers Ins. Bldg., PR 6389

Combination Saw-Tractor	IRA DeJERNETT BURKE GILLIAM MRS. K. BONAFELD
Morton Foods	
Southland Life Ins.	

DeLOACH ADV.
Texas Bank Bldg., RE-4603

GE Dealers	JIM DeLOACH
Mama's Cookies	
Mitchell Air-Conditioners (Marlin Assoc.)	

JOHN PAYTON DEWEY
2113 N. St. Paul, RI-5051

PETE DEWEY

GANDY-OWENS
Texas Bank Bldg., RI-4603

Baker's Hair Tonic	W. P. GANDY
Keyko Margarine	
Carhart of Texas	

GLENN ADV.
New Republic Bank Bldg., RI-6686

Lone Star Beer	RAY K. GLENN WARD WILCOX LIENER TEMERLIN DUKE BURGASS
Gebhardt Chili	
Texcrete	
T & P Railroad	

GRANT ADV.
Rio Grande Natianal Life Bldg.

Dodge Cars	GREGG SHERRY DAVE GARRETT
Dr. Pepper	

E. R. HENDERSON & ASSOC.
Reserve Laan Life Bldg., RI-2593

Teg Glyco Inhaler	E. R. HEN DERSON
Western Hatcheries	

HEPWORTH ADV.
Reserve Loan Life Bldg., RA-2353

Breckles	SAM W. HEPWORTH WINSTON BALL
Figaro	
Texas Citrus	
Lone Star Frozen Foods	
Child's Grocery	
Laurel Products	

JIM HUFF ADV.
Gibraltar Life Bldg., PR-3139

Meletio	JIM HUFF
Fedders Air-Conditioners	

KAMIN ADV.
2520 Cedar Springs, RI-3685

Vaporette	JACK WYA MARY BLA PAUL FERWERDA
Crazy Water Crystals	
Span-O-Life Battery	
U. S. Guaranty & Trust	
Lee Optical (Dallas-Ft. Worth only)	

LANNAN & SANDERS
Interurban Bldg., PR-1583

Continental Trailways	JAMES SANDERS FRED FARR AL CARREL
Wallrite	TENA CUMMINGS JOHN PAULING

MAJESTIC
5008 Greenville Ave., FO-8-7541

Big 12 Tonic	L. H. TOWNER

McCANN-ERICKSON
Gibraltar Life Bldg., RI-1609

Cotton Bowl Assoc.	BILLY SANSING FLORENCE RICHSTATTER

McCARTY CO. OF TEXAS
Interurban Bldg., PR-4387

Texas School of Practical Nursing	RUSS JURGENS

McCRARY ADVERTISING
2717-A Elm St., ST-2919

Texcrete	SWITZER McCRARY
Crown Western Investments	
Oak Cliff Savings & Loan	
Anco Co.	

McKEE-THOMPSON ASSOC.
900 Tower Petroleum Bldg., RA-2191

Southland Supply	MACK J. McKEE
Binswanger Glass	
Comfort Co. Products	

McMAINS ADV.
2011 Cedar Springs, Room 104—RA-6563

Pi-Do Corp.	JIM McMAINS HARRY McMAINS
Leeco Rug & Upholstery Cleaner	

on the Pacific Coast,

"Community Merchants prefer Don Lee..."

from a survey by Dr. Ernest Dichter



Grocers...and butchers and bakers and candle-stick makers...don't really have it this easy when Don Lee is working for them—a really accurate picture would show our grocer suffering from "cashiers' elbow" from ringing up sales.

In a survey of Pacific Coast network radio, conducted by Dr. Ernest Dichter and the Institute for Motivational Research, community merchants showed their preference for Don Lee by their answers to these questions:

Don Lee is

Pacific Coast

Radio

EXCERPT FROM THE SURVEY: **"What radio station reaches the greatest number of people? 68% named a Don Lee station. What radio station reaches the people who do the most shopping? 50% named a Don Lee Station."**

This is only one of many significant factors Dr. Dichter found responsible for the reputation of the Don Lee Broadcasting System on the Pacific Coast.

For a viewing of the film presentation, "The Depth of Penetration of an Advertising Medium," write to H-R Representatives, Inc., or to the Don Lee Broadcasting System, 1313 North Vine Street, Hollywood 28, Calif.

Mutual
DON LEE
RADIO

Night Time 100% Sponsored

THE NUCLEUS OF A 114-HOUR WEEKLY SCHEDULE THAT SERVES AND SELLS 161,360* TV HOMES IN 4 STATES.

*Television Magazine—Nov., 1955

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
	DOUG EDWARDS A.H.P.	DOUG EDWARDS Pall Mall	DOUG EDWARDS Ronsan	DOUG EDWARDS Pall Mall	DOUG EDWARDS Ransan	ANNIE OAKLEY Carnation	YOU ARE THERE ECAP / P. & C THIS IS YOUR LIF
6:30	ROBIN HOOD Wildroot J. & J.	NAME THAT TUNE Whitehall	MOVIE QUICK QUIZ Dillard's	LONE RANGER Gen. Mills A.D.A.	FRANK LEAHY Dupont	PEOPLE ARE FUNNY Toni Papermate / FRONTIER Reynalds / GRAND OLE OPRY Purina	GUY LOMBARDO Dillard's / PRIVATE SECRETARY Lucky Strike / Luck Strik JACK BENN
7:00	TV READERS DIGEST Studebaker-Packard	TEXAS IN REVIEW Humble Oil	ARTHUR GODFREY AND HIS FRIENDS Toni CBS-Columbia Kellogg Prestone Pillsbury	BISHOP SHEEN Admiral	CITY DETECTIVE Folstaff	STAGE SHOW Nestle	ED SULLIVAN SHOW Lincaln-Mercury
7:30	BURNS & ALLEN Carnation / Tani TALENT SCOUTS	EDDY ARNOLD Butternut		CLIMAX and SHOWER OF STARS Chyrsler Corp.	CRUSADER Camels	JACKIE GLEASON Buick	
8:00	I LOVE LUCY P. & G. Gen. Foods	DANNY THOMAS Dodge Pall Moll	MILLIONAIRE Colgate		CROSSROADS Chevrolet	TWO FOR THE MONEY Old Gald Sheaffer	G.E. THEATRE G.E.
8:30	DECEMBER BRIDE Gen. Faads	RED SKELTON Pet / Carter MEET MILLIE	I'VE GOT A SECRET Winston	FOUR-STAR PLAYHOUSE Bristol-Myers Singer	PLAYHOUSE OF STARS Schlitz	IT'S ALWAYS JAN P. & G. / STAR JUBILEE	HITCHCOCK PRESENTS Bristol-Myers
9:00	MR. AND MRS. NORTH Halsum	$64,000 QUESTION Revlon	STEEL HOUR U.S. Steel	BOB CUMMINGS Winston	THE LINEUP P. & G. Viceroy	GUNSMOKE Chesterfield	APPOINTMENT WIT ADVENTURE Kent Revlon
9:30	BADGE 714 Evergreen Mills	MY FAVORITE HUSBAND Frigidoire	G.E. 20th CENTURY FOX HOUR	CELEBRITY PLAYHOUSE Dillard's	PERSON TO PERSON Elgin / Remington WHAT'S MY LINE	DAMON RUNYON THEATRE Budweiser / Ford	HIGHWAY PATROL Lion Oil
10:00	GROUCHO MARX DeSoto	MASQUERADE PARTY Esquire Geritol	MILTON BERLE MARTHA RAYE Whirlpool Sunbeam RCA / Chevrolet BOB HOPE BETTY HUTTON	LORETTA YOUNG P. & G.	DOLLAR A SECOND Mogen David	HIT PARADE Lucky Strike Hudnut	BREAK THE BANK Dadge
10:30	JUSTICE Tareytan	IT'S A GREAT LIFE Chrysler		PEOPLE'S CHOICE Borden	CAMERA FOUR Kay's	LAWRENCE WELK SHOW Dodge	THE WORLD TOMORROW Armstrang / THE HUNTER Tofon

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Walter M. Windsor, General Manager

KCMC-TV

CHANNEL 6 TEXARKANA TEXAS · ARKANSAS

AGENCY, ACCOUNTS, ADDRESS & PHONE TIMEBUYERS

FFETT-SHEPHERD ADV.
Ross, FI-1844

American Wine and Import Hollywood Overhead Door Texline Paint Shook Tire Bardahl of Dallas	BOB SHEPHERD JERRY MOFFETT

., MORELAND & CO.
y Union Life Bldg., PR-4941

W. Shanhouse & Sons, Inc. Pratt Paints Texas Textile Mills	R. B. MORELAND

S, INC.
Indiana, PR-2900

Temtron Tenylhist Nic-Rid	BILL MEEKS

POWELL ADV.
Carlisle, RI-9231

Dennison Mattress	RALPH ROBINS B. G. POWELL DUB ZACHA

RACEY & ASSOC.
Maple, PR-3105

Delaware Punch McAlester Fuel American Wood Window S.P.I.B.	MRS. EVELYN WESTFALL ERLE RACEY

DALL-PERRY ADV.
ers Ins. Bldg., PR-3729

Downtown Motors Boedeker-Verner Motors Modern Olds Maher Bros. Dallas Morning News	JIM RANDALL, SR. JIM RANDALL, JR.

LIFFE ADV.
tile Bank Bldg., RA-8035

Magnolia Petroleum	M. RATCLIFFE, SR. MORELLE RATCLIFFE, JR.

ERS & SMITH
Loan Life Bldg., RI-6044

National Cotton Council Burleson Honey Dearborn Stove Dearborn Evaporative Fourth Army Continental-Pioneer Airlines Taylor Bedding First National Bank Uvalde Rock & Asphalt Guiberson, Inc. J-B Paints Insurance Co. of Texas	RANDALL BROOKS MARY ANN BACCUS DAVE McCONNELL HOWARD FISHER WILSON GOSS DOROTHY CANTRELL HERBERT ROGERS

IRAUFF & RYAN
Union Life Bldg., RI-6453

Kracketts Co. Rug Sheen Fritos (ex. of Texas) Lone Star Gas	J. C. SIMMONS ERNIE LOVAN ED GAINES ALEX PAPPAS

ONDS & SIMMONDS
ackson, PR-8064

Universal Mills Craft Hosiery Luby's Cafeterias Child's Grocery Owen Sausage Liquid Smoke	AL PERKINSON JACK CRANDALL ROBERT T. HERZ CHARLIE NOLAND

AGENCY, ACCOUNTS, ADDRESS & PHONE TIMEBUYERS

JAMES H. SUSONG
Fidelity Union Life Bldg., ST-5593

Simple Simon Frozen Pies Cabell's Power Feeds Wendland Grain Dallas Air-Conditioners	JIM SUSONG DOROTHY STECKLEBURG

TAYLOR-NORSWORTHY, INC.
Trinity Universal Bldg., 820 N. Harwood, PR-7773

Airmail Hosiery Lone Star Boat American Liberty Oil	TOM NORSWORTHY PHILIP WOLFE SHARON SULLIVAN J. B. TAYLOR

W. W. SHERRILL & CO.
2609 Cedar Springs, RA-4474

State Fair of Texas Interstate Theatres	BILL SHERRILL GENE KEY

J. WALTER THOMPSON
New Republic Bank Bldg., RI-4584

Ford Motor	J. WILLIAM BRAUER WALTER McGREEVY DEAN WILLIAMS

TRACY-LOCKE
2501 Cedar Springs, ST-4741

Burrus Mills Resistol Hats Borden Duncan Coffee Mrs. Baird's Bread Comet Rice Imperial Sugar Fritos (Texas only) Adleta Reserve Life Ins.	ROBT. L. PRIES HERB F. LEHMAN ERNESTINE PARKER LARRY DuPONT PAUL GIRARD

J. D. "DOC" WILLIAMS
3908 Lemmon Ave., JU-7977

Proctor's Salads Cuellar Foods Sil-O-Sheen	DOC WILLIAMS BEVERLEY LITTLEJOHN

TED WORKMAN
National City Bldg., PR-4247

Saladmaster Western Co. Honey Box Salmon	TED WORKMAN BOB PIGG JOAN BAGGETT

FORT WORTH, TEXAS

ROWLAND BROILES
Dan Waggoner Bldg., Fannin 2261

Bandera Hat Co.	CLAUDIA RENGE JOHN S. STEWART MAXWELL GOODMAN

AGENCY, ACCOUNTS, ADDRESS & PHONE TIMEBUYERS

EVANS & ASSOC.
Dan Waggoner Bldg., Edison 9521

Bewley Mills Williamson Dickie Justin Boot Co. Foremost Dairies (Phoenix Tennessee, Banner)	ALBERT EVANS WM. G. STARKE T. B. DAN RUNDELL STAN SCHLENTHER EARL COLLINS

GLENN ADV.
First Life Bldg., Fannin 4476

Dottie's Quickie Cookies Globe Labs. McDonald Hatcheries White Swan Foods Conro Work Clothes	RAY K. GLENN JOHN STEWART A. G. McDANIEL MERLE BELL

JACK HOLMES & ASSOC.
T & P Passenger Bldg., Fannin 7635

Necchi Sewing Machine Co. Ireland's Chili Fort Worth Livestock Best Yett Foods Lazenda & Bankers Sp. Cigars Archer's Champ Dog Food Vita-Way Corp. National Health & Life Ins. Morrison Milling Co.	JACK HOLMES TED NELSON JOE EVANS

WILLIAM JARY
1115 W. Fifth, Fortune 8994

Texo Feeds	BILL JARY

READ-PETTY
1111 W. Lancaster, Fannin 7605

Mission Beverage	JULIAN READ

SIMMONDS & SIMMONDS
Neil P. Anderson Bldg., Fortune 4710

Red Chain Feeds W. Texas Appliance Dalton's Best Maid	JACK CRANDALL

YATES ADV.
1020 Summit Ave., Edison 4473

Nocona Boots	TOM YATES PAUL RERTHELOT

HOUSTON, TEXAS

ALLSTATE ADV.
3607 Yoakum, JAckson 2-5863

DICK MINNS

A.M.S. ADV. CO.
4902 Travis, JAckson 8-3176

Royal Crown Bottling Daniel Tire	AL SHACKEROFF

THE ANTHONY CO.
3311 Montrose Blvd., JAckson 8-1821 & 8-1334

Southern Select Beer	PAUL ANTHONY ELLEN LOVINS

AYLIN ADV.
901 Lovett Blvd., JAckson 9-3766

General Products Co. Kazmeier's Assoc. Leverton & Co. Conners Rheem Mfg. Co. Second Natl. Bank Childers Mfg.	BOB AYLIN JO MOORE

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

A. S. BLACK & CO.
5105 San Jacinto, JAckson 9-4101

Earl McMillian, Houston Packing Co., Sears-Roebuck — A. S. BLACK, BILL BRYAN

BOONE & CUMMINGS
3003 Louisiana, JAcksoa 8-5577

Great Southern Life Ins., City National Bank, Sharpstown Development Co. — GRAHAM BOONE, MALCOLM CUMMINGS, LAURI SCHUTT

BOZELL & JACOBS
421 Caroline, FAirfax 3-4106

United Gas Corp., Consolidated Venetian Blind — CARL STOREY, JACK STEWART

BRENNAN ADV.
1414 W. Clay, JAcksoa 4-7581

Houston Bank & Trust — EARL BRENNAN, JOHN McGARY

CABLE & ASSOC.
1231 Pedea, JAckson 3-4433

Roto-Rooter — JACK CABLE

CARMONA & ALLEN
1607 Jefferson, CApitol 4-2801

Greater Houston Motors — VALE BROWN

CHARLES CROSSON & CO.
3803 Maia, JAckson 8-1525

CHARLES CROSSON

D'ARCY
1715 W. Webster, JAckson 4-2111

Hou. Ltg. & Power Co. — BOB WILSON

FOOTE, CONE & BELDING
510 Taft, JAckson 8-5461

Grand Prize Beer, Champion Oil — STEVE WILHELM, EARL RICHARDS, GRACE SPANIHEL

GLENN ADV.
1015 Sterling Bldg., CApitol 4-2729

JOHN FRASER

GOODWIN-DANNENBAUM ADV.
4814 Lalbraach, JAckson 8-0546

O. J'S Beauty Lotion, Texas National Bank, Napko Paint — JOHN PAUL GOODWIN, HENRY J. DANNENBAUM

GREER, HAWKINS & AGUILLARD ADV.
4714 Fannin, JAckson 2-5191

Trans-Texas Airways, Houston World's Fair, S. Republic Life Insurance, Gulf States Paint — WENDELL HAWKINS, JO ANN KOPECKY, ED ALLEN

GREGORY-GIEZENDANNER CO.
3005 Louisiana, JAckson 3-7383

Al Parker Buick, J. A. Walsh, Paty General Tire Co. — LLOYD GREGORY, CHARLES GIEZENDANNER, MYRA WHEELER

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

GULF STATE ADV.
2714 Danville, JAckson 9-9193

Weingarten's, Interstate Theaters, Robinhood Eggs, Shelby Biscuit Co. — A. D. MARKS, JO ALESSANDRO

KAMIN ADV.
4610 Main, JAckson 6-1181

Finger Furniture, Levit's Jewelers, Mosk's, Gulf Coast Stores, Golden Age Bottling — LESTER KAMIN, BILL BLUMBERG

McCANN-ERICKSON, INC.
900 Lovett Blvd., JAcksan 9-4191

Humble Oil & Refining, West Texas Cotton Oil, First National Bank, Hou. Natural Gas System, Texas Rice Growers Assoc., Dentler Maid, Kuhn's Paint — KERN TIPS, GENE HEARD

RITCHIE ADV.
Baak of Commerce Bldg., CApitol 7-1828

Fehr Baking Co. — DAVE RITCHIE, LOU GLAVIS

RIVES-DYKE CO.
2503 Robinhood, JAckson 4-8143

Stewart & Stevenson Metallic Bldg., National Bank of Commerce — EARL RIVES, TOM ROGERS

RUTHRAUFF & RYAN
Old Natl. Life Ins. Bldg., 5615 Fanain, JAcgson 4-7531

Texas State Optical, Red Arrow Labs. — TED KEADY, GLENN FORTENBERRY

TRACY-LOCKE
2332 W. Holcombe Blvd., MOhawk 7-3306

Duncan Coffee — CLAY STEPHENSON, TOM DALEY

VARGA ADV.
West Bldg., CApitol 7-6956

Acme Airco, Star Steel Supply, Bob McDougal Sewing Machine Co. — DAVE VARGA

SAN ANTONIO, TEXAS

THOMAS F. CONROY
1101 Majestic Bldg., Capital 7-3456

Lone Star Brewing (south half of Texas only), Pioneer Flour Mills, H & H Coffee, Quaker Oats, Saf-Tan — THOMAS CONROY, MARGARET STAIR, DAVE GUTHRIDGE, JACK SLICHENMAIER, EVERETT LIABOE

CUSICK-SCHWERKE & WILD
200 Farm & Hame Bldg., 403 E. Travis, Fannin 0974

Patio Foods, Farm & Home Savings & Loan, Knowlton Dairy — NORMAN SCHWERKE

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

GLENN ADV.
Traasit Tower Bldg., Capitol 7-2369

L. H. Chessher — BOB HOLLEIN

PITLUK ADV. CO.
123 Auditorium Circle, Belmoat 3-6131

Starkist Tuna, Pearl Beer, Alamo Livestock Commission, Fab Spray — JOHN PITLUK, PAT W[illegible], JACK PITLUK JR, LUKE COLLIN, DAVE HUBBAR, CHARLI[illegible], CAROLI[illegible]

WYATT ADV.
401 Navarro, CA 6-2226

Freiderich Refrig., Fox Company — CHARLI[illegible], CAROLI[illegible]

TYLER, TEXAS

REYNOLDS-ELKIN
271 Tyler Baak Bldg., 4-6714

Gadget Show (TV) — BETTY REYNOLDS

WACO, TEXAS

CIRCLE ADV.
P.O. Box 2088, 2-7301

Youngblood's Poultry — MIKE RINEH[illegible]

SOUTHWEST ADV.
2508 Washiagtoa, 4-5501

Bluebonnet Appliances — RAY HI[illegible]

RICHMOND, VA.

ADVERTISING ASSOC., INC.
1 N. 6th St.

JACK L[illegible]
BILL
PROPE[illegible]

CABELL EANES, INC.
100 W. Maia St.

JOE EA[illegible]
R. W.
WILLIA[illegible]

CARGILL & WILSON
11 So. Secaad St., 3-3485

A/E — ROBERT WILSON
RADIO & TV BUYER — E. MANNING RU[illegible]

Larus Bros. (Domino Cigarettes) — ROBERT WILSON, E. MANNING RUBIN

RALPH L. DOMBROWER CO., INC.

RALPH
DOMBR[illegible]

EASTERN ASSOC.
2902 W. Clay St.

RAYMO[illegible]
BERRY
WILLIA[illegible]
SHOTWE[illegible]

AGENCY, ACCOUNTS, ADDRESS & PHONE	TIMEBUYERS
L.-NEAGLE, INC.	
W. Franklin St.	
	RAYMOND HALL C. W. NEAGLE MRS. ALICIA TIMEWELL
CHIUM, MACLEOD & GROVE, INC.	
al National Bank Bldg.	
	CHARLES CROWDER
G-SMITH ADV. AGENCY	
Fourth St., 7-3065	
	RUSSELL LANG RALPH SMITH
DSEY & CO.	
e. Fourth St., 7-3065	
Southern Biscuit (FFV Vanilla Wafers)	DOROTHY LEE NELMS
. STAPLES ASSOC.	
d Building	
	FITZHUGH STAPLES
NE, HEFFNER & COOKE	
V. Grace St.	
	ED STONE MARVIN HEFFNER TEMPLE COOKE

AGENCY, ACCOUNTS, ADDRESS & PHONE	TIMEBUYERS
SEATTLE, WASH.	
BOTSFORD, CONSTANTINE & GARDNER	
1400 Tower Bldg., Eliot 3523	
Olympia Brewing	JOHN P. HEVERLY
COLE & WEBER	
920 Republic Bldg., Eliot 7377	
Washington State Apple Comm. Wn. State Potato Growers	DAVID TITUS FLOYD FLINT
MILLER, MacKAY, HOECK & HARTUNG	
510 Virginia St., Mutual 6363	
Bardahl Manufacturing	JERRY HOECK
PACIFIC NATIONAL ADV.	
2124 Fourth Ave., Eliot 1401	
Fisher Flouring Mills Washington Fruit Comm. Oregon-Wash.-Calif. Pear Bur.	GERTRUDE M. NYMAN FRED SPRAGUE
RUTHRAUFF & RYAN	
Northern Life Tower, Eliot 1572	
Nalley's Inc. Vernell's Fine Candies M-D Tissue	GERRI RICHARDSON

AGENCY, ACCOUNTS, ADDRESS & PHONE	TIMEBUYERS
MILWAUKEE, WIS.	
BAKER, JOHNSON & DICKINSON	
740 N. Plankinton (3), Broadway 2-6833	
Stark, Wetzel Hunter Packing Parrott Packing Co. Simplicity Garden Tractor Sunnyland Packing	JAMES A. BAKER FRANCIE KIRSCHNER
BARNES ADV. AGENCY	
312 E. Wisconsin (2), Daly 8-2393	
Kingsbury Breweries	JOHN BARNES RAY WHOLIHAN
CAMM, COSTIGAN, INC.	
710 N. Plankinton Ave., Broadway 1-3075	
Hevi Duty Electric Co. Northwestern Hanna Fuel Co.	H. D. CAMM J. F. COSTIGAN
CORMACK, IMSE-BEAUMONT ADV. INC.	
2755 N. 3rd St., Franklin 2-6440	
Marathon Corp. Wisconsin Hydraulics Co.	G. W. IMSE
CRAMER-KRASSELT CO.	
733 N. Van Buren St. (2), Daly 8-3500	
Evinrude Motors Rolfs Leather Accessories (Tv only) Phoenix Hosiery Wisconsin Telephone	LORETTA MAHAR

BROADCASTERS THROUGHOUT THE COUNTRY FIND...



Time, worry and expense can be saved by calling Northwest *First*. John Birrel, our Employment Counselor may have just the person you need. There's no charge for this service and you are assured of well-screened, professionally trained people.

Here's why Broadcasters prefer Northwest's graduates...

- Over 16,000 square feet devoted to studios, control rooms, and student servicing.
- Five complete image orthicon camera chains.
- Six complete control rooms with professional consoles, rack-mounted tape recorders, disc recorders, turntables, monitors, switchers.
- Film editing equipment.
- An outstanding staff of professional instructors who are presently working at network affiliates—NBC, CBS, ABC.
- Practical training. Professional trainees learn by doing—actually participating in closed-circuit productions.

Your collect wire or call is always welcome. Call Northwest *first*. Our Employment Counselor . . . John Birrel . . . assures you of immediate, personal attention.

SUBSCRIBER TO NARTB

NORTHWEST RADIO & TELEVISION SCHOOL HOME OFFICE: 1221 N. W. 21st Avenue Portland, Oregon • CA 3-7246

HOLLYWOOD, CALIFORNIA 1440 North Highland HO 4-7822

CHICAGO, ILLINOIS. . . . . . 540 N. Michigan Avenue DE 7-3836

WASHINGTON, D. C. . . . . . 1627 K Street N. W. RE 7-0343

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

DUFFY & ASSOC., INC.
918 N. 4th St., BR. 2-7851

Frost Co. } P. A.
Hansen Storage Co. } LIMACHER

BERT S. GITTENS ADV.
739 N. Broadway, BR. 6-5948

RADIO-TV DIR.—GERALD S. SEAMAN

Allis-Chalmers Tractor Div.

HOFFMAN & YORK
808 N. Third St. (3), Broadway 6-6510

Grafs Soda Water } JOE
Gettelman Beer } MULVANNEY
Shaler Rislone }

KLAU-VAN PIETERSOM-DUNLAP
744 N. Fourth St. (3), Marquette 8-6780

Holsum Products }
Robert A. Johnston } LEE I.
Cookies & Candies } ARCHER
General Mills (Feed Division) } E. P. RITZ

MATHISSON & ASSOC., INC.
411 E. Mason St. (2), Broadway 6-7181

WISN-TV } JACK
Miller High Life Beer } SEVERSON
Petco (Clark's Super Gas) } ED BALL
ROBERT
GEARY

MAERCKLEIN NELSON
622 N. Water St., BR. 6-9844

West Bend Brewing Co.

PAULSON-GERLACH & ASSOC.
606 W. Wisconsin Ave.

Otis E. Glidden } WEBSTER
Rippon Cookies } KUSWA

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

KEN SEITZ ASSOC.
710 N. Plankinton, BR. 2-0505

Horlick's Malted Milk } DON
Fromm Dog Food } McCLELLAN

WM. G. TANNHAEUSER
623 N. 2nd St., BR. 6-7555

RADIO-TV DIR.—JAMES JEFFORD

★ ★ ★

COMPARAGRAPH NOTES

(*Continued from page* 104)

State Farm Inc., NL&B, NBC, F 10:30-11 pm
Sterling Drug, D-F-S: ABC, F 9:30-10 pm
Studebaker-Packard, R&R: ABC, M 8-8:30 pm
Sunbeam, Perrin-Paus, NBC, T 8-9 pm
Sweets, Moselle & Elsen: NBC, Sat 10:30-11 am
Swift, JWT: McC-E: DTN, Th 1:45-2 pm
Sylvania, JWT: CBS, Sat 7:30-8 pm
Texas Co., Kudner: NBC, Sat 9:30-10 pm
Tide Water Assoc. Oil, Buchanan: ABC, M Th 7:15-30 pm
Toni Co., W&G, CBS, M 8:45-9 pm; W 8-8:30 pm; M, W 11-11:15 am; alt Th 10:15-30 am; Burnett: NBC, Sun 7-7:30 pm; CBS, Th 3:30-45 pm; Sat 9-9:15 pm; Tatham-Laird: ABC partic S 8:30-9 pm
TV Time Foods, direct: CBS, Tu 5-5:15 pm
U.S. Steel, BBDO: CBS, alt W 10-11 pm
Vicks, BBDO: W 5-5:15 pm
Wander Co., Tatham-Laird: NBC, W 10:15-30 am
Warner-Hudnut, K&E: NBC, alt Sat 10:30-11 pm
Webster-Chicago, JW Shaw: NBC, M 7:30-45 pm
Welch Grape Juice, DCSS: NBC, alt F 5:45-6 pm; ABC, T 5:15-5:30 pm
Wesson Oil, Fitzgerald: CBS, Tu 12-12:15 pm
Western Union, Albert Frank-Guenther-Law: Th 9:30-10 pm
Westinghouse, McCann-Erickson: CBS, M 10-11 pm
Whelan Drugs, Product, Du Mont, T 9-10 pm
Whirlpool, K&E, NBC, T 8-9 pm
Whitehall Pharm., Blow-Beirn-Toigo: CBS, Sat 9:30-10 pm; CBS, M 7:30-7:45 pm; T 7:30-8 pm; NBC W 10:30-11 pm
Wrigley, R&R: CBS, Sat 7-7:30 pm
Yardley, Ayer: CBS F 11-11:15 am

BEVILLE VIEWPOINT

(*Continued from page* 31)

more often. NARTB is trying some thing new. Much work has already been done. We at NBC want to see what will come out of it. I don't know exactly what it's going to be but I hope it will be more acceptable than the old methods which stem back to radio's BMB method. I don't know what Nielsen will come up with either but if NCS #2 is like NCS #1, it is unsatisfactory so far as I'm concerned. The industry must develop something that is acceptable and unassailable. We think that, like the NARTB study, any coverage study should be submitted to the ARF for approval and should be thoroughly field-tested and validated before broadcasters, advertisers and agencies are asked to subscribe large research funds for it. ARF and Nielsen each have a proposal for a 1956 survey so that the present outlook is for more confusion than enlightenment. I believe we should try to fill the gaps in our present data to get up-to-date information we can use in 1956. ★ ★ ★

SUNDAYS-MONDAYS and ALL DAYS

WOLF has a lion's share of audience

SUNDAYS (daytime)		32.6% 1st PLACE
MONDAY thru SATURDAY	WOLF Share of Audience	
Mornings 8 A.M. - 12 Noon	16.9%	2nd PLACE
Afternoons 12 Noon - 6 P.M.	33.3%	1st PLACE
Evenings 6 P.M. - 10:30 P.M.	29.7%	1st PLACE

FREE... Get the whole story (Spring 1955) covering home-auto-store listening, 4 and 8 year trends, TV operating hours. Included are the basic market facts on population, labor force, industrial work hours, automobiles, telephones, and monthly sales comparisons. Ask for your copy of The Syracuse Inside Story.

RATING for RATING
RATE for RATE
in
CENTRAL NEW YORK
it's
WOLF
SYRACUSE, N. Y.

National Sales Representative
THE WALKER COMPANY

BON MARCHE

(*Continued from page 37*)

other way on the air. Instead, the store teams the two media together and steps up the effectiveness of each. Said Sales Promotion Manager John Keeler:

"In virtually every instance, radio copy calls attention to the newspaper ads on the same item. Generally, a sound effect or other attention-getting device is used and the lead calls attention to the primary sales point of the item or event.

"We seldom, if ever, expect the listener to remember more than one price, particularly if comparative prices are used. Also, we do not expect listeners to remember what we say today any longer than tomorrow.

"Monday-morning copy refers to 'yesterday's ad' and urges the listener to be there early when the store opens at noon, reminding them that they can shop until 9:00 that night. Monday-afternoon copy is aimed largely at evening shopping and the fact that the event is now in progress.

"Unless a follow-up newspaper ad is run, radio copy after Monday morning does not refer to the newspaper advertising, but carries on with specific items and prices for the event, building up to 'last day' copy at the close of the event.

"The results of this radio plan have been most gratifying. Increases in business for annual events have run from fair to phenomenal with great consistency."

(NOTE: Individual results of Bon Marche air campaigns will be detailed later in this report.)

• *Live-vs.-recorded*: "To maintain store identification and consistency in our air campaigns, and to avoid the tendency of some disk jockey announcers to overemphasize the 'personality' at the expense of the copy, we transcribe all our announcements," said agencyman Peter Lyman, "using one or two of a trio of announcers who were selected from an audition of approximately 15. By rotating between the three, and by the use occasionally of two-voice—but not dialogue—announcements we keep some variety.

"We also vary the sound effects and other attention-getters so that our copy does not hit a 'pattern' that will make listeners tune out mentally through familiarity. A musical jingle is used



the SPOT heard 'round the world!

1866 people responded to one week's announcements on KSL Radio's "Music After Midnight." Letters poured in from 38 of the 48 states, Alaska, Hawaii, Mexico, Canada and as far away as Guadalcanal, over **6200** miles from Salt Lake City.

...and the spot heard 'round the world RESOUNDS in the 1¼ billion dollar Mountain West Market where each day two-thirds of all the radio families hear KSL Radio, and 9 out of 10 listen throughout the week.

KSL radio . . Salt Lake City

Represented by CBS Radio Spot Sales
50,000 Watt Voice of the West

Mail Response maps available upon request.

for promotion of one specific credit plan, and we are currently planning the production of another jingle for another storewide promotion that will extend over a considerable period of time."

• *Program commercials*: As mentioned earlier, Bon Marche is a major Seattle program buyer, using a total of seven capsuled newscasts daily on two local stations, KOL and KING.

"One news period per day is used for the promotion of an exclusive paint line carried by the store," Lyman revealed. "About every second week a special value in the paint department is advertised. When there is no special to advertise, general merchandise copy, featuring the brand name and completeness of the line and the service, is used.

"On the other six newscasts each day we either feature big, storewide promotions with copy similar to our spot announcement packages, or devote these commercials to the promotion of credit plans. In no case do we ever use radio — or announcements or programs—for a strictly institutional approach."

• *Timebuying tips*: Bon Marche, although it had used radio as far back as 1935, had to make up most of its own ground rules on timebuying when the newspaper strike of two seasons ago forced it into a heavy air schedule.

This is how Lyman describes the store's philosophy in radio purchasing:

"When the extreme pressure of the storewide promotion was over and after the strike ended, a considerable amount of study went into the selection of the stations, days and times to be used for continuing radio promotion.

"During the three months of the strike, we had built up a sizable quantity discount on most of the Seattle stations, and with plans to continue the use of radio throughout the year we were able to contract for enough time to earn further sizable discounts on three or four stations.

"The problem was to decide *which* three or four stations would be to our best advantage.

"A study of the survey ratings indicated that the network stations, while carrying top-rated network shows, had fairly high average ratings, but when broken down by periods when they were *not* carrying top network material, they were frequently even lower-rated than the better independents in the area.

"And, since most adjacencies to high-rated network shows were already sold to national spot buyers, it was possible, generally, only to buy their lowest-rated adjacencies and participations.

"On the other hand, while the independent stations never reached the high peaks attained by the network stations, their averages, hour-in and hour-out, were quite healthy. We could see that several of them together offered an average audience coverage total that far exceeded the individual network station averages.

★ ★ ★ ★ ★ ★ ★ ★

"We have found that radio is unbeatably flexible—and its elasticity is one of its greatest assets."

ROGER BUMSTEAD
Media Director
David J. Mahoney, Inc.
New York

★ ★ ★ ★ ★ ★ ★ ★



BMI

presents

"MILESTONES"

for

DECEMBER

BMI's series of program continuities, entitled "Milestones," focuses the spotlight on important events and problems which have shaped the American scene.

December's release features four complete half-hour shows —ready for immediate use—smooth, well written scripts for a variety of uses.

"LATIN AMERICAN CARNIVAL"
December 3, 1955

"THE FINNISH MASTER OF SYMPHONIES"
(Sibelius' 90th Birthday)
Born: December 8, 1865

"FUN WITH MUSIC"
(Best Jokes of 1955)
December 24, 1955

"YEAR END REVIEW — 1955"
December 31, 1955

Full half-hour presentations . . . simple to do, saleable, excellent listening. Usually four per month, sometimes five. Each script commemorates a special date or event of national importance.

"Milestones" is available for commercial sponsorship — see your local station for details.

BROADCAST MUSIC, INC.

589 FIFTH AVENUE • NEW YORK 17, N. Y.

NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

"Further comparisons of the rates, figured on the basis of the possible earned discounts through the end of the year, showed that we could buy an announcement on four or five independents for the cost of a single announcement on one network station.

"We average approximately 50% to 55% of the total sets in use throughout the day with the four stations — three of which are independent and the fourth an 'independent type' network operation. So, by using run-of-schedule spot packages on the four independent stations, we find that we buy the greatest coverage for the lowest cost that is available."

The big pay-off: Does the formula bring results? Admen can judge for themselves from these examples:

- Last June, using both radio and television for a sale of Black Bear men's sportswear and work clothing, Bon Marche racked up "the largest increase for the week preceding Father's Day among any of the 75 stores in the Allied Stores chain of which Bon Marche is a member.
- Again teaming radio and tv, Bon Marche staged a warehouse sale last August during which the store grossed the largest week's sales in the 56-year history of the establishment — over $500,000.
- Radio has even enabled the store to switch some long-standing traditions. "Last November," agencyman Lyman recalls, "it was decided to make a change in the date of the regular 'Month End Clearance.' For 56 years, 12 times a year, it had been held on the last Friday of the month. This past year, because of the annual Santa Claus Parade, it was moved up a week, with a possibly disastrous effect on this important event. We used a heavy radio spot schedule along with the usual newspaper space. The result? A 40% increase instead of the expected loss."
- Also traditionally, retailers feel that "nothing is deader than the day *after* Christmas." Radio changed even that for Bon Marche. Reported Lyman: "Another spot radio schedule on Sunday, December 26, tied in as the others were with newspaper space, gave us a *bigger* day on the 27th of December than the day *before* Christmas was. That, too, was the first time this had occurred in the history of the store!" ★ ★ ★

EXCLUSIVE!!

OUR OWN

FOREIGN CORRESPONDENT!

K-NUZ News Director, Bill Crawford, reporting direct from
London
Paris
Frankfurt
Berlin
Madrid
Rome
Athens
Istanbul
Amsterdam
Europe
And the Middle East



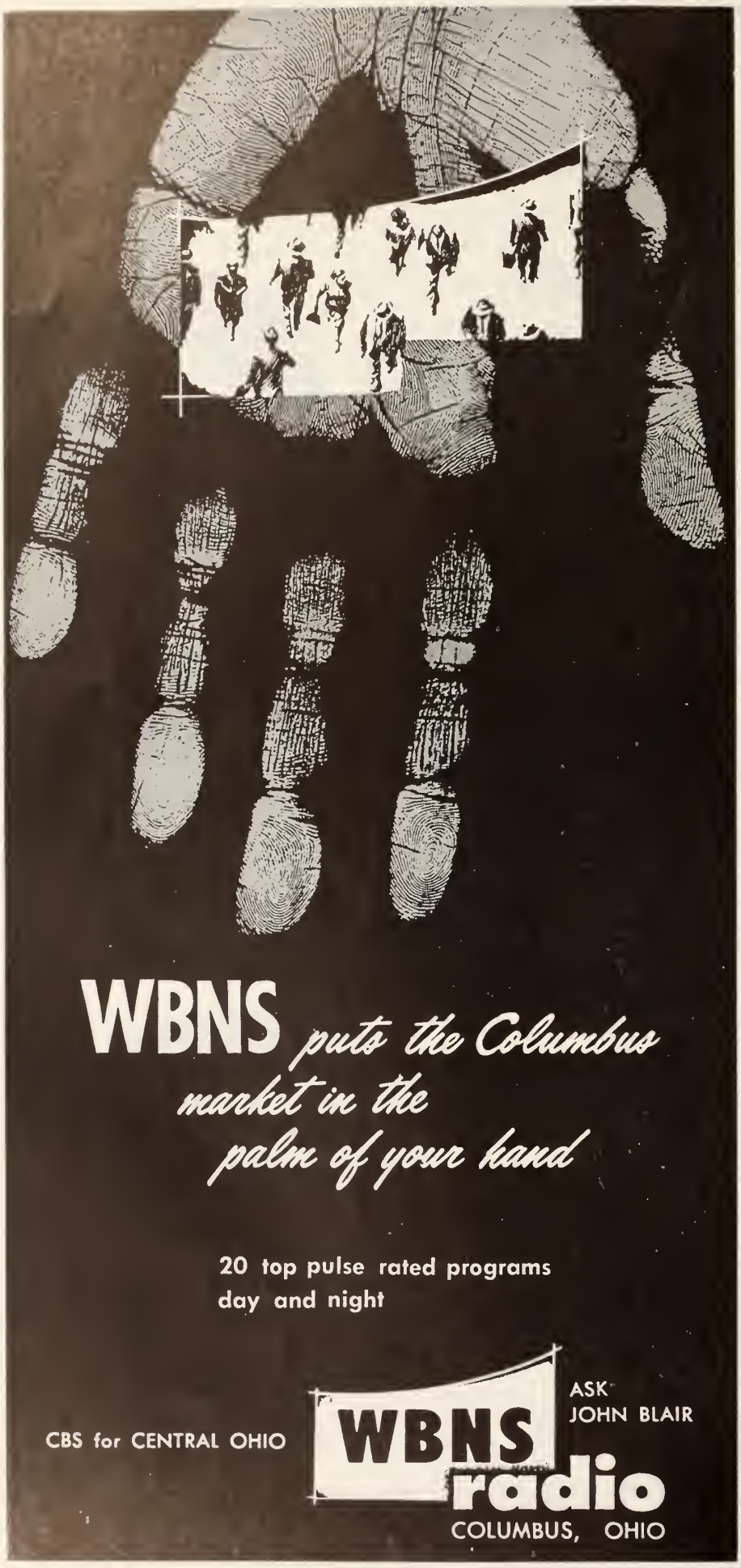
Exclusively reported for Houston, by Houston's favorite Newscaster, exclusively on Houston's favorite station.

K-NUZ
Radio Ranch
"Houston's 24 HR. Music & News Station"

This world report is another first for K-NUZ, the station Houston looks to for "firsts". First in News, Music, and on the spot reports from "Big Mike" our roving station on wheels, and first in personalities with Paul Berlin, Texas' No. 1 Radio personality. This *exclusive* program is sponsored by David's Hardware Stores of Houston.

Nat'l. Rep.: Forjoe & Company

In Houston: Dave Morris — JAckson 3-2581



ACCOUNT EXECUTIVES

(*Continued from page* 35)

"That's what happened to my account a couple of months ago," said one unhappy-looking account man. The memory of the problem had him chain smoking. "The media director and the radio-tv director have been at each other's throats for six months now. Well, we had sold this client on using spot radio in a number of major markets to supplement his network tv show, when the media director put a bug in the guy's ear about newspapers. Of course, I looked like a fool when the client wanted to discuss newspapers further with me, because we had already gone ahead and worked out tentative radio schedules for him."

Want immediate results from tv: Many clients make the account man's job a rough one by expecting tv to double sales overnight. They're more than a little wary because of its cost, and then they panic if the results of their campaigns don't become obvious immediately. It's up to the account executive not to mislead them, to start with, about the outcome of a tv advertising effort.

"You've got to hold their hands more when it comes to tv," a weary-sounding agencyman commented. "But this is more true of the smaller company, particularly the family-type business where everyone from chairman of the board to son-in-law-in-charge-of-paper-clips considers himself an advertising expert. So they want tv all right, but they get cold feet if you're not around to reassure them all the time."

Said the account executive for a jewelry item: "Sure it's an effective medium; sure we know the client's spending a couple of million a year to be on it. But I wish he didn't expect miracles. The week after our tv debut the client was polling sales results all over the country. Of course, he's right to do that, but he kept asking me 'how come, sales aren't catapulting ahead?' Let's face it—continuity of advertising is as important in tv as in other media."

Some account executives pointed out that interpreting the media recommendations of the agency to the client can become a real tug of war in extreme cases.

"But even under favorable circumstances advertising directors often re-

flect the media prejudices of either the management or their own particular background," a seasoned veteran of the soft drink business remarked. "That's when a sophisticated advertiser with his own well-balanced staff becomes ideal to work with. He won't start doubting the effectiveness of his radio schedule, for example, just because his competitor has taken a sudden hiatus."

"Why can't we be on network?": Most clients, account men agree, are sufficiently educated about air media trends these days to realize that network tv is not a buyers' market these days. And yet, there is still more than one company president with a considerable advertising budget who can't understand why he can't get an 8:30-9:00 p.m. slot on NBC or CBS, pronto.

"The problem," said the account executive for a drug product, "is that there's a lot of ego flattery involved, and also their own personal habits tend to make clients too tv-conscious. However, it's up to the account executive to guide the client's media thinking, calling in his agency's department heads to support his theories when necessary."

Said a former media man now account executive for a cigarette brand: "It's often difficult to get a client to accept the fact that he can't buy tv. Even in the jammed-up radio days you could get exposure of your show. These days an advertiser can say, 'I need a half hour of tv,' and if the agency can't come up with one, the account man's a bum. As it is, all big agencies plant spies in the networks to find out 20 minutes earlier that something's loose."

Clients who are ratings hawks: It's up to the account executive to interpret and explain ratings to the client. His job is made twice as tough by sponsors who lend excessive importance to Trendex or Nielsen figures.

"I had an automotive account that had me on the carpet regularly once a week to explain why we were .05 under our last week's rating, or why the show opposite was two points ahead of us," one account exec complained. "But it never occurred to the client that we had a network show at a fine cost-per-1,000, that it was selling for us like mad, that the dealers supported it with all kinds of merchandising. All he watched was the Trendex."

Of course, some a/e's who've been plagued with this particular headache add that in all fairness to the fretting ad manager, it's not the advertising manager's fault. He often in turn has to justify the show to the client brass, who are budget- and tv-conscious, but don't quite understand the meaning of ratings.

When stations slip . . .: The ultimate responsibility for all the agency's work on an account falls back on the account executive. One a/e on a package goods account was sharply reminded of this just a week before SPONSOR's presstime. While pouring over tv copy, he got a frantic phone call from the client. It seems that the treasurer of the company had been watching tv in a suburb over the weekend and when the client's show came on he noted to his horror that the right commercial was accompanied by the wrong sound.



4:30-5:00 p.m.

Monday thru Friday

"FOR KIDS ONLY!"

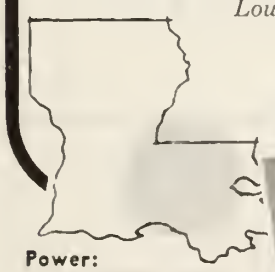
The show that keeps KIDS glued to their Television Sets

Locally produced for local sales! Helen Kelly directs this wonderful audience show—with "BREEZY" the clown and skillfully enacted stories—Kids "write in" for tickets — every show there's "standing room" only! Call, wire, or write for details.

The only television station covering the heart of Louisiana with its $580,937,000 retail sales.

NBC-ABC

Represented by Hollingbery



Power: 100,000 watts

Tower: 1001 ft

WBRZ Channel 2

BATON ROUGE, LOUISIANA

"We had even sent special prints to the stations carrying our network show where we wanted to use the new commercial," the worried agencyman sighed. "But the station didn't run the print off first, decided that the sound directly off the cable is better than the track, so they got the right pictures all right, but the words didn't match."

When buyers slip . . .: "It doesn't happen all the time, but even once is too much," one account man said, pointing to all the spot schedules waiting on his desk for him to check over. "All that happened is that our timebuyer figured out estimates for our schedule based on minimum costs rather than maximums, and by the time the client was ready to O.K. the schedule, I had to ask for 20% more budget for the campaign if he didn't want to cut down on markets. Of course, the buyer's the bum, but I'm the one who's on the carpet with the client."

A complaint voiced by many a harassed account man caught between the client's pressure and the weight of work necessary in setting up spot campaigns was that a timebuyer can make things rough by not having the smooth kind of rep-relationship that makes for getting availabilities quickly.

Reps who bypass a/e's: Account men who've had this problem agree with timebuyers that radio salesmen are more apt to go to the client than tv salesmen.

"I know they're angling for an appropriation," said the account man for an instant coffee. "But actually the agency's done just as well by them when they've come to us with their presentations. If their ideas fit into the client's sales objectives, we'll pitch the medium to the client. But when they go over the head of the account executive, they force him to justify all media decisions all over again and they don't give him the even break he'd have if they had seen him first and told him what their pitch was all about."

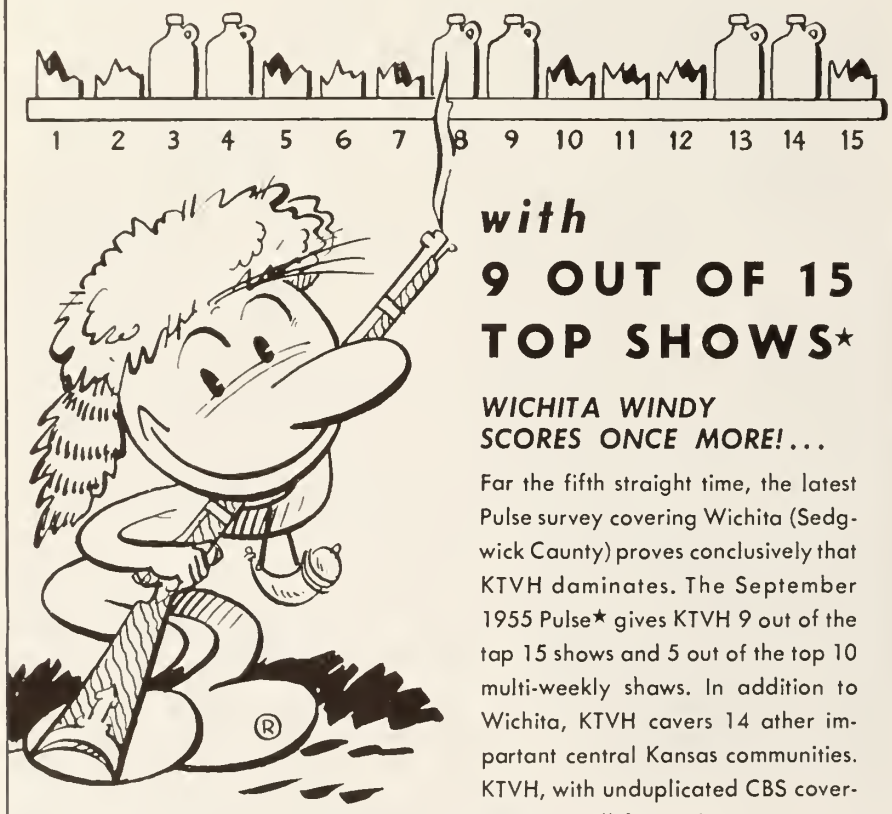
"You mean the star won't be there?": Clients, particularly those spending vast sums on network tv shows, tend to feel that their tv stars should find time for sales meetings, dealer conventions and visits to local retail outlets.

"Then it's up to me to see Miss X, who's about to start a run on Broadway besides the tv show, and ask her to spend three days at a meeting because it would build dealer morale," complained one account man. "Of course, a client's got a right to merchandising support from his talent. But he should try to keep demands for personal appearances down to the essential one or two major events a year."

Station managers who bypass a/e's: The account man is responsible and accountable to the client for everything from over-all strategy to network station line-up to pre-empts. It doesn't help him if station managers run to the ad manager without telling him first in their attempt to get the client's network show on in their market.

"When they do that they usually go in armed with a couple of letters from local dealers, and right away the ad manager's in a stew," one account man said. "Then I'm called in to ex-

KTVH Wins Again...



with
9 OUT OF 15
TOP SHOWS★

WICHITA WINDY SCORES ONCE MORE!...

For the fifth straight time, the latest Pulse survey covering Wichita (Sedgwick Caunty) proves conclusively that KTVH daminates. The September 1955 Pulse★ gives KTVH 9 out of the tap 15 shows and 5 out of the top 10 multi-weekly shaws. In addition to Wichita, KTVH cavers 14 ather impartant central Kansas communities. KTVH, with unduplicated CBS coverage, can sell for you!

TO SELL IN KANSAS . . . *BUY* **KTVH**

VHF
240,000
WATTS

KTVH
HUTCHINSON
KANSAS
CBS BASIC

CHANNEL
12

Represented Nationally by H-R Representatives, Inc.

KTVH, pioneer station in rich Central Kansas, serves more than 14 important communities besides Wichita. Main office and studios in Hutchinson; office and studio in Wichita (Hotel Lassen). Howard O. Peterson, *General Manager.*

NEW AND UPCOMING TV STATIONS

1. New applications

ITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw)** Visual	Antenna (ft)***	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT, AM AFFILIATE
BAY, ORE.	16	24 Oct.	20.5	836	$155,655	$125,409	None	KOOS, Inc. Sheldon F. Sackett, pres Mercedes P. Young, v-p
O, UTAH	11	17 Oct.	3.029	414	$64,780	$96,000	None	Beehive Telecasting Corp Samuel B. Nissley, pres Arthur R. Riley, v-p
E, P. R.	7	17 Oct.	1.408	199	$56,100	$67,200	None	George A. Mayoral & Wm Cortada, partners

BOX SCORE

U. S. stations on air	*419*§
Markets covered	*260*§
U. S. tv sets (1 *July* '55)	*36,477,000*§

*Both new c.p.'s and stations going on the air listed here are those which occurred between 17 October and 29 October or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Effective radiated power. Aural power usually is one-half the visual power. ***Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. §Data from NBC Research and Planning. NFA No figures available at presstime on sets in market.

plain why the show isn't in Kokomo, or else the ad manager decides that it really should be there, forgetting that that'll take money away from an important spot campaign in key markets."

"If station men brought their gripe to us or to our media department first, we'd try to give them an overall view of the client's problem, or, if they had a good point in favor of extending the line-up of our show, we'd go along with them," commented an account man whose client recently added nine stations to his line-up. "But at least give us a break and make the pitch to the agency first."

The a/e's got to be a showman: The whole question of program values has become a problem for account executives. Account men for any major client get involved today in all kinds of phases of show business that radio never required.

"I've got to cast, hire producers and directors, check on scripts and visualize them, etc., etc.," said the account executive for a cereal. "And it's a lot different from radio. I was in one job for some five years till recently, and in that time I hired and fired 11 producers. You never had that kind of pressure in radio."

A more subtle headache that can develop when the account executive isn't on top of program values is that he loses stature and control to the radio-tv head of the agency. This trend is becoming more and more apparent, since it is usually the head of tv plus another top executive of an agency who negotiate for network tv time.

"Since my client went on tv, he's had more personal contact with the tv v.p. here than with me," an account man remarked candidly. "You might say that our radio-tv head has become an ex officio account executive for all network tv advertisers in the shop. Of course, in many ways this is unavoidable, but the account executive himself has to protect himself by becoming more knowledgeable about showbusiness values."

Immense traffic problem in tv: "You've got problems of film filing and traffic control that can stagger the mind," one account man said. "It would help if you had a couple hundred eyes to keep track of things; otherwise you can't be sure that the schedule that's supposed to kick off to tie in with a certain grocer promotion is actually on the air at the right time. And you can't depend on stations, reps and buyers only. You've pretty well got to check yourself to keep yourself covered."

Client with factional disputes: A major problem arises from a lack of concentrated authority to make strategy decisions on the client side of the ledger.

"I'm trying to sell the client on using a spot radio and tv campaign," the account man for a gasoline complained, "and the sales promotion guy is a strong believer in print, while the advertising director goes along with the air media. The only problem is that their budgets interlock and the two have to agree before we can make a move."

"Try and sell client on network radio!": Sometimes emotional factors take the place of judgment on agency and client side both. But many account executives agree that the emotional factors are at a peak when you talk network radio.

"I came to the ad director armed with tons of figures, statistics and a hell-of-a-fine network radio recommendation," a young account executive recalls. "I showed him that we needed rural-area and small-town coverage and that we could get it cheaply through network radio. Do you think I could convince him, even though I had the figures? He'd been hearing a bunch of the boys at the local bistros sneering at network radio, and his feelings were too strong to budge with any amount of reason."

Getting sales figures: There are still a few clients who are coy about giving sales figures to their agencies.

"They don't understand they're cutting their own throats if they don't keep us up to date," the account supervisor for several package goods brands of a major network tv sponsor



said. "We were rotating commercials for three products on our network show. Well, it turned out that product A sold so fast that the client couldn't keep up with shipments, while product B continued to lag somewhat. If he'd kept me informed about sales and distribution information, I could immediately have switched copy or asked the tv department for new copy. As it was, valuable time and lots of money was lost because the client considered sales and distribution figures too confidential for the agency."

A/e's relegated to position of liaison rather than policy shaper: This, some account men agree, is the danger of working with a client who has a huge advertising staff of his own. For each agency specialist, the client has a counterpart.

"This can make for very effective team work." the account man for a soap company said. "However, there's the danger that the specialists will outweigh the account executive and, unless the account man has considerable stature, he can become little more than a high-salaried messenger boy."

★ ★ ★ ★ ★ ★ ★ ★

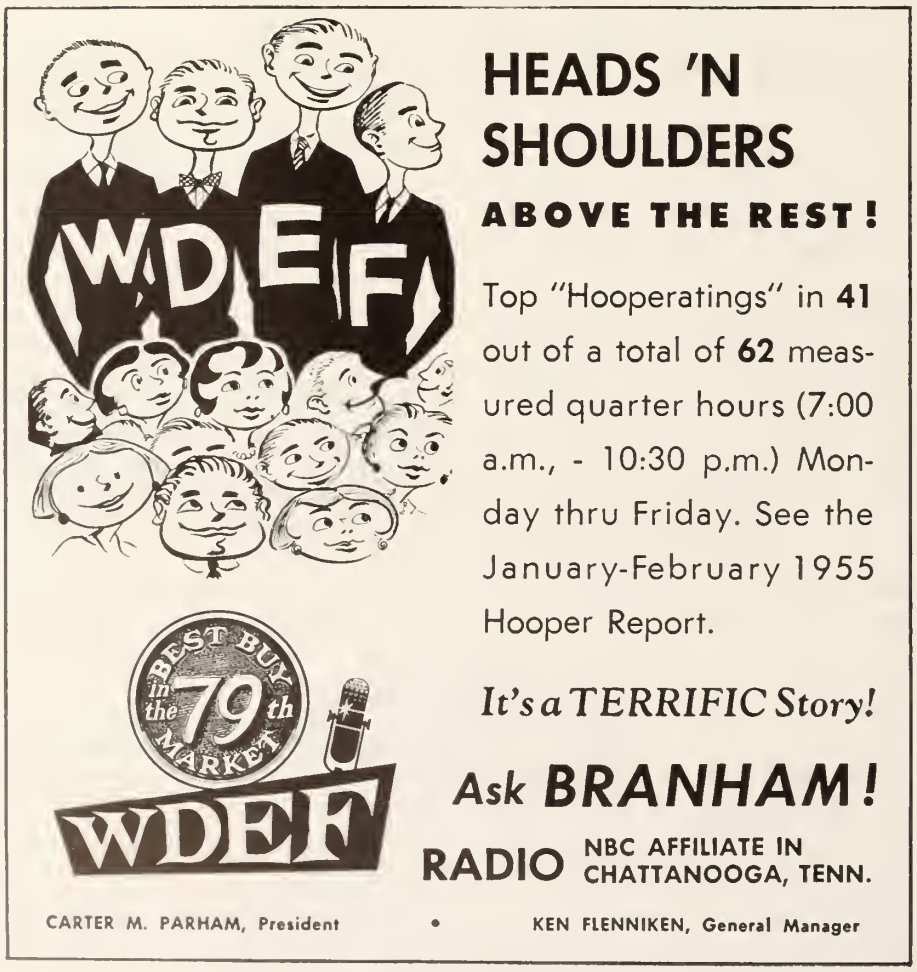
"There are programs on radio and television—there is advertising on radio and television—that (in my opinion) should not be there. But generally, the broadcaster is less likely to engage in bastardizing his privilege to communicate because his method of communication so intimately touches the inner family circle. What he does, he does before millions—instantly and within the sight and sound of all members of the family. Everything is on page one—occupying full attention at the moment of contact."

HAL FELLOWS
President
NARTB

★ ★ ★ ★ ★ ★ ★ ★

Other headaches: From an $18,000-a-year man, at one of the top 30 radio-tv agencies, who was a radio producer nine years ago: "Tv departments play it cozy. Don't like account men to be around when they're working on tv shows."

From a $17,000-a-year man on a floor wax: "We need definition of coverage in station line-up for network tv shows, an efficient 'cut-off' point in tv station line-ups. Another pain in the neck is the lack of production control over live commercials on local tv shows."



"Cost is the big headache in tv," one 30-year veteran grumbled.

"How can we merchandise radio-tv buying dramatically to the trade without investing a small fortune?" a toiletries account executive asked. "The trade can see proofs of ads. But the trade has to take our word for it that tv and radio advertising exist for our product."

Said the account supervisor for a major drug manufacturer: "We can demonstrate with a test tv spot campaign that we can increase sales in a selected area, but we're unable to prove that the same buying projected on a national basis is worth the investment, mainly because of (1) difficulty of duplicating all factors used in test area—programing, personality of m.c., competitive station pull, etc., (2) inability of tv to saturate small-population markets like other media can."

Said one account exec who's considered the wit of some of the choicer Madison Avenue spas: "As an account man, I've got only one major ambition: to become a client!" ★ ★ ★

ALCOA ENTERS SELL ERA

(*Continued from page* 39)

with Joe Culligan (of "Culligan's Raiders" fame of World War II days, when the NBC TV's sales chief landed on the Normandy beaches 20 hours before D-Day). From him Hunt got a fill-in on the other Alcoa execs.

"It was lucky," says Hunt, "this opportunity for our own network drama came up on that particular day, because Chief Wilson had landed in New York from a six-week trip to Europe at 10:00 a.m. the same day, and had flown back to Pittsburgh in one of the company planes."

Actually, Alcoa executives would have been free to move in on this tv purchase without the sanctions of Wilson, but they felt happier to have him approve ahead of time. ("You run the business here while I'm away," the tall, dignified president of Alcoa had said before leaving for Europe. "Don't hold up any major decisions.")

While Wilson does not generally get in on advertising decisions, the large investments involved in network tv buys and the public relations overtones of such decisions brings them within his realm of interest.

The alternate-week sponsorship of the Sunday night drama will cost Alcoa $3.4 million for the year, compared with the $2.6 million annual outlay on the Murrow show which Alcoa had sponsored for three years. In other words, better than one-third of Alcoa's total $8 million advertising budget is going into that one show alone.

Alcoa got its chance to buy the time slot vacated by Philco even though NBC already had two orders for that period from two other potential sponsors. The feeling at the agency is that Fuller & Smith & Ross's biggest advantages over the other bidders were two-fold: (1) The agency has more clients on NBC TV's *Home* show than any



YONKERS RACEWAY 5TH YR
"JINGLES that don't JANGLE!"
LANNY & GINGER GREY
18 E. 50 St., N.Y.C. 22 EN. 9-7777
VOICES OF ADAM HATS + 10 YRS
SATTLER'S + 10 YRS
BARRICINI 2ND YR

other single shop, and, says Duram, "You can always get buyers for nighttime tv, but the networks are nice to the guy who buys daytime." (2) Alcoa contracted for another pet Pat Weaver idea, "vertical saturation."

Weaver's concept: "Vertical saturation" refers to Pat Weaver's concept of combining a maximum audience turnover, mass circulation and a powerful, concentrated advertising impact through sponsorship of all programming in one particular day, rather than spreading budgets through the week or on a once-weekly basis. Along with this idea, Alcoa has bought sponsorship of all available NBC TV programing from Garroway's *Today* to Steve Allen's *Tonight* for Tuesday, 6 December, which will be known as "Alcoa Day on NBC."

"The 'Alcoa Day on NBC' works into one of our five separate customer product promotions for 1955." Arthur P. Hall, Alcoa advertising and public relations vice president, explains. "It's part of our 'Christmas creations of aluminum' promotion."

This promotion is part of Alcoa's big switch in advertising policy. From its primarily institutional and public relations approach, the firm is now plunging headlong into direct sell.

Says McKee, Alcoa v.p. of field sales: "We're no longer selling only the Alcoa company or just the use of aluminum. We're now selling Alcoa aluminum, and we're selling it primarily through our customers' products. The new look in our advertising strategy will generate sales of consumer items in the near future."

The "Christmas creations of aluminum" promotion centers on 28 different direct consumer items made of aluminum which can be attractive Christmas gifts. This promotion will kick off on 3 December with a three-page gatefold ad in four colors in the *Saturday Evening Post*, showing a large store window with the 28 items in it. "The Alcoa Day on NBC" follows three days later as the clincher of the campaign.

"With our participating programs on the network on that Tuesday we expect to reach a minimum of 40 million people in 20 million separate homes," says Hunt. "In most instances, the program stars will do the commercials."

To get this promotion off the ground, Alcoa arranged for a closed-circuit presentation through NBC TV on 15 September. This half-hour show was carried in color to 20 cities all over the country where 700 Alcoa sales people, 200 customers and over 175 representatives from cooperating department stores heard about the promotion.

"The closed-circuit showing cost us only $15,000," says Hunt, "but it put the promotion over, and thereby insured our $125,000 investment for *Alcoa Day on NBC*." (With the $3.4 million for *Alcoa Hour* and tv participations, Alcoa's tv budget is running now at about $3.6 million.)

All the stars of the *Alcoa Day* appeared on closed circuit, gave typical commercials, while Dave Garroway m.c.'d the proceedings and explained the point-of-sale material and display support to the guests. As a result almost each of the 63 cooperating department stores will give at least one window display and one interior display to the "Christmas creations of aluminum."

TWO TOP CHILDREN'S SHOWS on WGN-TV in CHICAGO!!



"GARFIELD GOOSE AND FRIEND"

5:30-6:00 P.M.

Monday thru Friday

Consistently one of the highest rated children's shows in Chicago . . . average ratings of 5.6% in Telepulse and 5.7% in ARB in September! An offer in September pulled 42,932 requests!

This powerful, proven show is available for either full sale or announcements.

"Lunchtime Little Theater"

12 Noon-1:00 P.M.

Monday thru Friday

Featuring Uncle Bucky and Uncle Dan, 1st run Looney Tunes and a peanut gallery, this potent noontime show reached an average of nearly 75,000 homes per quarter hour in September.

Ward Baking sponsors one strip—the remainder is available for sale by strip or by announcements.



Copyright 1955 by Sunset Productions, Inc.

Check your WGN-TV Salesman on these two great buys

441 N. Michigan Avenue

Chicago 11, Illinois

WGN-TV Chicago 9

For your best radio buy, it's WGN radio, reaching more homes than any other Chicago advertising medium.

"One interesting aspect of our approach to this day on television is the fact that the women's programs will feature gifts for men and children such as aluminum canoes, fishing tackles, etc., while the Steve Allen show, for example, will feature gifts for women," says Hunt.

Alcoa's approach to its commercials on *The Alcoa Hour* is also a rather radical departure from the institutional and public relations content of Alcoa commercials on the Murrow show until last June. There are, of course, continued public relations aspects to Alcoa's advertising strategy. The company's long background of dragged-out government investigations on varying monopoly charges from 1939 onward (with one decision still pending) make an enlightened public relations program a must for the giant in the aluminum industry.

One public relations idea fathered by Arthur Hall is incorporated into occasional Alcoa commercials on the NBC TV drama. The first of these was introduction of the program on its premiere, 16 October, by Chief Wilson himself. Said he to the viewers: "I hope that you will find our occasional, brief references to the aluminum business of interest and in good taste."

This appearance, of course, is the corporate or public relations aspect still to be found in Alcoa advertising. It is part of a plan to personalize management—a plan that has precedents among other giant industrial concerns whose main public relations problem has always been the fact that management was unfamiliar to the public and, hence, suspect. Such other heads of major industrial concerns as Morehead Patterson, chairman of the board of American Machine & Foundry Co., and Ben Fairless, former president of U. S. Steel, made their tv debuts on their own company-sponsored shows.

The bulk of Alcoa commercials, however, will be devoted to promoting consumer products made by Alcoa customers. With an eye to making the most of its tv investment, Alcoa has made reciprocal arrangements with many of its customers. An aluminum garden furniture manufacturer, for example, may see his products displayed on tv and incorporated into Alcoa's commercials. In return for this, he mentions Alcoa in his own promotions. And buys Alcoa aluminum.

The new label: In their effort to sell Alcoa as a brand, executives of the aluminum giant have had 22 different labels of the same basic pattern designed to be used by its customers on the finished products.

"The Alcoa label is the gimmick for the customer to tie in to our manifold special customer product promotions," says Hunt. "This year we're having five of these. In 1956 we expect to have 12 different customer product promotions. We give these labels (see page 38) to our customers, who then place them on their products either on tags or on decals."

Says Hall: "Alcoa's promotion of this label will make a minimum of 400 million impressions on the public in 1955. Customers' tie-in promotions and advertising of the label is expected to increase these impressions to an estimated 800 million."

Virtually the entire advertising effort of Alcoa is obviously devoted to reaching the largest number of people with sell messages. This is the reason Alcoa executives give for the switch

THE
PREFERRED
STATION
FOR
NEWS ...
WIBW-TV

...AND ALSO PREFERRED FOR SPORTS, WEATHER, AND FARM SERVICE by viewers in TopekAREA. This was proved by the Whan TV Study of the TopekAREA—a penetrating depth study of the viewing habits of this region, made during Jan.-Feb. 1955 by Dr. F. L. Whan of Kansas State College.

A call to your Capper man or Topeka will bring you this enlightening study without cost.

WIBW-TV
SEE YOUR Channel 13 CAPPER MAN
VHF
The Kansas View Point

CBS
ABC

TOPEKA, KANSAS
Ben Ludy, Gen. Mgr.
WIBW & WIBW-TV in Topeka
KCKN in Kansas City
Rep: Capper Publications, Inc.

new!
KCRA-TV
changes the picture completely in California's rich Sacramento Valley!
channel
Complete NBC basic programming — with TV stars and programs never before seen in the area — has come to the fabulous Sacramento Valley!
Sacramento's new station — KCRA-TV, Channel 3 — is the only low band VHF station in the Valley. 100,000 watts maximum power. The television picture has changed in Sacramento — a change that affects you, your clients and the viewing habits of thousands of Sacramento Valley families.
Be sure to re-evaluate your television advertising in the Sacramento-Stacktan market. Take a second look at your present spot schedules and programs. Then call Petry.
KCRA-TV delivers one of the country's richest markets, with spendable income of more than two billion dollars!
KCRA-TV
channel 3
Sacramento, Calif.
100,000 WATTS
MAXIMUM POWER
"THERE'S LOTS TO SEE ON CHANNEL 3"
NBC BASIC AFFILIATE
represented by Edward Petry & Co.

from Ed Murrow's *See It Now* to *The Alcoa Hour*.

"Wth our new show we hope to reach 30 million people per Alcoa-sponsored hour," says Hunt, "compared with the eight million Ed Murrow reached. Mr. Murrow's contract ran out in June, just a couple of months after our basic sales strategy within the company was undergoing an overhauling."

The Alcoa Hour, produced through NBC TV by Herbert Brodkin and his assistant producer, Philip Barrie Jr., is expected to have wider family appeal.

The first show, on 16 October, "The Black Wings," starred Ann Todd and Wendell Cory.

"Since it's a Sunday night show, we hope to be able to feature some of the top Broadway talent, who couldn't appear on any other night," says Hunt.

"Ed Murrow's program was fine, but it reached a very adult and very elite audience. Today we want to reach mass consumers," he adds.

Indicative of the change in strategy is the fact that the Ed Murrow show was under the jurisdiction of John Fleming, Alcoa's assistant director of public relations, whereas *The Alcoa Hour* is under the jurisdiction of Fleming's counterpart in advertising, Todd Hunt, the advertising manager.

Said John Fleming about the Murrow program: "While the show (*See It Now*) was a public service, it was not out of the realm of controversy. It had to be controversial. You can't find an item in the papers that people won't argue about. There was seldom a Murrow show which wasn't controversial to someone. But this was all right with us. We were just concerned about the treatment of the material."

(For detailed analysis of Alcoa's reactions to the Ed Murrow programs, including the much debated McCarthy shows, see page 40.)

Alcoa is not satisfied to judge its advertising by ratings or write-ins alone. In spring 1955, for example, Alcoa ordered some opinion research surveys.

"We've done opinion research including studies before tv and after," John Fleming told SPONSOR. "We surveyed our commercials for sponsor identification and irritation factors. These all tended to support the contention that the show (Ed Murrow's) was doing us good."

With its strong emphasis upon developing an Alcoa-brand consciousness, the firm is even now running a survey to determine the success of its labeling program among the public.

"We introduced the labels in April 1955," says Hunt, "and we wanted a control, so we began our public opinion survey very soon after the introduction. We'll continue to run such surveys every six months to determine how Alcoa-aluminum conscious the public is becoming."

New product coming: Alcoa's most significant attempt to woo the mass consumer will occur early in 1956 when the company introduces its first consumer product, Alcoa aluminum wrap.

"This product," says Hunt, "will form the spearhead of all our promotional activity. Behind it Alcoa will place one of the largest advertising expenditures the company has ever allocated. And television will, of course, be particularly important in our plans."

This product will naturally be in direct competition with Reynolds Wrap, which is currently advertised on *Frontier*, NBC TV Sundays 7:30-8:00 p.m. On this half-hour film show, Reynolds Metals Co. advertises its line of aluminum raw product which competes both with Alcoa and with Kaiser Aluminum Co. Reynolds also uses spot radio. Kaiser is currently not on tv, but does use some spot radio.

Competition is a very recent problem in Alcoa's history. Until 1940, the Aluminum Co. of America (owned and managed by the Mellon, Davis and Hunt interests) actually controlled



"Hey, look — somebody must've been advertising over KRIZ Phoenix!"

100% of the U. S. aluminum market. In 1940, partly because of New Deal monopoly actions begun in 1937 and partly because of a pre-war need for greater aluminum production, the government created two competitors artificially by giving contracts and subsidies both to Reynolds and to Kaiser.

During the past 15 years, Alcoa's share of the market has shrunk from 100 to 40%, but its sales have increased four-and-a-half times. Sales for the three U.S. aluminum producers looked like this in 1949: Alcoa, $344.0 million; Reynolds, $131.9 million; Kaiser, $76.2 million. In 1953: Alcoa, $707.5 million; Reynolds, $287.8 million; Kaiser, $182.6 million. In 1954: Alcoa, $708.3 million; Reynolds, $306.7 million; Kaiser, $226.6 million.

In 1955, Alcoa's sales may be up some $112 million over 1954, partly through its aggressive sales and advertising program, and partly through a low-cost, long-range program of buying aluminum ingot from its former affiliate, Aluminium Ltd. of Canada. ★ ★ ★

SPRAYING

(*Continued from page 41*)

of bacon grease smeared over it.

When producing the Tappan Range commercials on *The Bob Crosby Show*, for example, we had a battle with technicians to let the beauty of the range show through. The first thing they wanted to do was give each range a coat of yellow water paint. This works beautifully if you are doing a dramatic scene in a kitchen and you want the "white goods" in the background to pale into insignificance. But if you want a range, or refrigerator or dryer or any similar product to appear on the screen with the same personality it would have on the dealer's floor, don't camouflage it with water paint. It will look like a plywood mock-up. Don't give it a bath in dulling spray. It will look drab and lack luster. And it will dull the appetite of Mr. and Mrs. Consumer for your product.

After winning the "battle of the water paint," we conducted a continuing campaign of wiping off the "dulling spray." This was intensified during the weeks we featured a range called the "Chrome Queen." Needless to say, the "Chrome Queen" was a lighting problem. It had so many chrome facets that it reflected light



PAL *says:*

Guess who just crawled into the kennel with us . . . *a brand new, w-PAL personality*—ROCKY HODGES!

A real, frantic guy . . . tops in his line as a negro deejay . . . straight from Los Angeles to our Coastal Carolina audience! Already he's the sensation of the station with his introductory ovation!

This makes w-PAL *100% negro* in its programming now. . .

the only station in our coverage area that can make that statement!

By the way, Rocky's on at some hot times . . . 6 to 8 a.m., and 11 a.m. to 1:45 p.m.

another w-PAL star salesman for your product!

As Rocky would say, "*All right, ol' sweetie—whaddaya waitin' for, hunh?*"

w-PAL
of Charleston
South Carolina

Forjoe & Company
Dora Clayton,
Southeast

proof positive

WCUE
now **FIRST**
in **AKRON**

latest Hooper ratings
March-April 1955

SHARE OF RADIO AUDIENCE	Mon. thru Fri. 8:00 A.M.-12 Noon	Mon. thru Fri. 12 Noon-6:00 P.M.
WCUE	32.2	32.7
Station B	29.5	28.3
Station C	27.0	21.6
Station D	4.2	9.3

Wcue . . . Akron's only Independent—we're home folks.
TIM ELLIOT, President

John E. Pearson Co., National Representatives

like a diamond. There was a chrome top roll as well as chrome stripping across the front. Part of the chrome was in a satin finish and part in a brush chrome finish. Naturally it was necessary to delineate between the two. But *all* chromium bloomed black on camera. Dulling spray was rushed to the scene and the bath began. Ten minutes later it was no longer a lighting problem; it also no longer looked like the "Chrome Queen."

So we removed all dulling spray. We rigged a cheesecloth tent to serve as a shield between the range and the main source of light. The tent diffused the light sufficiently to enable us to treat the most offensive "hot spots" with dulling spray. Even with these precautions, we had glare. But the "Chrome Queen" looked like the "Chrome Queen."

The moral of the story is this: Television can take pretty pictures of your product. If you sell sterling silver, diamonds, automobiles, appliances, or anything that shines, you will have to work a bit longer to achieve it. These same television engineers and studio technicians, who at times are obstructionists, are capable of some wonderful things. If they know your problem and are given a creative voice in solving it, they can be the most helpful and cooperative people in the business. Give them a challenge. ★★★

SPONSOR ASKS

(Continued from page 59)



Hubbell Robinson
V.P. Network Programing, CBS

CHOICE OF PERFORMERS

● When it comes to deciding where to produce one of our programs, the first and foremost consideration is always talent. By talent I don't necessarily mean only performers. In many cases writers, directors, producers, even technicians are a prime consideration.

Take a show like *I Love Lucy* or *Our Miss Brooks*. Here not only are the stars West Coast residents who could not easily be persuaded to move to the East, but it took the know-how of a Hollywood cameraman such as Karl Freund and his crew of experts to develop a filming method which, to date, has proven to be the most effective way of combining live spontaneity with filmed excellence.

Studio One, on the other hand, is a program leaning heavily on theater-trained actors and personnel, and as such has set a standard in the presentation of live television drama here in New York. The real criterion is quality. And to get quality we will go wherever the talent is, be it New York, Hollywood or any other part of the globe.



Richard Pinkham
V.p. in charge of television network programing, NBC

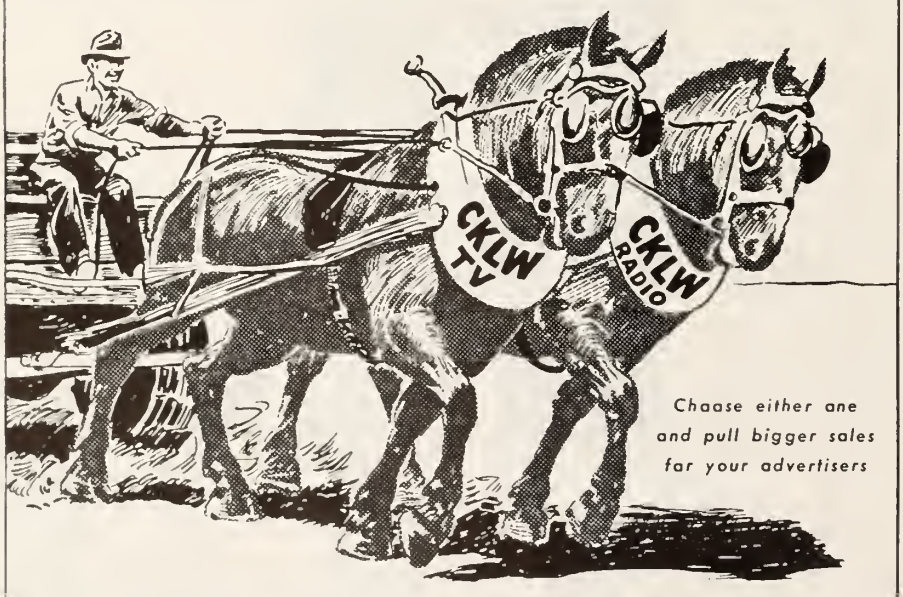
EACH COAST HAS ITS SPECIALTIES

Obviously both coasts have much to offer to the television program producer and, especially now that the cost factors are fairly well leveled off, the true advantages of either production center are more and more the governing factor.

In years past it used to be that a filmed program for instance might be produced in the East simply because the cost of production per finished foot of film was less. This is no longer true and today we are more likely to consider the availability of talent, facilities, technicians, etc.

On the performing talent level, Hollywood seems to boast a considerably

GET **MORE PULL...** WITH THE
MOST POWERFUL TEAM IN THE DETROIT AREA!



Choose either one and pull bigger sales for your advertisers

CKLW-TV penetrates a population grand total area of 5,295,700 in which 85% of all families own TV sets.

CKLW radio covers a 15,000,000 population area in 5 important states. The lowest cost major station buy in the Detroit area.

Channel 9
325,000 Watts
National Rep.
Adam J. Young, Jr., Inc.

CKLW

800 kc. Radio
50,000 Watts
J. E. Campeau, Pres.
Guardian Bldg., Detroit

larger quantity of reliable professionals with primarily film experience. Quality-wise, on the other hand, there are generally better performers among the no-name talent in the East, this largely due to the proximity of Broadway and the stringent requirements which the stage demands of its actors.

Writers appear to be more plentiful in the West. I don't know whether they like to loll in the sun while dreaming up plots or whether it is the proximity of the motion picture studios with their inviting big-money potential.

Live drama, especially of the hour-show type, seems to be consistently better in the East. Again, I believe that the proximity of Broadway and the intangible excitement of theater as a concept are largely responsible for that.

While the East is learning, film, on the other hand, is still Hollywood's meat. With motion picture technique having been developed at the expense of the movie industry over half a century, we benefit immensely by drawing on their know-how and experience.

Of course in addition there are certain physical advantages to working in the West. These are the availability of any kind of props, the proximity of a variety of locations, the usually good shooting weather and dozens of little things that are the result of years of motion picture production or of geographic location.

To us at NBC actual shooting facilities are no problem, as we have developed excellent plants on both coasts. But often the preference of a key personality, usually a name star, will force us to override other considerations.

While the proximity of sponsors here in the East is rarely an advantage in the creation of a program, this factor is important in the production of commercials and I believe that, for that reason, the majority of commercial production will remain here.





Robert M. Weitman
V.p. in charge of programing and talent ABC.

IT DEPENDS ON SPECIFIC NEEDS

● While the East or West question some years ago could easily have been called synonymous with *film* or *live*, this is no longer true. With the growing importance of tv, technicians from either coast have invaded the other. Techniques which used to be the sole secrets of a select few in Hollywood are known today to their New York colleagues and, similarly, it is possible today to find fully efficient crews with which to produce a program live on the West Coast.

In the light of this, while the terms *Film* and *Hollywood* and *Live* and *New York* are still synonymous in our minds simply by virtue of past association, there is no real reason to take a show to either coast in preference to the other, except the availability of important talent or the geographic advantages, which one may offer over and above the other. In the light of this latter, it goes without saying, that I would not attempt to produce a Western or, let us say, a *Rin Tin Tin* in New York when Hollywood offers not only the year-round weather advantage but also fully equipped motion picture ranches and otherwise the type of Western landscape which is essential.

In addition to these features, a case such as this would draw on the trained horses and dogs, the wranglers and stunt men that have been part of the Hollywood scene ever since the motion picture industry began and which could not be duplicated in the East except at unwarranted expense.

In the matter of available studio space, it seems that whenever space is needed it can be found even here in the East, and it seems ironic that tele-

PRIMARY
COVERAGE
+
LOCAL
COVERAGE

GIVES YOU

4 MILLION PEOPLE

1 1/4 MILLION FAMILIES

3 1/2 BILLION DOLLARS
Annual Retail Sales

If you're looking for a terrific buy for your client (most buyers are)... then buy Sunflower Network. Sunflower gives greater coverage at a lower unit cost, and...one buy... one billing means less work for you...saves you time and the client's money.

1 Buy-1 Billing

The SUNFLOWER NETWORK

KANS 5000 NBC 1480	WREN 5000 ABC 1250	KSAL 5000 MBS 1150
KVGB 5000 NBC 1590	KOAM 10,000 NBC 860	KGGF 10,000 ABC 690

This announcement of expanded service to the advertising industry was published in **October**



Standard Rate & Data Service announces its most significant editorial improvement in 37 ye

...making CONSUMER MARKETS' state maps and market statistics readily accessible, monthly, in SRDS itself

Starting in May, 1956, each of the regular monthly issues of *Standard Rate's* Newspaper, Spot Radio, and Spot Television books will include *all three* of the vital tools of market and media selection—

1. **The regular standard listings of newspaper, radio and television rates and data**
2. **CONSUMER MARKETS' state maps for easy geographical analysis and quick identification of available media by types**
3. **Up-to-date CONSUMER MARKETS' statistics... state, county, city and metropolitan area data on population, households, spendable income, retail sales by store types, farm data, and other vital market information that provides the gauge of a market's potential and the basis for measuring a medium's coverage of a market.**

Over a ten-year span, *Standard Rate & Data Service* has made CONSUMER MARKETS an incomparable source of geographical and statistical data, compiled *especially* for the *advertising industry*. One of many marks of its universal acceptance and widespread use is the frequent and regular quotation of CONSUMER MARKETS' statistics by media in the presentation of their own market and market coverage stories.

However, the Executive Committee of *Stan & Data Service*, aware of today's dynamic tion of change in America's markets, concl intensive study that the publication of marke only once a year was not enough. It reco need for *current* market information, reflect changes as they occur, and in a form that w it *more accessible* to *more* people who in ar any time, participate in the media-buying

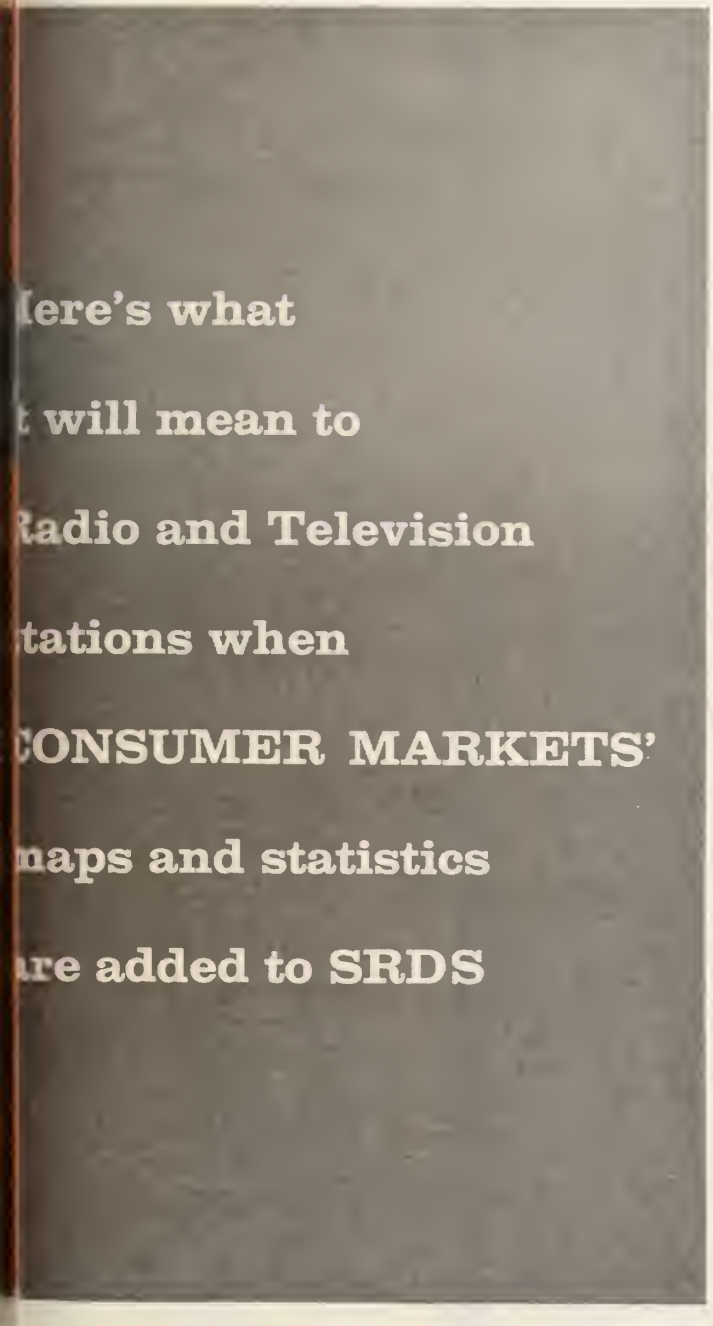
So now, instead of publishing CONSUMER M information in an annual volume, we are where it belongs...in Standard Rate itself...ev

This expansion of CONSUMER MARKET matches the trend of increasing agency par in clients' over-all *marketing* operations. today's real and growing need for convenie to good, reliable market information, *at the t plans and media decisions are being made.*

Starting with the May, 1956, issues of *Stand* Newspaper, Radio, and Television books, ev the advertising industry will find CONSUMER M maps and data, and the standard media listi *where they belong* . . . all together, in *SRDS*, tising's work book of market and media infor

SRDS Standard Rate & Data Service, Inc.

The National Authority Serving the Media-Buying
Walter E. Botthof, Publisher, 1740 Ridge Avenue, Eva
Sales Offices: New York, N. Y. • Evanston, Ill. • Los An



The ready accessibility of market maps, market data, and media data, all together, every month in SRDS, brings radio and television stations these important sales advantages:

More eye-traffic for your Service-Ads.

Twice the opportunity to catch the right people at the best time with the right story, by placing your market and market coverage story in a Service-Ad near the CONSUMER MARKETS' data, and your station story in a Service-Ad near your listing.

Greater coverage of more agency and advertiser people of importance to you.

Improved flexibility that permits you to dramatize significant changes in your market story as they are reflected in SRDS.

Yes, this expanded service to the advertising industry makes SRDS a natural fit for your market story and your station story; gives you new opportunities to sell both.

The May, 1956, issues of the Spot Radio and Spot Television books will be the first to carry the CONSUMER MARKETS' maps and statistics. No matter how many subsequent monthly issues you plan to use, don't miss May! You can imagine the intense agency-advertiser interest in these first issues; the multiple use they will get. We suggest that you act just as soon as you can to reserve the advertising positions you want near your market data and near your station's listing.

SRDS Standard Rate & Data Service, Inc.

ABC · CBP · MPA · NBP

The National Authority Serving the Media-Buying Function

Walter E. Botthof, Publisher, 1740 Ridge Avenue, Evanston, Ill.

Sales Offices: New York, N. Y. • Evanston, Ill. • Los Angeles, Cal.

There Must Be Something To It

WHEN 77 ADVERTISERS RENEW SPOT AND PROGRAM SCHEDULES
. . . here is the Something.

KANV DELIVERS THE
Shreveport Negro Market
LIKE NOTHING ELSE CAN.



ERNEST MILLER
Sportscaster
5 PM 'til SINE.
Well known in Educ. & Social Flds.
Open for sponsor.

OUR ALL NEGRO AIR PERSONNEL HAVE THAT GOLDEN TOUCH WHEN IT COMES TO CONVERTING LISTENERS TO CONSUMERS. THEY PROVE IT DAY AFTER DAY WITH PRODUCT AFTER PRODUCT. GOOD PARTICIPATIONS OPEN.

WHY NOT TALK TO OUR REP?
DORA-CLAYTON, Atlanta, Ga.
HARLAN OAKES, United Brdcstng, Los Angeles, Cal.
BOB WITTIG, U.B.C., N. Y.
RICHARD EATON, U.B.C., Wash., D.C.

KANV 1050 KC 250 Watts Days

SHREVEPORT, LOUISIANA

IN EVANSVILLE INDIANA WISE BUYERS CHOOSE



The Answer To Tired Movies
"The Nightcappers"
MON. thru FRI.—10:30-11:30 P.M.
—bright music with LOREN BLAKE'S BAND
—Emcee JIM STEWART
—Starring PETE DOOLEY
Participating Spots Available

Represented by
MEEKER TV, INC. — ADAM YOUNG
ST. LOUIS

CHANNEL 50
WEHT
NOW OPERATING
WEOA—CBS RADIO

vision, which was the cause of many of the neighborhood theaters' closing, should now be forced to rent these very same theaters in order to accommodate its growing demand for space in which to produce its shows.

We here at ABC have of course always drawn heavily on Hollywood for both talent and production. Not only were we the first network to fully realize the need for large production space, which resulted in our acquisition of the Biograph Studios in Los Angeles, but we also pioneered the use of major motion picture studio-produced programing on tv by bringing Disneyland to the television viewers. With distances in this age of the airplane being no longer of any real importance, it is my belief that programs in future will be produced wherever the important talent happens to be found or wherever geographic considerations will dictate the choice of location. The cost factor, which some years ago used to be an important item, no longer even bears discussion, as costs have largely leveled off and economy is no longer more important than quality. ★ ★ ★

ALCOA CONTROVERSY

(Continued from page 40)

the McCarthy shows. No effect was seen on sales either, because of these programs.

The mail, which was very heavy for these programs, broke down about five to four against Murrow. Said Alcoa: "This was a lot less overwhelming than we would have thought, when you consider that many who wrote in attacking Murrow did so out of loyalty to McCarthy. In some cases, people sat down and wrote 10 postcards so the mail count is not a true indication of public sentiment. Also, it was apparent that some who wrote had not even seen the show."

Why did Alcoa drop Murrow?—"We're now in a big buyers' market for aluminum," Alcoa admen say. "There is competition to sell aluminum. We don't make consumer products but we must advertise the products our buyers make. Our competition does it." (For detailed analysis of Alcoa's new advertising and sales strategy see story on page 39.)

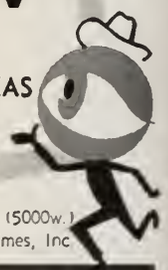
"When we tell our customers we'll help sell their products through our advertising, they're encouraged to buy from us. Their ears light up when we

18 out of 19

KROD-TV NEW MEXICO EL PASO TEXAS channel 4

NATIONAL SPOT TV ADVERTISERS
using programs
in the El Paso Market
are on Channel 4

KROD-TV
CHANNEL 4
EL PASO TEXAS
CBS - ABC



AFFILIATED with KROD-600 kc (5000w.)
Owned & Operated by El Paso Times, Inc.

Rep. Nationally by the BRANHAM COMPANY

ATN
AIR TRAILS NETWORK

promotes sales in a

6 BILLION $ MARKET

Dayton
Louisville
Columbus
Springfield
Ashland-Huntington

Call any H-R Office for:
WING—WCOL—WIZE
WCMI
or
John Blair & Co. for WKLO

WING WKLO
WIZE WCMI WCOL

say tv, but when we talked Murrow they asked, 'What's the rating?' The show had 95% adults, but an audience of only six to seven million in about three million homes. We needed a larger audience." ★ ★ ★

TV SET COUNT

(*Continued from page 31*)

terest in a remeasurement of station circulation.

One thing can be said without fear of contradiction. Everybody wants more facts, especially about tv. Everybody agrees on the need for up-to-date, county-by-county tv set ownership figures, for instance. But the question raised by NBC's Beville and such agency research chiefs as Maxwell Ule of K&E is whether spending research funds on specific problem areas wouldn't be more worthwhile than laying out money for a full-dress national coverage study. These problem areas include places where stations in different cities overlap. They also include those areas representing the outer reach of each tv station's signal.

The Beville position also comes down to a let's-wait-and-see-what-the-NARTB-can-do attitude. The agency people, since they have no idea of what the NARTB method is, are not inclined to consider the trade association study as a solid reason for waiting. But there are other reasons why they feel the piecemeal approach unsatisfactory.

Here's the opinion of an agency man who heads up radio-tv research at a major agency:

"I want nothing less than a full national study, one that will hang together. By that I mean a study that can be compared with Census Bureau data or can be checked against the material we already have. But more than that, I want to have a consistent, over-all source of information. I don't want data from a variety of sources.

"It doesn't do me very much good to have to put together rating figures from the inner metropolitan area and other coverage data from the outer metropolitan area. The figures would probably not be comparable. If I wanted to know, for example, what proportion of the full station audience the city audience of a Chicago station is, how could I tell accurately unless I had one coverage study with consistent data? And how can I get good cost-per-1,000 figures?

"I agree that rating information is more useful than coverage data. Where you have rating data, maybe you don't need information as to which station is viewed most. But a coverage study is useful if for no other reason than to establish the outer boundaries of a station's audience."

Another pro opinion came from Mrs. Teddy Anderson, radio-tv research chief at BBDO:

"I would like to see a national coverage study as soon as possible. We need county-by-county figures for both radio and tv. I know that some of the data will tell us things we already know but most of it will be new. We need a national study rather than piecemeal information because we have equivalent data for all stations at one point in time.

"We have to have radio information, too. We spend a lot of money in radio and at present go through a lot of mental gymnastics to find out how well we do it."

A media research executive at an important agency moving up fast in radio-tv billings said:

"I can't wait for the NARTB to come up with something in 1957. I don't even know for sure they'll come up with anything at all. And if they do come up with something, how do I know it'll be good? Sure, I don't know what Nielsen is coming up with, either. If Nielsen comes to me with something I don't like, I'm in a spot, because we need information in a hurry. We're spending a lot of money every day.

"Mal Beville says why spend money to find out listening in New York and



"—but Honey, just because KRIZ Phoenix makes housekeeping seem so easy—"

IN
SALT LAKE CITY
KNAK IS FIRST



KNAK's Mel Remy

Mel is the DJ of three popular music shows, 12 noon to 3:30 pm and 7:30 to 9:00 pm Mon. thru Fri. Sunday afternoon record party, 12-5 pm. Share of audience 35.2.

24 HOURS A DAY
MUSIC
NEWS
SPORTS

NOW GRANTED 5000 WATTS

LOWEST COST
PER LISTENER IN
SALT LAKE CITY

KNAK	27.8 Independent
Station "A"	27.2 Network
Station "B"	14.6 Network
Station "C"	13.7 Network
Station "D"	7.2 Network

(Hooper 1955)

Represented Nationally by
FORJOE & CO., INC.

This Station Manager Knows How To Make A Profit

More than 20 highly successful years as a practical broadcaster, writer, producer, commentator, sales manager, station manager, agency executive, station representative.

Now employed as station manager of a network station in a southern market.

Seeking a greater outlet for talents. Creative, hard-working, steady, professional. Top references.

Write or wire box 1114
SPONSOR,
40 E. 49th St.,
N.Y. 17, N.Y.

Chicago. My answer is: Where we do have rating reports which tell me what I can reach county by county?

"One reason for getting coverage data is that you get a tv set count with it. For practically the cost of the same interview you get additional information. Yes, I know the ARF is working on a way to come up with set count figures, but, after all, they'll just be estimates. Look, we need a set count, anyway. So you might as well set up a coverage study to get it."

An associate research director at one one of the top five agencies had this to say:

"Mal Beville has logic on his side. There are lots of areas where we know the picture. But there are also a lot of areas where we don't know the picture. I don't think it would be any great advatnage to leave out the areas where we know a lot. The saving in money probably wouldn't be very great. And with piecemeal material you won't have data on a standardized basis.

"We need a national study and we need it now."

K&E's Maxwell Ule, however, begs to differ. He told SPONSOR:

"To tell you the truth, I haven't given the subject of a coverage study much thought. The reason is it's not a burning question in my mind. The problem is only acute in areas of overlap, like certain areas in New England, such as around New Haven and Hartford. And between New York City and Philadelphia. And there are other areas, too. But the important thing is we don't buy a station primarily because of the families it reaches outside the city. After all, the city population often amounts to 70 or 80% of the station's total audience.

"It may be necessary to find out where viewing tapers off but you don't need a national study for that. Now, I'm not saying that a national study wouldn't be helpful. But samples are too small. What you do is substitute one kind of ignorance for another."

A vice president in charge of research at one of the top 10 air agencies agreed. He said:

"We need a semi-national study. Research money should be put into areas where you need information. If you sample according to population in a national study you would have a big sample in New York and a small sample in let's say Oshkosh. But it's in Oshkosh where you need the information most. It may be that the economy in piecemeal research is not so great but I think it will turn out to be an economy.

"On the subject of radio, we may need data but can we afford to pay for reliable data? It's not true that adding radio to a tv study is inexpensive. Radio is a lot different from tv. You have radios all over the house and a lot of personal listening. That means you'd have to interview practically everybody in the family. That costs money. If you decide to measure listening to one radio per home, what set would you pick? The one with the best reception or the one with the worst? The set in the living room, or the bedroom, or the kitchen? Or the auto? It's really a big problem."

★★★

MUSIC-AND-NEWS

(*Continued from page* 33)

segment programing.

On the heels of *Monitor*, NBC Radio has come up with *Weekday*, a *Monitor*-styled daytime strip. It has a solid core of music and capsuled newscasting, but it also has a variety of listening fare that can be easily absorbed by the housewife. *Weekday* will offer such items as daily dramatizations of published short stories that are a considerable cut above the literary level of soap opera, a running dramatization of full-length novels, public service features galore, and even poetry readings.

ABC Radio, following out the radio thinking of President Robert Kintner, is programing its nighttime schedule around a series of five- and 10-minute segments tagged *New Sounds For You*. Again, although it is reminiscent of the potpourri style of programing often used by independent stations, it is a program formula that makes use of non-musical entertainment segments.

Said an ABC executive:

"During most music-and-news presentations the listener pays attention with only half an ear. This can't help but adversely affect the impact of commercials. In experimenting with *New*

THE EASIEST WAY
TO SELL THE BIG NASHVILLE
NEGRO MARKET
USE ALL-NEGRO STAFFED
WSOK

Sounds For You we hope to get maximum listener attention and thus create a new awareness, not only of the program, but equally the commercial."

Danger zone: One aspect of the music-and-news trend that's been overlooked by all but a few thoughtful admen is a question that occasionally pops up behind closed doors:

"Who's being helped by this music-and-news trend—the sponsor or the music business?"

It's no small question, either. The music business (records, publishers, artists, managers, "pluggers") has about the same view toward the music-and-news style that Hollywood's major studios have toward tv variety shows that go strong for the promotional tie-in. Music-and-news shows, in short, are an enticing target for free publicity for a few big firms.

Every big station that has ever shifted over to the m&n approach quickly finds that its disk jockeys (the newscasters are largely exempt) are very quickly the target of a well-oiled promotion machine.

Various record companies and publishers send around stacks of the latest records, often giving an "exclusive" on a new release to a top-ranking jockey. Contact men wine and dine the d.j.'s in the best restaurants from Park Avenue to Sunset Boulevard. Artists "accidentally" drop in on d.j.'s during a show. It's a situation which stations fight to control but is probably not as great a danger to the m&n format as is imitative programing without creative thought.

Future?: Showmanship seems to be the great key to success in the music-and-news style of radio programing. Those stations which have lifted it considerably above the ordinary unprogramed platter spinning and "rip-and-read" type of newscasting deserve their success.

★ ★ ★ ★ ★ ★ ★ ★

"In television, we are getting a trifle more than 10c out of every dollar that goes into advertising. To get what is rightfully our share of the advertising dollar, we are going to have to brush up our program techniques and evaluations, learn from the past, not only the early days in tv but radio, as well, and seek new methods of improvement in programing, for let's face it, the show's the thing."

WARD L. QUAAL
V.P., Asst. Gen. Mgr.
Crosley Broadcasting Corp.

★ ★ ★ ★ ★ ★ ★ ★

The charts on pages 32-33 of this issue show the extent to which music-and-news programing has established a general foothold in radio.

Not immediately evident in the chart is the growing influx of local, independent-station operations, some of which have dropped their network ties to concentrate on the m&n brand of radio. Today, it's estimated, three out of four independent stations rely entirely or largely on music-and-news programing to operate.

Whether or not music-and-news programing remains a stronghold of radio or an easy way out seems to depend on the following:

1. How well stations manage to program, promote, merchandise and exploit m&n programing.

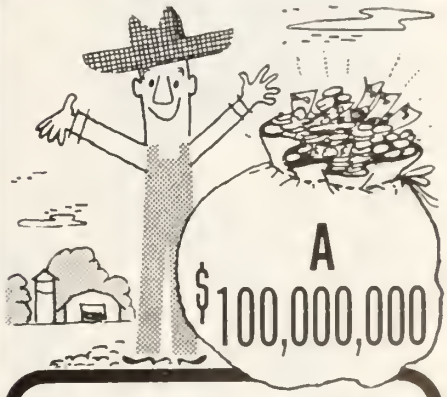
2. How original they can be in their formats and general presentation, and how well they can police it.

The next two or three seasons should spell out the answers. ★ ★ ★

more for your money

SKYLINE GROUP DISCOUNTS





RURAL MARKET AWAITS YOUR SALES MESSAGE

KUOA AM AND FM

5000 Watts
SILOAM SPRINGS, ARKANSAS
Northwest Arkansas' Most powerful station

WMRY NEW ORLEANS
KNOK FT. WORTH-DALLAS formerly KWBC
KCOH HOUSTON

1 order delivers the Negro Population of the South's 3 Largest Markets ...cuts cost, too!

negro radio South

Gill-Perna, Inc., Nat'l Representatives
Lee F. O'Connell, West Coast

the
big
look



is
to

kbis

bakersfield
california

970

DOMINATING CALIFORNIA'S SOUTHERN SAN JOAQUIN VALLEY WITH POPULAR MUSIC AND NEWS 24 HOURS A DAY!

representative

NEW YORK
CHICAGO
ST. LOUIS
LOS ANGELES

ADAM YOUNG, JR.

Newsmakers in advertising



Charles T. Ayres, *former ABC Radio v.p., has joined NBC as vice president in charge of the radio network. Of his* 20 *years in broadcasting and selling he had spent the last seven with ABC. During that time he had been Eastern sales manager, director of radio sales and vice president in charge of radio sales. Before that he had been vice president and general manager of the radio and tv department of Ruthrauff and Ryan and, earlier, salesman for the National Carbon Company. He recently served as host at ABC's preview to the trade of its* New Sounds for You *format.*



Fred G. Robbe *is the new advertising manager for the P. Lorillard Co., makers of Old Gold and Kent Cigarettes. He has been with the tobacco company since* 1950, *when he joined as assistant director of advertising. For more than* 10 *years prior to that he had been an executive at Young & Rubicam. In his new post, he is responsible for all phases of Lorillard's advertising, including export. Present network tv shows for Old Gold and Kent include* Truth or Consequences (*Friday, NBC TV*); Two For The Money (*Saturday, CBS TV*); Appointment With Danger (*Sunday, CBS TV*).



Jack Wrather *heads the syndicate that recently bought WNEW, New York for over* $4 *million. The price is reported to be the largest ever paid for a radio station, and its purchase, subject to FCC approval, makes him one of the country's leading holders of radio and tv property. Last year he bought all rights to* The Lone Ranger, *the radio program that has blossomed into a multi-million dollar tv, motion picture and comic book property. Another member of the syndicate is WNEW President Richard D. Buckley, who headed a group which bought the station in* 1954 *for about* $2 *million.*



Don Durgin *has been named vice president in charge of the ABC Radio Network, succeeding Charles T. Ayres (see above). Durgin joined ABC in* 1948 *as a television sales development writer, next became manager of ABC owned-and-operated stations, director of television sales development and, in September* 1954, *director of advertising, promotion and publicity for the company. He in turn is succeeded in this position by Gene Accas. In other ABC moves John H. Eckstein becomes director of advertising and promotion, and Adolph L. Seton manager of publicity.*

a new family favorite

JOHNNY .44! with GENE AUTRY - ROY ROGERS FILMS galloped into every seventh home in the Minneapolis-St. Paul area . . . according to their first ARB ratings.

They join WCCO-TV's AXEL AND HIS DOG in the heart of the Northwest family circle. Nationally recognized as a program with one of the lowest costs-per-thousand-homes available on television, AXEL drew a smashing 22.2 in September ARB — to top all local cumulative ratings for Monday-through-Friday programs!

That's a phenomenal 67¢ per thousand viewers.

Both of these sparkling participation programs were part of WCCO-TV's 9 of the top 11 multi-weekly shows measured by September Telepulse. Free & Peters can put your product into Twin City focus.



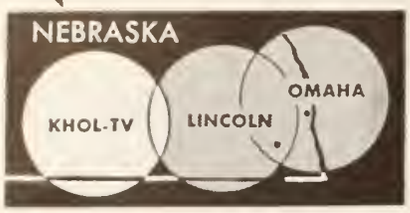
WCCO-TV

The Other Member Of The Family
Minneapolis—St. Paul

CBS

Discover this Rich Market

Covered Exclusively by KHOL-TV



- 30% of Nebraska's Entire Farm Market
- 128,000 Families
- With a ½-billion dollars to spend

High per capita income based on irrigated farming, ranching, light industry and waterpower.

For information, contact Al McPhillamy, Sales Manager, or your nearest MEEKER representative.

KHOL-TV

Holdrege & Kearney, Nebr.

CBS • ABC • NBC • DUMONT

Tillie Vision

IN THE LAND OF

MILK AND HONEY



THE ONLY CBS PROGRAMMING AVAILABLE TO A MILLION NICE PEOPLE!

From 7 A.M. to 1 A.M.

Yep! Bigger'n Baltimore!

CHANNEL 2 CBS 100,000 GREEN BAY

HAYDN R. EVANS, Gen. Mgr. • WEED TV, Rep.

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1

who's first?

IN CANADA'S THIRD MARKET IT'S

CKWX

RADIO VANCOUVER

reps: *Weed & Company*
All-Canada Radio Facilities

KCEN-TV

Naturally

ON THE BEAM

with

CONSISTENTLY TOP PROGRAMMING
CONSISTENTLY TOP RECEPTION

from the

WACO-TEMPLE "HUB"

TO THE REMOTEST CORNERS OF ITS 17,000 SQUARE MILE COVERAGE

of the

MULTI-MILLION DOLLAR CENTRAL TEXAS MARKET

KCEN-TV

TEMPLE, TEXAS

Generol Offices: P. O. Box 188, Temple
Sales Offices: Professionol Bldg., Waco.
Studios and Tronsmitter at Eddy, Texos — between Woco and Temple.
TWX Eddy, Texas, No. 8486

Representatives:
National: GEORGE P. HOLLINGBERY COMPANY
Texas: CLYDE MELVILLE COMPANY, Melba Building, Dallas

CHANNEL 6 VHF MAXIMUM POWER
NBC INTERCONNECTED

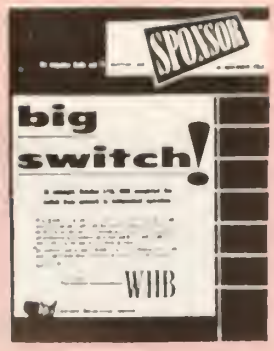
A BRAND NEW Christmas gift idea designed to bring your company BRAND NEW BUSINESS

Why settle for an ordinary gift when it takes just a few moments to give clients, prospects and business associates one that reflects your thoughtfulness at Christmas . . . keeps them reminded of you throughout 1955 . . . and shows them how to make their air advertising more profitable.

You actually give 3 gifts in one all for as little as $5

Do your business gift shopping today . . . right on the special form provided in this issue.

1



YOU GIVE A FULL YEAR
26-ISSUE SUBSCRIPTION TO SPONSOR

Starting at the Holiday Season and continuing throughout the year, SPONSOR helps your recipients save time, work, trouble . . . shows them how to cash in on broadcast advertising's great pulling power . . . gives them ideas they can get from no other source.

2



YOU GIVE SPONSOR'S
"REPRINT-OF-THE-MONTH"

You know what a great selling job the right reprint from the right publication can do. A reprint is easy to handle, gets top readership, and is pinpointed directly to the reader's interests. Under this new service your clients and prospects receive reprints of SPONSOR's "top article of the month"—every month direct from SPONSOR by first class mail.

3



YOU GIVE A HANDSOMELY DESIGNED
GIFT CARD AT THE HOLIDAY SEASON

One that reflects the spirit of Christmas and the broadcast advertising business all in one



There was a young woman...

who lived in a shoe--
she had so many children,
but she knew <u>just</u> what to do.

The young families — the big families — the buying families have been won to KTRK-TV loyalty, changing the Houston Market in less than one year.

Daytime, Houston mothers and their youngsters have been happy with Channel 13's right combination of children's programs, film features, and women's programs, giving us top or second audience in 116 out of 160 daytime periods.

Nightime, ABC's great new Fall lineup of family shows plus our strong sports lineup and syndicated shows make KTRK-TV Houston's Best Buy.

KTRK-TV

THE CHRONICLE STATION, CHANNEL 13
P.O. BOX 12, HOUSTON 1, TEXAS—ABC BASIC

HOUSTON CONSOLIDATED TELEVISION CO.
General Mgr., Willard E. Walbridge
Commercial Mgr., Bill Bennett
NATIONAL REPRESENTATIVES:
BLAIR-TV, 150 E. 43rd St., New York 17, N.Y.

REPORT TO SPONSORS for 14 November 1955

(Continued from page 2)

Urges stress on am programing

Radio broadcasters were warned by one of their own colleagues that they don't pay enough attention to programing. Admonishment came from Worth Kramer, v.p., general manager of WJR, Detroit, at NARTB's Region 7 conference. He cited more attention to programing as part of 3-point policy to overcome sagging radio price structure. He said radio is indulging in "most colossal giveaway program in the annals of advertising."

–SR–

KDKA on radio's future

KDKA, Pittsburgh, took look into future as well as recalling its past on 35th anniversary of station's Harding-Cox election returns broadcast early this month. Chris Witting, president of Westinghouse Broadcasting Co., which owns station, pointed out KDKA was fountainhead of broadcast industry. KDKA station manager, L. R. Rawlins, looked to radio future based on: (1) small sets, even tie-clip size and hence even more personal listening; (2) "new programing concepts which are changing radio from a big, loud entertainment medium to a subdued household friend"; (3) tape-recorder techniques which add human dimension to news and open up exciting new program forms.

–SR–

Elections to tie up tv periods

Advertisers will find it rough going to clear prime time on tv next fall. GOP has already plunked down $2 million in advance commitments for time to avoid expensive pre-emptions. And this is just start. Democrats have not yet bought, but expect to corral time before end of 1st quarter, 1956. Dems, who hope to have $5 million radio-tv kitty, are aiming at 8:00-9:30 p.m. periods rather than cheaper marginal periods they settled for in 1952. Republicans are expected to cop some juicy slots under timebuying guidance of BBDO.

–SR–

Ed Ebel is ANA chairman

Indicative of growing importance of marketing in total ad scheme is fact that new ANA chairman is marketing man. He is Edwin W. Ebel, v.p. in charge of marketing for General Foods. Ebel succeeds Johnson & Johnson v.p. Edward G. Gerbic. Named vice chairman is George E. Mosley, Seagram Distillers v.p. Paul B. West continues as president, post he has held since it was created in 1935.

–SR–

Mickey Mouse" tops in day tv

First Nielsen report on ABC TV's "Mickey Mouse Club" bodes well for "third network's" future in daytime video. "Club's" first week on air showed it to be highest-rated show on daytime tv. Top quarter hour (sponsored by Carnation) had 17.9 rating, reached 5,300,000 homes. Show clobbered competing "Howdy Doody," whose top quarter hour got 9.5, reached 2,800,000 homes. Latter show, fifth-highest rated on network tv before 6:00 p.m., was beaten by 3 CBS TV soapers, "Search for Tomorrow," "Guiding Light," "Love of Life." All 3 soapers fall within 12:15-1:00 slot.

–SR–

Tv ads basis of all-media drive

Greater use of art from tv commercials as basis for all-media campaigns may be upcoming trend. One example is series of animated commercials just completed by Harris-Tuchman Productions for Seaboard Finance Co. via Frank Bull & Co. on West Coast. Though commercials were originally destined for tv only, client and agency liked them well enough to use in newspaper, point-of-sale ads.



Godfrey knows better

In his current *Saturday Evening Post* biography, Arthur Godfrey proves all over again that he is a master at public relations. As we see it, the first article in the series sets up a picture of Arthur which is so appealingly human as to disarm any critics past or future. I confess, he says in effect at one point, I used to snitch postage stamps from the boss when I was a lad—though always returning the stamps on payday.

The real question an advertiser must ask who studies the present Godfrey biography and the recent record of Godfrey public relations blunders is how such a master could ever have fallen into the mistakes which made the present biographic rebuttal a necessity.

The answer, simply, is that Godfrey is not an infallible human being, as he points out. But he is a multi-million dollar vehicle for advertising messages. And companies who link the well-being of their products to a fallible human being deserve more protection than is provided by the whims of one man's temperament.

Godfrey has been allowed to rule his programs, his public utterances and policies without restraint or counsel. He is an autonomous department of a major network seemingly answerable to no one. But one way or another the networks must exercise businesslike control over those who perform via their facilities.

The issue of businesslike restraint on the impulses of stars goes far beyond Arthur Godfrey. There are other Godfreys in the making (at least one star at another network shows all the signs of outgrowing the bounds of common sense). And the problem can become increasingly acute because in this magazine concept era the performer is freed from dependence on only one advertiser for his support. He knows he has a whole group of clients and that, moreover, there may be a line of others waiting outside the network's door.

In this atmosphere, particularly under the gruelling demands made by television, temperamental outbursts are bred. But it is the responsibility of the networks to keep them behind the scenes where they belong.

* * *

Tv set count

Report #8: We ought to be gratified by progress made thus far toward giving advertisers and agencies the reliable tv set count and coverage figures they need so badly. Since we printed Report #1 in this series, activity has become intense (see article this issue page 29).

But what is disturbing to us as well as those who wait eagerly for the data is the length of time required to produce results. Nielsen needs till the latter part of 1956 to produce figures for its announced second Nielsen Coverage Service. Advertising Research Foundation, which is working to adapt regional census figures into county-by-county set count estimates, will probably be months in the process. NARTB must spend another year testing its Cawl method of measuring tv circulation.

We recognize the desire of researchers to insure precision in their figures. But we can't help but think of other scientists who had to move fast—and did—during the war days. It was said that certain radar developments which "couldn't" be perfected in two years were completed in months.

We won't be satisfied until we see the television medium proceeding to a satisfactory solution of its set count problem with all the speed of those wartime researchers.

* * *

Did papers make $64,000 Q.?

Editor & Publisher recently protested in an editorial that newspapers were aiding a competitive advertising medium by going overboard to publicize *$64,000 Question*. Newspapers were largely responsible for building the show, *E&P* contends, and now it seems to wish they'd forget the whole thing (and get back, we imagine, to their proper business of building circulation with giveaways and puzzles.)

We don't know to what extent *$64,000 Question* could have sprung to the heights without intensive newspaper coverage. But we do know why intelligent newspaper editors played and are playing the show to the hilt. It's simply because they are sensitive to the down-to-earth yearnings and emotions of the reading public and know that stories about this show help to sell newspapers. *E&P* seems to be recommending that newspapers turn their backs on a phenomenon which at Nielsen's latest count was reaching nearly 19 million homes. Who will that hurt, *E&P?*

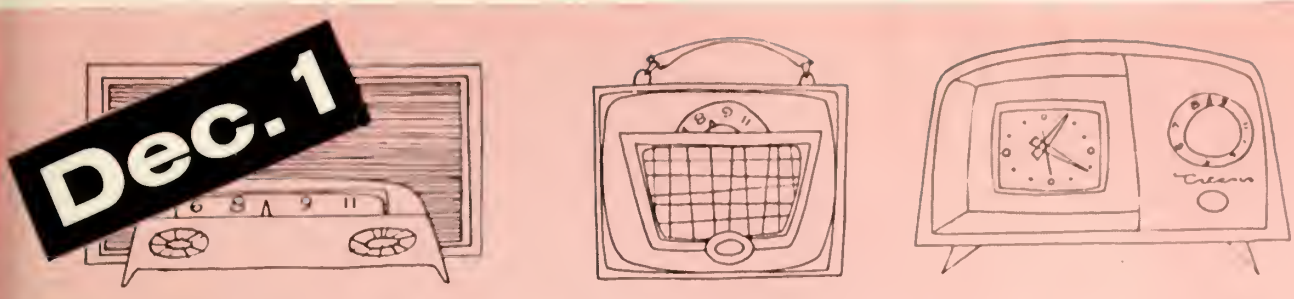
Applause

Gen. Sarnoff's determination

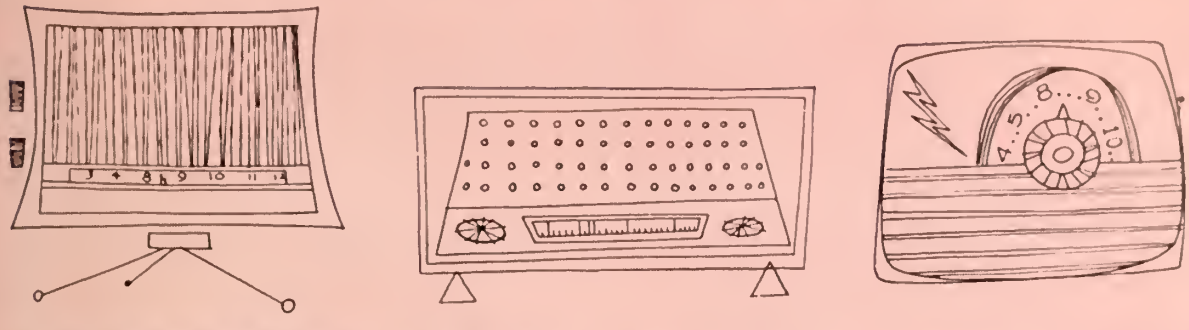
Advertisers and agencies watching the progress of color television must applaud the determination of Brig. Gen. David Sarnoff as he moves forward steadily to build color television. Advertisers now using television, especially those who have sponsored shows in color, realize what a fabulous sales medium is being forged for them. Other advertisers who are not now in television but who use color in other advertising media are eagerly awaiting the prospects color tv promises.

We're convinced that Gen. Sarnoff's determination as well as the natural course of progress will bring about rapid growth of color television within a short span of years. The General predicts that next year over 200,000 color sets will be sold. And by spring, the first station broadcasting all of its local programing in color, WNBQ, Chicago, will have completed its conversion from black-and-white. All told, NBC is investing $9 million in expansion of its color facilities.

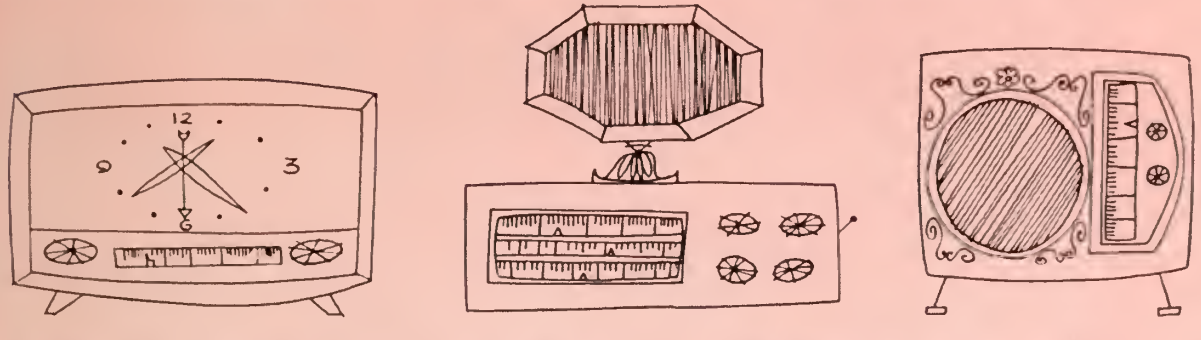
The problem, eventually, will not be getting advertisers to use color tv, but finding room for all the new advertisers who will crowd into the medium. Thus progress in color television is linked to the broader picture of how to get more television stations on the air so that all advertisers as well as the general public can be better served.



CBS Radio moves to



KCMO • 50,000 watts (10,000 watts night)



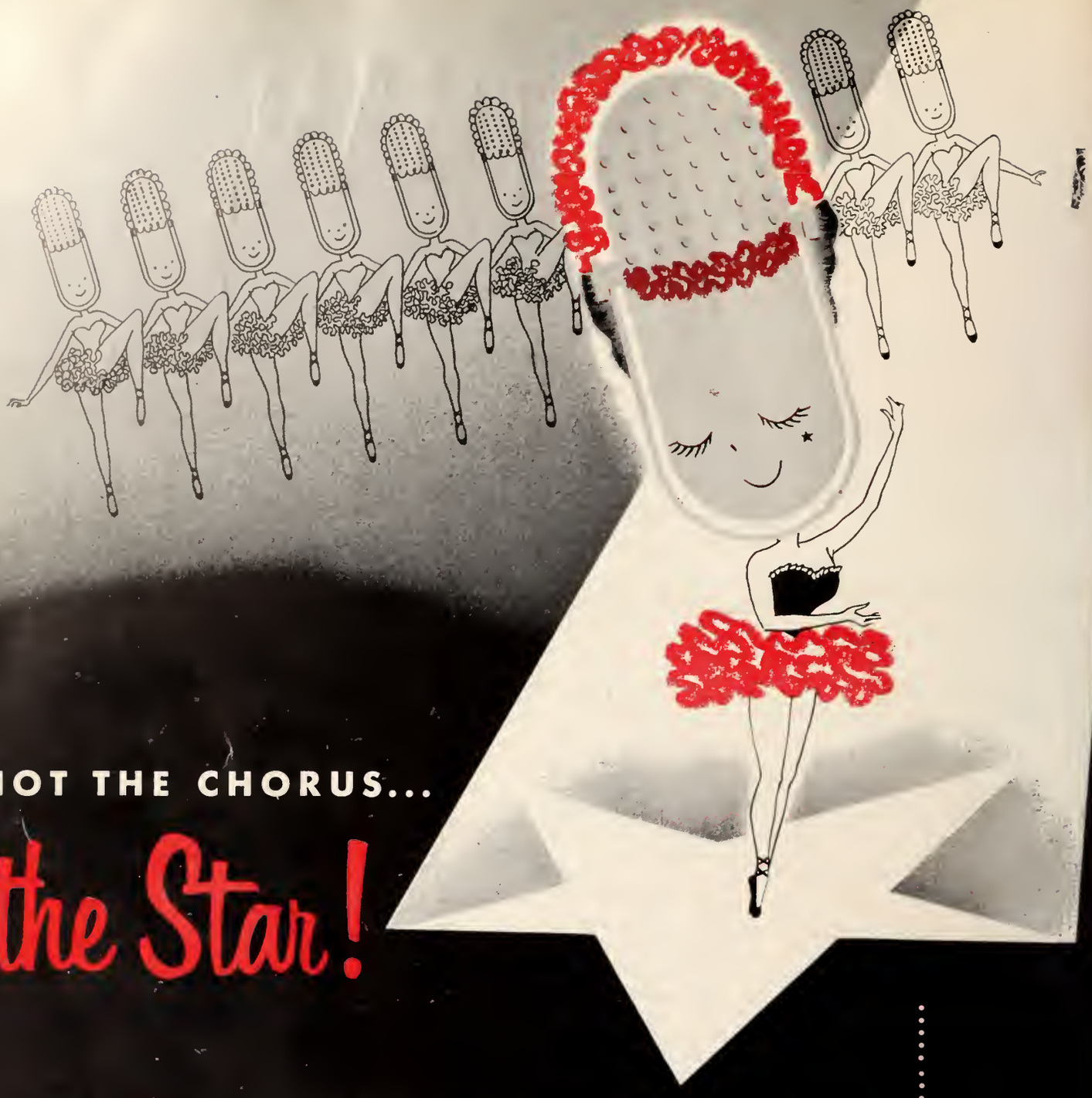
Kansas City, Missouri

KANSAS CITY		SYRACUSE		PHOENIX		OMAHA	
KCMO	KCMO	WHEN	WHEN	KPHO	KPHO	WOW	WOW
RADIO 810 kc. CBS	TV Channel 5 CBS	RADIO 620 kc. ABC	TV Channel 8 CBS	RADIO 910 kc. ABC	TV Channel 5	RADIO 590 kc. CBS	TV Channel 6 NBC

Represented by KATZ AGENCY INC. JOHN BLAIR & CO. BLAIR TV INC.

MEREDITH *Radio and Television* STATIONS

affiliated with Better Homes and Gardens and Successful Farming magazines



NOT THE CHORUS...

the Star!

★ When Adam J. Young Jr. Inc. represents your station, you get concentration on YOU exclusively.

In talking to advertisers, we're not selling a long list of stations—we concentrate on YOU and the market YOU serve.

We represent only 20 top radio stations...each in a widely separate and distinct market.

This policy of *exclusivity of concentration* gets such impressive results that we can afford to concentrate on the star...not the chorus.

ADAM J. YOUNG Jr.

INCORPORATED
477 Madison Ave
New York City

RADIO STATION REPRESENTATIVES

New York · Boston · Chicago · St. Louis · Los Angeles · San Francisco

MR WM S HEDGES
NBC-ROOM 604
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y
RECEIVED
NOV 28 1955

magazine radio and tv advertisers use

SPONSOR

28 NOVEMBER 1955

50¢ per copy • $8 per year

'IVE OF A KIND....

ALL DIFFERENT...ALL THOROUGHBREDS

Radio stations, like race horses, should be judged by the record. It's no wonder that smart time buyers are selecting the NoeMac stations. Look at the ratings and market coverage facts . . . and you'll discover that in each of the rich five NoeMac markets, your best buy is the NoeMac station. Although under separate management, each follows the same proven pattern of programming. And each of the five operates as an independent local station. Each gives wide, intensive and responsive market coverage. Buy one, buy all, they are five of a kind. Each is different. Each a thoroughbred.

RECEIVED
DEC 8 1955
NBC GENERAL LIBRARY



KLIF
DALLAS
•
First in both Hooper and Pulse

KELP
EL PASO
•
First in Hooper and Pulse

WNOE
NEW ORLEANS
•
Tops all independents in August Hooper

WRIT
MILWAUKEE
•
The most talked about station in the midwest

KNOE
MONROE, LA.
•
First by far in Hooperatings

For Availabilities, Ratings and Market Facts, call your H-R Man

EMAC STATIONS
NEWS MUSIC ALL DIFFERENT

WHY SPONSORS DROP AGENCIES
page 27

Interview with Chris Witting, broadcaster now turned sponsor
page 32

How Aborn stretches its radio coverage at low cost
page 35

What radio adds to a tv campaign
page 36

Are you nonchalant about tv's lost production dollars?
page 38

The advertising manager: his biggest headaches
page 40

Two timesavers for timebuyers speed cost-per-1,000 estimates
page 42

You can reach

415,835

TV families in
the rich market of

RICHMOND

Petersburg and
Central Virginia on the basic

NBC-TV

station

WXEX-TV

Channel 8

Ask your Forjoe man for full details

Tom Tinsley, President

Irvin G. Abeloff, Vice-President

REPORT TO SPONSORS

28 NOVEMBER 1955

Americana shows next tv cycle

Look for Americana trend among tv programs upcoming for spring and next fall. ABC TV half-hour film shows include: "RFD, USA," "Sam Houston," "Jim Bowie," "Circuit Judge." NBC TV has half-hour film shows including "Tom Sawyer" and "Johnny Mocassin." Not including spectaculars and one-shots, the 3 tv networks have 41 new program series in preparation for February-April program buying season.

-SR-

Spot radio to get big new client

Client with sufficient size and stature to be considered bellwether expected to make big news for spot radio with announcement one of its major brands will switch to two-thirds spot radio budget next year.

-SR-

Will nets tailor show for you?

Will television networks tailor show to needs of specific client? Here's answer: ABC—It's impractical for us to create a show based on one client's needs. Since most of our shows are on film, by time production is complete client's needs may have changed. CBS—Program created for specific needs of one advertiser extremely rare though it happens. NBC—When it happens it's usually case of demand for certain show type which is hot. If sponsors cry loud enough for a show type, we'll try and find it.

-SR-

P&G plunges with participations

Pat Weaveresque "vertical saturation" concept got big boost last week when P&G used 8 network tv shows on single day (21 November) to push its new Fluffo shortening just before big Thanksgiving food-buying period. (Alcoa will have similar one-day push on NBC TV 6 December.) Use of network saturation technique via regularly sponsored P&G shows on CBS TV as well as participations in NBC TV shows is something new for P&G. F. Kenneth Beirn, president of Fluffo agency, Biow-Beirn-Toigo, termed one-day campaign a "commercial spectacular" but pointed out it afforded 20 minutes of commercial time contrasted with 6 minutes provided in program spectaculars "despite their vast cost." You can take that as answer to those who term P&G "sucker" for having failed to buy spectaculars while at same time noting P&G has now clearly evinced interest in flexible network participation technique.

-SR-

Why Drewrys bought Susie

Story behind purchase of "Private Secretary" reruns from TPA by Midwest brewery, Drewrys Ltd., points up importance of creative merchandising ideas in making film shows productive for advertiser. Problem Drewrys faced with program, purchased at price said to be record for a rerun, is that first-run sponsor on CBS TV (American Tobacco) is identified with show. TPA and its merchandising consultant, Stone & Associates, came up with new name for series, "Susie," and created pert animated figure of Susie to be used as symbol of show in merchandising instead of star Ann Sothern who plays Susie.

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REPORT TO SPONSORS for 28 November 1955

"Matinee" boon to color sales

Tv set dealers in New York metropolitan area regard NBC TV's new "Matinee," afternoon show in color, as best boon yet to sale of color tv sets. "Now we have something to show customers during day," was comment SPONSOR reporter got consistently in making rounds of shops in plushier neighborhoods. "Color can sell itself once people have seen it," was frequently held opinion, provided price comes down. One dealer felt big problem was repeated publicity about possibility of price reductions with potential purchasers afraid to buy now and feel foolish 3 months later if price reduction comes.

–SR–

Untapped source of research

Could admen and universities work together to uncover useful research facts at low cost? Subject matter of recent MA and PhD. theses reaching SPONSOR indicates admen might do well to contact leading universities and suggests projects for graduate students. Recent study by former radio news editor Erling S. Jorgensen might well have been subsidized by tv news sponsor. Subject: Is the film clip the best means of presenting tv news? Conclusion: No. It was least liked way to get news, based on reactions of 142-person test audience. Newscaster alone was best liked; still pictures second best. Research was done for PhD. at University of Wisconsin. Jorgensen is instructor of radio and tv at Michigan State University.

–SR–

Spot radio $ figures coming?

Look for developments soon in attempt to provide dollar figures on client expenditures in spot radio. There's activity brewing, particularly among station reps who are anxious to see gap filled.

–SR–

The agency in transition

Major cause of account shifting and reorganization at major agencies is current trend toward broadening of services agency gives client in television era. Client now wants marketing-merchandising aid as well as more traditional advertising services. While jumping to get on bandwagon, some admen fear agencies will spread selves too thin and neglect creative aspects of advertising. (For discussion of changing agency role, see start of SPONSOR series called "The advertising agency in transition," page 27.)

–SR–

Extending am audience reach

Advertisers who buy radio stations with similar program formats are limiting their audience reach, WOR, New York, warns. Point is made in recent sales presentation Mutual flagship aimed at music-and-news outlets. WOR's pitch is that buying only music-and-news stations means high duplication in homes reached. These Pulse figures are cited: Total daily audience of 4 top music-and-news stations comes to 64.9% of families in metropolitan area. Unduplicated total, however, is 42.6%. (For more details on WOR presentation, see "How Aborn stretches radio coverage at low cost," page 35.)

–SR–

Radio vet heads Gardner agency

Rise of admen with radio-tv backgrounds into high echelon agency posts has been feature of recent agency history. Latest example is election of Charles E. Claggett as president of Gardner Advertising Co., St. Louis. Claggett formed Gardner radio department in 1935, had been senior vice president and general manager since last year. He replaces Elmer G. Marshutz, who had been president since 1934, and who becomes board chairman.

(Sponsor Reports continues page 103)



the spectacular Channel 8 Multi-City Market

WGAL-TV

LANCASTER, PENNA. NBC and CBS

Sales results are spectacular, too, in the Channel 8 Multi-City Market. Advertise your product in this vast, ***SPENDING*** market where the owners of 912,950 TV sets spend $5½ billion yearly. Make the 3½ million prospects who live here your customers.

STEINMAN STATION
Clair McCollough, *Pres.*



Representatives:

MEEKER TV, INC.

New York
Chicago
Los Angeles
San Francisco

the magazine radio and tv advertisers use

SPONSOR

28 November 1955
Volume 9 Number

ARTICLES

The ferment underlying today's account shifting

The first in a four-part series covering the new agency-advertiser relationship, with opinions of top men on both sides of the fence about what's ahead. List gives 10 wants of modern consumer goods advertiser **27**

Which one is you?

Timbuyers take gentle spoofing in book of baby portraits by Tri-State Stations' New York office manager, Don Chapin. First printing went in a week **30**

Broadcaster-turned-sponsor looks at air media

Chris Witting, in unique position to scan the radio, television and advertising scene, gives his views on subjects ranging from network radio's future to color tv **32**

How Aborn stretches its radio coverage

By purchasing the same time on all six Boston stations on Thursday and Friday, Aborn has its ad rating equal to the sets-in-use figure. This late-week buy is calculated to reach women when they are preparing their shopping lists **35**

What you get when you add radio to tv campaign

Advertiser can either add homes or hit the same ones for added impact. It is important to decide in advance which are preferred and concentrate on them **36**

Are you nonchalant about tv's lost production $$?

With big budgets required in network tv, too little emphasis is placed on saving here and there. Admen are shown how a few safeguards can cut costs 5 to 10% and allow that money to go into auxiliary campaign in weak market **38**

Ad manager woes: attaining stature, keeping it

Top eight gripes of ad managers are aired in this third article in a five-part series on advertising headaches. Gripes include interference by other company executives; agency pitches based on fancy, not fact; budget fights **40**

Timesavers for timebuyers

Circular slide-rules soon to be distributed make it possible to calculate cost-per-thousand in fraction of usual time **42**

COMING

Is marketing responsibility an agency "must"?

One of the main reasons for agency jumping by some clients has been the availability of an adequate marketing section, say some admen. **12 Dec.**

Station reps: how their headaches have grown

Among problems: necessity of working with buyers who may not have last word in buying time. Part four of the five-part series **12 Dec.**

DEPARTMENTS

AGENCY AD LIBS
AGENCY PROFILE, Norman Mathes
49TH & MADISON
MR. SPONSOR, Benjamin Abrams
NEW & RENEW
NEW TV STATIONS
NEWSMAKERS
P. S.
RADIO COMPARAGRAPH
ROUND-UP
SPONSOR ASKS
SPONSOR BACKSTAGE
SPONSOR SPEAKS
TIMEBUYERS
TOP 20 TV FILM SHOWS
TV RESULTS

Editor and President: Norman R. Gu
Secretary-Treasurer: Elaine Couper
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Editorial Director: Miles David
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Contributing Editors: Bob Foreman, J. C
Editorial Assistant: Morton C. Kahn
Art Director: Donald H. Duffy
Photographer: Lester Cole

Advertising Department: Arnold Alp
sistant Advertising Manager; Ed
Cooper, Western Manager; Alan H
rup, Southwest Manager; John A.
Production Manager; Charles L
George Becker.

Circulation Department: Evelyn Sa
scription Manager; Emily Cutillo,
Mitchell

Office Manager: Catherine Scott Ros
Readers' Service: Augusta B. Shearme

Accounting Department: Laura Oker
Fazio

Secretary to Publisher: Helen L. Har

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KWKH SHREVEPORT

Doesn't Stop at START!

ıe space-devouring strides of KWKH range far out into rural areas, covering hundreds of places like Start (La.) in our big, 80-county daytime SAMS area.

e're first in the sprints, too. Latest Hoopers show that Metropolitan Shreveport prefers KWKH over the second station, *morning, noon* and *night*—up to 104%!

ɔst-per-thousand listeners is far, far less than any other station in the area. Get all the facts from The Branham Company.



Nearly 2 million people live within the KWKH daytime SAMS area. (Area Includes additional counties in Texas, Oklahoma and New Mexico not shown in map.)

KWKH

A Shreveport Times Station

TEXAS
SHREVEPORT, LOUISIANA
ARKANSAS

50,000 Watts • CBS Radio

The Branham Co. Representatives

Henry Clay General Manager

Fred Watkins Commercial Manager



Latest Survey Shows
***KJEO-TV** First—Morning, Afternoon and Night*

K
J
E
O

...THE GREAT CENTRAL CALIFORNIA MARKET
(the richest per capita market in the world

WITH EXCLUSIVE
CBS-TV and ABC-TV

O'NEILL BROADCASTING COMPANY
P. O. BOX 1708 Represented Nationally by the Branham Company FRESNO, CALIFORNIA

Timebuyers at work



Laremia Mayer, *Campbell-Ewald, New York stresses that the buyer's responsibility to the client demands that he or she buy as efficiently and cheaply as possible. "It's up to the stations to establish rates and a code of ethics about maintaining them if they feel rate-cutting is harmful to the industry. The agency can't do that job for them. I think that it's better not to make deals, but if a station offers good programing and is willing o sell below the card, a buyer should consider it, but not encourage it. We do feel that the bargain-basement atmosphere which rate-cutting generates is bad not only for the stations but for the clients and agencies in the long run, because how can you be sure that a station that's willing to bargain isn't giving your competitor a better deal? We don't object to package plans."*



Robert Palmer, *Conklin, Mann and Son, New York, says that it would be a big help to agencies if NARTB were to define and encourage enforcement of local rates. "There's a crying need for uniformity," says he. "Too many stations will give a client a local rate only because they can't get the business any other way. Of course, it's a big problem for station reps particularly. The agencies would probably support any action SRA might take. First of all, local rates should be 30% less than the national rate and should be applicable only to local retail outlets. Just because a particular manufacturer may have distribution in only that one market, it does not mean he's eligible for a local rate. Generally, he's competing with other manufacturers in the same market who are forced to pay national rates. Only local dealers and retailers should qualify."*



Hal Kirk Halpurn, *president, Hoot Advertising Agency, New York, feels that the Spanish-speaking market in this country is not sufficiently exploited. "Of course, special language programing on tv has grown tremendously in the last couple of years, particularly in large metropolitan markets where foreign-language groups are sufficiently sizable. New York alone has a Spanish-speaking population of 800,000. When an advertiser gets ready to buy tv time with an eye to the Spanish market, he should be made aware of differences in viewing habits. For example, daytime tv gets very little attention from these people, since the women generally work too. Also, you tend to lose 60% of your audience after 10 p.m. because many of them work on jobs that require very early rising. They favor light musical, variety entertainment."*

Only 3 STATIONS

are powerful enough and popular enough to register audiences in radio survey ratings of both Los Angeles and San Diego.

Of this top trio KBIG is

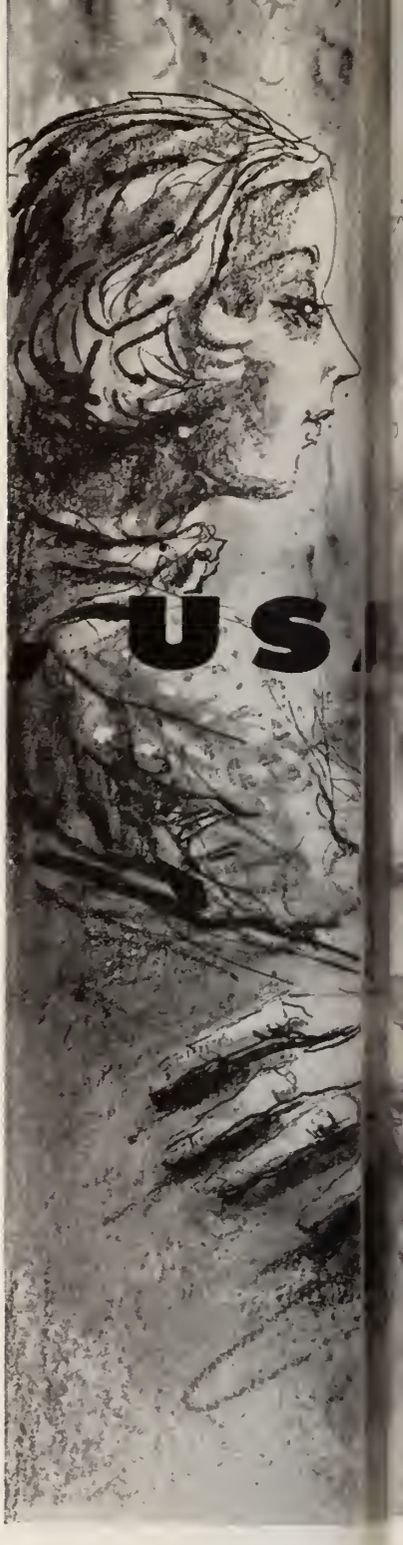
- the only independent
- the least expensive
- the lowest cost per thousand listeners

Any KBIG or Robert Meeker Account Executive will show you the documents.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOllywood 3-3205

Nat. Rep. Robert Meeker & Assoc. Inc.



PANORAMA, US

*H*ere is a scene duplicated many times across the country.

Thanks to CBS Television's Extended Market Plan, this family . . . and thousands like it . . . for the first time are able to share in the wholesome enjoyment of virtually all of the CBS Television Network programs:

Programs that are made easily available with consistent, dependable reception delivered through the facilities of a local station.

WJDM-TV is proud to be a member of this vigorous network group and prouder still to be playing a leading role in the elevation of the cultural standards of its people.

WJDM-TV, Parm

MEL WHEELER
General Manager
WJDM-TV WEAR-TV



junction with **WEAR-TV**, Pensacola, Serves the Fabulous Northwest Florida Coast

represented nationally by George P. Hollingbery Company.



AGENCY AD LIBS



by Bob Foreman

Tv outside New York does good job at less cost

About 17 years ago, when the company which employs me committed its original sin, I had never been west of Eighth Avenue (New York City). To broaden my horizons and enrich my experience, this concern immediately dispatched me to Lancaster, Pa., the beginning of many journeys westward and the end of my N.Y.C.-Provincialism. It *should* have been, that is, since I still feel amazement when I witness anything superbly done (tv-wise at least) outside of our city.

However, most of my production experience since that date has come from New York or Hollywood, those twin cities reigned over by cost and confusion. So it was a revelation indeed—exciting as well as educational—to witness what I suppose is routine production at WBNS-TV in Columbus, Ohio, several weeks ago.

I witnessed three live shows from 10 to 10:30 p.m. The first was in the hands of a most capable newscaster, Chet Long, whose local and national news is the top-rated show in town. That evening his show consisted mainly of an interview with some young coeds from whose midst the "Queen of Homecoming Week End" was to be selected.

Next came Bob McMasters's 10-minute weather show. Also a fine job. Then Earl Flora on sports, which was tops as well.

What struck me most forcibly about all three shows was the fierce pride which the people I met had in these local personalities. Quite a lesson for a New Yorker! And completely justified from what I saw.

The gents themselves were appealing and facile even to a man from the land of Nathan Detroit. Frankly, they were as good as any of the people I've encountered in our metropolis or in Hollywood—network as well as local.

But what really bug-eyed me was the footwork of the production crews which scrambled about during the three operations. This activity took place in one studio. It included live commercials, integrated film, several sets, all changed at breakneck speed. The sets were shifted *during a dissolve*, cameras were rushed to and fro, and, believe it or not, at one point (this would be an insurmountable problem in New York) one of the two cameras went out. So they winged the rest of the show and no one could've known the difference.

There were about three men involved in the set changes

(*Please turn to page* 56)

Now on the Air!...

KTHV CHANNEL 11 LITTLE ROCK!

KTHV, Channel 11, went on the air yesterday, November 27, telecasting daily 5 to 10:45 P.M. — 4 to 10:45 P.M. on Sunday.

For the next few weeks we will be using our auxiliary tower (on top of 1300-ft. Mt. Shinall) awaiting completion of our new 1000-foot super-tower (1800 feet above average terrain!)

What is KTHV's significance in Arkansas? We believe the list of CBS and ABC shows below — already scheduled — tells the story.

Watch for further news — and meanwhile, ask your Branham Man!

OMNIBUS
BISHOP SHEEN
G. E. THEATRE
ALFRED HITCHCOCK PRESENTS
APPOINTMENT WITH ADVENTURE
FAMOUS FILM FESTIVAL
ROBIN HOOD
BURNS & ALLEN
GODFREY TALENT SCOUTS
THE VISE
DECEMBER BRIDE
STUDIO ONE
NAVY LOG
THE PHIL SILVERS SHOW
MEET MILLIE
RED SKELTON SHOW
GODFREY AND HIS FRIENDS
THE MILLIONAIRE
I'VE GOT A SECRET
U. S. STEEL HOUR
FOUR STAR PLAYHOUSE
MAMA
OUR MISS BROOKS
CRUSADER
WANTED
PERSON TO PERSON
BEAT THE CLOCK
STAGE SHOW
HONEYMOONERS
TWO FOR THE MONEY
IT'S ALWAYS JAN
DOUGLAS EDWARDS NEWS

Plus LOCAL NEWS, WEATHER, SPORTS

316,000 Watts
Channel 11
OW AFFILIATED WITH CBS AND ABC
ll CBS Affiliation on April 1



K. A. ENGEL, *President*
Henry B. Clay, *Executive Vice President*
B. G. Robertson, *General Manager*

Affiliated with KTHS, Little Rock
and KWKH, Shreveport

49th and MADISON

SPONSOR *invites letters to the editor. Address 40 E. 49 St., New York 17.*

MOTIVATION RESEARCH

Sometime during 1955 (I believe it was in the late spring) I came across an article—and I believe it was in your magazine—devoted to several advertisers' successful experience with studies in motivation research.

Among the cases cited were the Tea Institute's discovery that they must "masculinize" their ads after motivation studies indicated that tea drinking was considered "sissy" among men, and the elimination of the word "lager" from the advertising of a beer company after association tests proved that the word carried unpleasant connotations.

I am very much interested in locating that article, but have no recollection of its title, author's name, or the issue in which it appeared. Research in the library's periodical index has proven fruitless. Can you help?

JANE CALLOMON
Lando Advertising Agency
Pittsburgh

• SPONSOR has done two articles on motivation research. These are included in the All-Media Evaluation Study, available at $1 per copy.

NEW RADIO AND TV DIRECTORY

I read with a great deal of interest that you have assembled a 1955-56 radio and television directory.

I would greatly appreciate if it you could send us along about 15 copies so that each of our salesmen might have one as a handy reference.

These directories have proved very helpful to us in the past, and you are to be commended for this truly useful service.

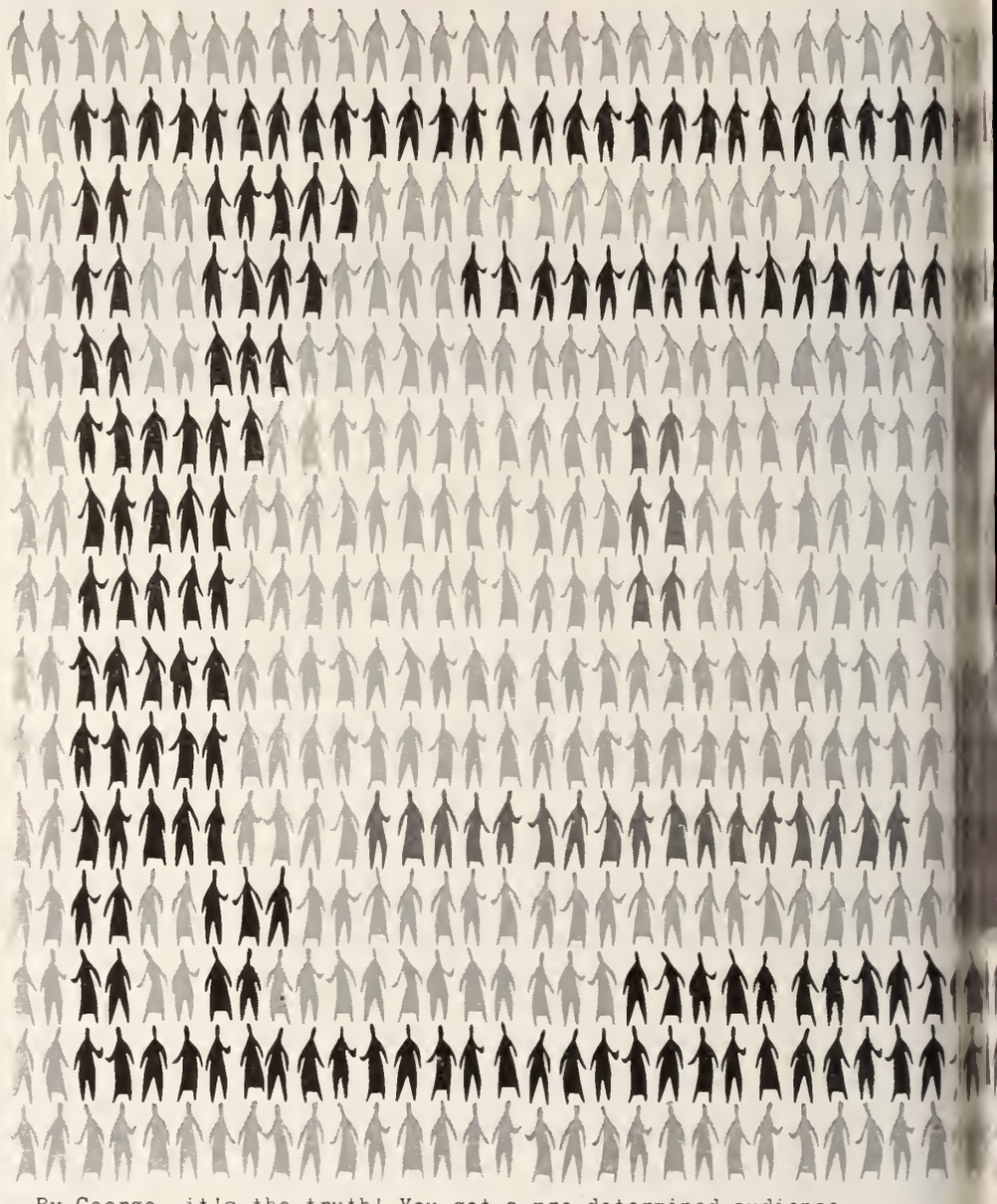
RUSSELL R. GAUDREAU
Sales Promotion Director
George P. Hollingsbery
New York

• An up-to-date edition of SPONSOR's Radio and Tv Directory has been made available, as usual at no charge.

SPOT RADIO $ FIGURES

I have followed with much interest your crusade for some clearing house for spot radio billing information. Why shouldn't this project be taken

WLW radio offers the ol



By George, it's the truth! You get a pre-determined audience at a low one dollar per thousand home broadcasts or even less ... certified by the official NIELSEN REPORTS! That's WLW Radio's sensational new "Certified Audience Plan" with announcements to deliver the greatest possible unduplicated home coverage.

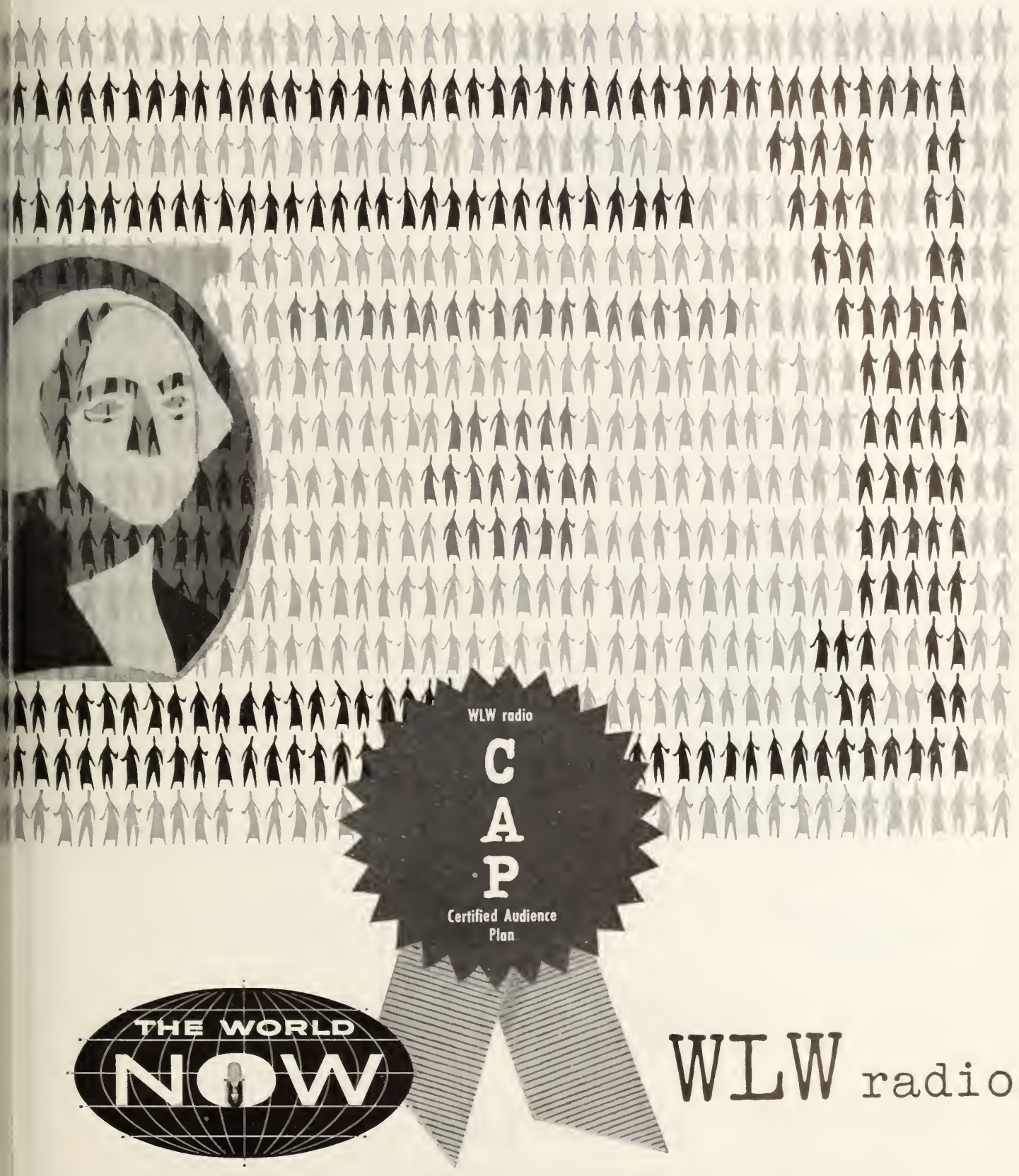
And this bang-up "C.A.P." is power-packed by WLW's dynamic new programming operation – "The World Now" – which brings home the biggest coverage of on-the-spot news and candid variety in broadcast booking.

WLW's "The World Now" operation certifies to pack a bigger captive audience into every one of your ad dollars ... than any other broadcast media – ever!

So tune your "time" to WLW Radio for the spectacular "Certified Audience Plan" and "The World Now" powerful programming!

CROSLEY BROADCASTING CORPORATION, A DIVISION OF AVCO MANUFACTURING CORPORATION

RTIFIED AUDIENCE PLAN in any broadcast media



WLW radio

SALES OFFICES: NEW YORK, CINCINNATI, DAYTON, COLUMBUS, ATLANTA, CHICAGO, MIAMI.

Greatest Sports FIRST on TV

COLLEGE BASKETBALL



the latest WPFH Exclusive

featuring

LA SALLE, PENN, TEMPLE,
VILLANOVA AND ST. JOSEPH'S

against

NATIONAL CHAMPIONS
CONFERENCE CHAMPIONS
TOURNAMENT WINNERS

30 Games ★ Dec. 3RD thru March 10TH

9:30 P.M.



This great attraction is available
Wednesd... ...nd
spons... ...r game,
quar... ...or one-sixth basis.
See your Meeker TV Inc.
Representative.

SOLD

The greatest audience attraction in the Greater Delaware Valley.
It's the *first* time all 5 Philadelphia teams play under the same roof.
First time all 5 meet in round-robin City Series.

WPFH CHANNEL **12**

the Sports First station—serving the Greater Delaware Valley with 316,000 Watts

over by RAB? What objections do you get from stations for furnishing this information?

When Rorabaugh wrote us about establishing such a service several years ago, we were delighted and agreed quickly to furnishing the necessary information.

I sincerely hope you will continue to hammer away at this project until some action is taken which is for the good of the industry.

ALEX KEESE
WFAA
Dallas

● SPONSOR intends to do just that. We were encouraged in our efforts to stimulate publication of spot figures by TvB's decision several weeks ago to publish spot tv figures as calculated by N. C. Rorabaugh. Next step, spot radio.

NEGRO RADIO

It was my pleasure to see a copy of your 19 September issue of radio and television news.

I am particularly interested in the article covering the Negro market. We use railroads as our chief means of advertising.

Your magazine is fresh and interesting.

R. T. D'AVENPORTE, SR.
Guild Craftsmen
Mobile

Will you please send to us five reprints of your section, "What advertisers should know about Negro radio," from your September 19, 1955 issue?

GEORGE W. PATTON
General Manager
WBML
Macon, Ga.

● Single reprints of the Negro Section are available at 50c each. Since there has been a demand for bulk orders, the rate for 25 to 99 reprints is only 40c each.

SPONSOR IN SCHOOLS

I have asked that my entire class of 23 students subscribe to SPONSOR. I would regard it as a considerable favor if an extra copy were sent in each shipment for my own use in teaching and instructing the use of SPONSOR Magazine.

GALE R. ADKINS
Radio House
University of Texas
Austin, Tex.

● An increasing number of radio and tv classes are using SPONSOR as a living textbook. The student rate is $4 per year.

AD MEN ARE TALKING ABOUT W·GTO FLORIDA'S NEW STATION



from Gulf To Ocean • Gainesville To Okeechobee

Of course people in Florida are talking about this *new station* too. They like our excellent News coverage* our fine programming and our three outstanding disc jockeys, Dale Starkey, Dar Dodds and Bob Wery.

**Besides all available news wires, W•GTO employs correspondents in 27 towns within our coverage area, thus assuring our listeners of getting all important Florida, National and International news.*



10,000 WATTS

540 KILOCYCLES

W·GTO

HAINES CITY, FLA.
PHONE 6-2621

owned and operated by KWK, *St. Louis, Missouri*

Represented by
WEED & COMPANY



what do you buy by?

HOOPER? [1]

NIELSEN? [2]

PULSE? [3]

TRENDEX? [4]

all have

WHB FIRST!

WHB has run away with Kansas City's radio day!

10,000 watts—710 kc

[1] All day average Hooper: 46.4%—First place!
[2] All day average area Nielsen: 39.2%—First place!
[3] Pulse—every daytime ¼ hour—First place!
[4] All day average Trendex: 42.8%—First place!

Call the man from Blair or WHB
General Manager George W. Armstrong.

MID-CONTINENT BROADCASTING COMPANY
President: Todd Storz

WTIX, New Orleans
Represented by
Adam J. Young, Jr.

KOWH, Omaha
Represented by
H-R Reps. Inc.

WHB, Kansas City
Represented by
John Blair & Co.

New and renew

1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
harles Antell, Baltimore	Product Services, NY	ABC 85	Ozark Jubilee; ½ hour each wk alt on 2 periods Sat 7:30-9 pm, every 4th Sat 7:30-8 pm; S Nov; 13 wks
hrysler, Detr	McCann-Erickson, Detr	ABC	Hudson Thanksgiving Day Parade; Th 10:15-11 am; 24 Nov
olgate-Palmolive, Jersey City	Ted Bates, NY	CBS 146	Adventures of Champion; F 7:30-8 pm; 28 Oct-11 Nov
urtiss Candy Co, Chi	C. L. Miller, Chi	CBS 64	Tales of the Texas Rangers; alt S 11:30-12 n; 29 Oct; 26 alt wks
ever Bros, NY	JWT, NY	CBS 71	Garry Moore; W 10-10:15 am; 10 nov; 52 wks
ongines-Wittnauer, NY	Victor A. Bennett, NY	CBS 166	Thanksgiving Day Festival; Th S-6 pm; 24 Nov
H. Masland & Sons, Carlisle, Pa	Anderson & Cairns, NY	CBS 60	Garry Moore; alt F 11:15-11:30 am; 18 Nov, 52 wks
linute Maid Corp, NY	Ted Bates, NY	NBC 55	Tenn Ernie Ford Show; alt W 12-12:30 am; 2 Nov-17 Oct 56
alston-Purina, St. Louis	Guild, Bascom & Bonfigli, San Fran	CBS 65	Garry Moore; alt F 11:15-11:30 am; 11 Nov; 8 alt wks
alston-Purina	Guild, Bascom & Bonfigli, San Fran	CBS 51	Robert Q. Lewis; alt th 2-2:15 pm; 3 Nov; 13 alt wks
evlon Products, NY	Norman, Craig & Kummel, NY	CBS 119	Appointment with Adventure; alt S 10-10:30 pm; 23 Oct; 52 wks
J. Reynolds, Winston-Salem	Wm Esty, NY	CBS 15	Pacific Coast Football; S 2 pm to concl; 5 Nov & 12 Nov
oto-Broil, NY	Product Services, NY	ABC 33	Super Circus; alt ½ hour each wk S S-5:30 pm, S:30-6 pm; 13 Nov

2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
orden Co, NY	Y&R, NY	NBC 56	Date with Life; M-W-F 4-4:15 pm; 2 Jan 56-28 Dec 56
onsolidated Cosmetics, Lanolin Plus, Chi	Duggan & Phelps, Chi	CBS 86	Robert Q. Lewis; M 2:15-2:30 pm; 11 Dec; 13 wks
erber Products, Fremont, Mich	D'Arcy, NY	NBC 60	Ding Dong School; alt M 10-10:30 am; 14 Nov-29 Nov 56
lamm Brewing Co, St. Paul	Campbell-Mithun, Minn	CBS 36	Person to Person; alt F 10:30-11 pm; 9 Sept; 52 wks

3. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
il Babbitt	MBS, NY, exploitation director	Robinson, Aldeman & Montgomery, Phila, creative services
rthur S. Bostwick	Fuller & Smith & Ross, Cleve, publicity director	Same, public relations director
eorge A. Bradford	GE, Schenectady, rad-tv adv mgr	Compton Adv, NY, acct exec
orman Bradford	Atherton & Currier, NY	Product Services, NY, creative director
harles E. Claggett	Gardner, St. Louis, sr vp & gen mgr	Same, president
om Carson	Benton & Bowles, NY, time buying supervisor	Compton, NY, time buying supervisor
ames A. Clarkson	Ted Bates, NY, acct exec	Same, vp
. George Cloutier	J. Walter Thompson, NY copy group hd	Marschalk & Pratt, NY, vp
avid R. Coey	George H. Hartman, Chi, acct exec	Same, vp
erry Coleman	Welsh, Hollander & Coleman, LA	Wade, Hlywood, acct exec
aul Foley	MacManus, John & Adams, Detr, exec vp	McCann-Erickson, Detr, vp & chairman of plans board
tewart L. Fritche	Robert Otto & Co, NY acct exec	Same, pres
onald C. Graves	KLAS-TV, Las Vegas, operations mgr	Zimmer, Keller & Calvert, Detr, rad-tv dept
illiam G. Greene	G. M. Basford, NY	Same, vp and treasurer
illiam J. Griffiths	Carmona & Allen, Hlywood, sr acct exec	Same, general mgr
obert Murray Haig	J. Walter Thompson, NY, vp and tv cpy director	Kudner, NY, tv copy supervisor
ordan T. Hargrove	Kelly, Nason, NY, acct exec	Kudner, NY, acct exec
ohn W. Harper	Leo Burnett, Chi	D'Arcy, Chi, chief time byr on Standard Oil (Indiana) acct
. E. Hatch	Ted Bates, NY, asst vp and controller	Same, vp and controller
ohn Hickey	Georgia Pacific Plywood, NY, adv mgr	D-F-S, NY, acct exec
ohn T. Holloway	George H. Hartman, Chi, vp	Same, vp and gen mgr
ilton Hufflin	Saks Fifth Avenue, White Plains, gen mgr	Grey, NY, acct exec
obert G. Hughes	Ted Bates, NY	B-B-T, NY, copy group hd
uss Johnson	McCann-Erickson, NY, vp in charge of radio production	Marschalk & Pratt, NY, vp
rthur M. Jones	J. Walter Thompson, NY	Benton & Bowles, NY, vp and acct supervisor
obert L. Jordan	Standard Public Relations, NY, exec vp	Benton & Bowles, NY, public relations mgr
lvin Kabaker	D-F-S, NY, vp in charge of Hollywood office	Compton, West Coast operations director
ilton L. Kiebler	Benton & Bowles, NY, associate media director	Same, vp
dward Klein	Storm & Klein, NY, exec vp	Emil Mogul, NY, sr vp and group hd
regory A. Langley	Albert Frank-Guenther Law, NY, acct exec	Same, vp
owland Laughlin	George H. Hartman, Chi, vp and director	Same, exec vp
ohn C. Legler	Electronics Corp of America, NY, adv and public relations director	St. Georges & Keyes, NY, vp and acct supervisor



Rowland Laughlin (3)



Arthur M. Jones (3)



John T. Holloway (3)



J. C. Legler (3)



William E. Hatch (3)



John Hickey (3)

● *In next issue: New and Renewed on Radio Networks; Broadcast Industry Executives; New Firms, New Offices, Changes of Address*



James A. Clarkson (3)



Edward Klein (3)



Robert Murray Haig (3)



Jerry Coleman (3)



Joseph Ungar (3)



Donald C. Graves (3)

3. Advertising Agency Personnel Changes (cont'd)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Philip Leserman 3rd	Albert Frank-Guenther Law, NY, special services director	Same, vp
Arthur P. Livingston	McKee & Albright, Phila, vp	Gray & Rogers, Phila, merchandising
Joseph McParland	Kudner, NY	Same, control dept mgr
Leon Michel	Fletcher D. Richards, NY, publicity director	Cole, Fischer & Rogow, Beverly Hills, vp and creative director
William C. Munro	McCann-Erickson, NY rad-tv research hd	Marschalk & Pratt, NY, vp
S. H. Niewenhous, Jr.	SSCB, NY, acct exec	Harry B. Cohen, NY, acct exec
Harry Rauch	Y&R, NY, rad-tv publicity mgr	Same, vp
Lee Rich	Benton & Bowles, NY, associate media director	Same, vp
Anne Sass-Wilson	CJON, St. Johns, Newfoundland	S. W. Caldwell, Ltd, Toronto, adv, prom, pub ty head
Robert E. Stark	Y&R, Chi, research mgr	Y&R, NY, research mgr
Joseph Ungar	Grey Adv, NY, mkting director	Biow-Beirn-Toigo, NY, vp in charge of sales promotion
Henry F. Woods	Y&R, NY, gen publicity mgr	Same, vp
William A. Wylie	ABC, NY, sta rel director	McCann-Erickson, NY, acct exec
William M. Zeigler, Jr.	Ross Roy, NY	Compton Adv, NY, acct exec

4. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
T. E. Alwyn	American Can, NY, vp in exec dept	Same, Atlantic div, operating vp
B. M. Barrett	RCA Victor, NY, gen mgr of consumer products	Same, appliances mkting director
Charles P. Baxter	RCA Victor Television, NY, Gen mgr	Same, vp and gen mgr
Milford Berman	Malco Wholesalers, Wash	Autoyre, Oakville, Conn, sales rep
Donald D. Burr	Hazel Bishop, NY, vp in charge of sales	Same, pres
Karl H. Carstens	Magnavox, Fort Wayne, retail adv mgr	Same, adv mgr
C. H. Carter	Vick Products, NY, group product mgr	Same, operating vp
Samuel H. Cuff	Allied Stores, NY, rad-tv consultant	Same, rad-tv director
Joseph Daffner	Norex Laboratories, NY, natl sales mgr	Same, vp
Douglas H. Ewing	RCA Laboratories, Princeton, research service director	Same, vp
R. M. Fenner	Vick Products, NY, product mgr for cough drops	Same, product mgr for cough syrup
E. J. Fitzmaurice	Electric Storage Battery, Phila, sales engineering mgr	Same, Boston branch, Exide div sales mgr
E. B. Gellert	Vick Products, NY, product mgr for cough syrup	Same, product mgr for Sofskin
John E. Johnson		Datamatic Corp, Boston, sales director
J. G. Morrison	Vick Products, NY, group product mgr	Same, operating vp
Norman C. Owen	Zenith Radio Corp, Chi, vp in charge of distribution	CBS-Columbia, NY, vp in charge of sales
Greg Rouleau	KXGI, Ft Madison, Iowa, pres	Sheaffer Pen Co, Ft Madison, Iowa, public relations director
H. A. Shull	Vick Products, NY, new product development mgr	Same, vp
Rod Smith	Real Gold, Kansas City, central and midwest sales mgr	Same, Redlands, Calif, natl adv and sales prom mgr
John L. Sullivan	A. C. Nielsen, NY, service exec	Carter Products, NY, media director
Evans Taylor	Electric Storage Battery, Phila, sales	Same, Exide div, sales mgr
James M. Toney	RCA Victor Radio, NY, gen mgr	Same, vp and gen mgr
Abraham A. Vogel	Emerson Corp, NY, controller	Same, vp
D. R. Moore	Vick Products, NY, asst product mgr	Same, product mgr for VapoRub

5. Station Changes (reps, network affiliation, power increases)

ABC Radio and Television now have separate station relations and cooperative program departments

CKCO-TV, Central Ontario has built a new 680 foot high transmitting tower

KBGF, Great Falls, Montana, has become an affiliate of the Keystone B'casting System

KHAD-TV, Laredo, Texas will join the CBS TV Network about 1 December

KLMR, Lamar, Colo has become an affiliate of the Keystone B'casting System.

KNCM, Moberly, Mo has announced that the station news department has been expanded to cover North Central Missouri

The Trinity Broadcasting Co, Dallas now makes plans for a new 10,000 watt radio station in Houston

WAYE, Baltimore is now affiliated with the Keystone B'casting System

WBFD, Bedford, Pa. has become an affiliate of the Keystone B'casting System

WCTV, Thomasville-Tallahassee joined the ABC Television Network 1 November

WFRP, Savannah has bcome an affiliate of the Keystone B'casting System

WMFS, Chattanooga has become an affiliate of Keystone

WNLA, Indianola has become an affiliate of Keystone

WOSH, Oskosh, Wisc. has become an affiliate of Keystone

WTVY, Dothan, Ala. became an affiliate of ABC Television 1 November

6. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Consolidated Royal Chem, Grand Rapids	Krank's shave cream	Gordon Best, Chi
Flexiclogs, New Holstein, Wis	footwear	Grant, Schwenck & Baker, Chi
Seaboard & Western Airlines, NY	air travel	Hazard, NY
Sunkist Growers, Ontario, Calif	frozen orange juice	Foote, Cone & Belding, LA
Temple Frosted Foods, Brooklyn	frozen foods	Blaine-Thompson, NY
R Wallace & Sons Mfg, Wallingford, Conn	silverware	Biow-Beirn-Toigo, NY

The truth will out!

WHEN Dr. Whan made the 1955 Iowa Radio-Television Audience Survey, 74 out of every 100 Iowa homes had television sets.

Since then, the number has continued to grow tremendously. Today we estimate that in Central Iowa, WHO-TV delivers 302,200 television homes, representing over a million people — about half urban, half rural.

WHO-TV serves this great and growing audience in the best WHO tradition. Free & Peters can give you full details.



WHO-TV

Channel 13 • Des Moines



Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Free & Peters, Inc.
National Representatives

NBC Affiliate



I can get a bird

It's quite simple, if you know the trick. All you need is some of my secret potion which is a five-letter word spelled C-H-A-R-M. This powerful stuff does things in an amusing and pleasant way, and the beauty of it is it works so smo-o-o-oth. Yes, it'll get a bird out of a tree, but more important, it will get a customer to listen to your sales talk. That's the stuff that made "Private Secretary" such a smash TV show.



tpa

for higher sales through quality programs...

Television Programs of America, Inc.

477 Madison Avenue, New York 22, N. Y.
360 North Michigan Avenue, Chicago 1, Ill.
5746 Sunset Boulevard, Hollywood 28, Calif.

lown out of a tree!

The warm, easy humor of the show consistently charms the viewers, and puts them in such a warm, receptive mood that they even love to hear the commercials.

Call the TPA man and get the complete information on "Private Secretary" now being offered first-time-off-network under the title of "SUSIE."

SUSIE*



*known on its CBS network run as "Private Secretary", starring Ann Sothern. A Chertok TV production



Bill Wright Cliff Holman
Howdy-Doody Mickey Mouse
Stars of
FUN-O-RAMA
3:30 to 6 pm, Monday-Friday

Stars Sell on Alabama's greatest TV station

WABT
Birmingham

Every afternoon Two and a half full hours, jam-packed with fabulous entertainment—that's FUN-O-RAMA! (What a place for announcements!) Bill gets going with Channel 13 Theatre (Loony Tunes, Little Rascals, an exciting serial). Tip-Top Clubhouse where Cliff works his magic and puppets. Howdy-Doody is in color. Mickey Mouse Club winds up the show—FUN-O-RAMA —the mostest of the biggest and the bestest!

You can **SELL**
Your Products
to Alabama folks

If you **TELL**
them on programs
they enjoy seeing

Represented by
BLAIR-TV



Mr. Sponsor

Benjamin Abrams

President
Emerson Radio and Television Co., New York

"It's very different selling tv sets on tv today, compared with 1948 or 1949," says Ben Abrams, president of Emerson Radio and Television Co., first sponsor of *The Ed Sullivan Show.*

"Back in the early days," he recalls, "there were far more viewers per set than today. Anyone who owned a set would have his whole family and two blocks of neighbors in to watch shows. Today the audience, while larger, is also more dispersed. Today on tv you're selling a second set."

Nonetheless, through a 50-50 arrangement with the company, virtually all Emerson dealers and distributors sponsor either local radio and tv programing or announcement schedules to push the extensive Emerson air conditioner, tv set, radio-phonograph line. Emerson itself currently sponsors one tv program on its own: *Tex McCrary*, WABD, New York, Monday through Friday, 7:15-7:30 p.m.

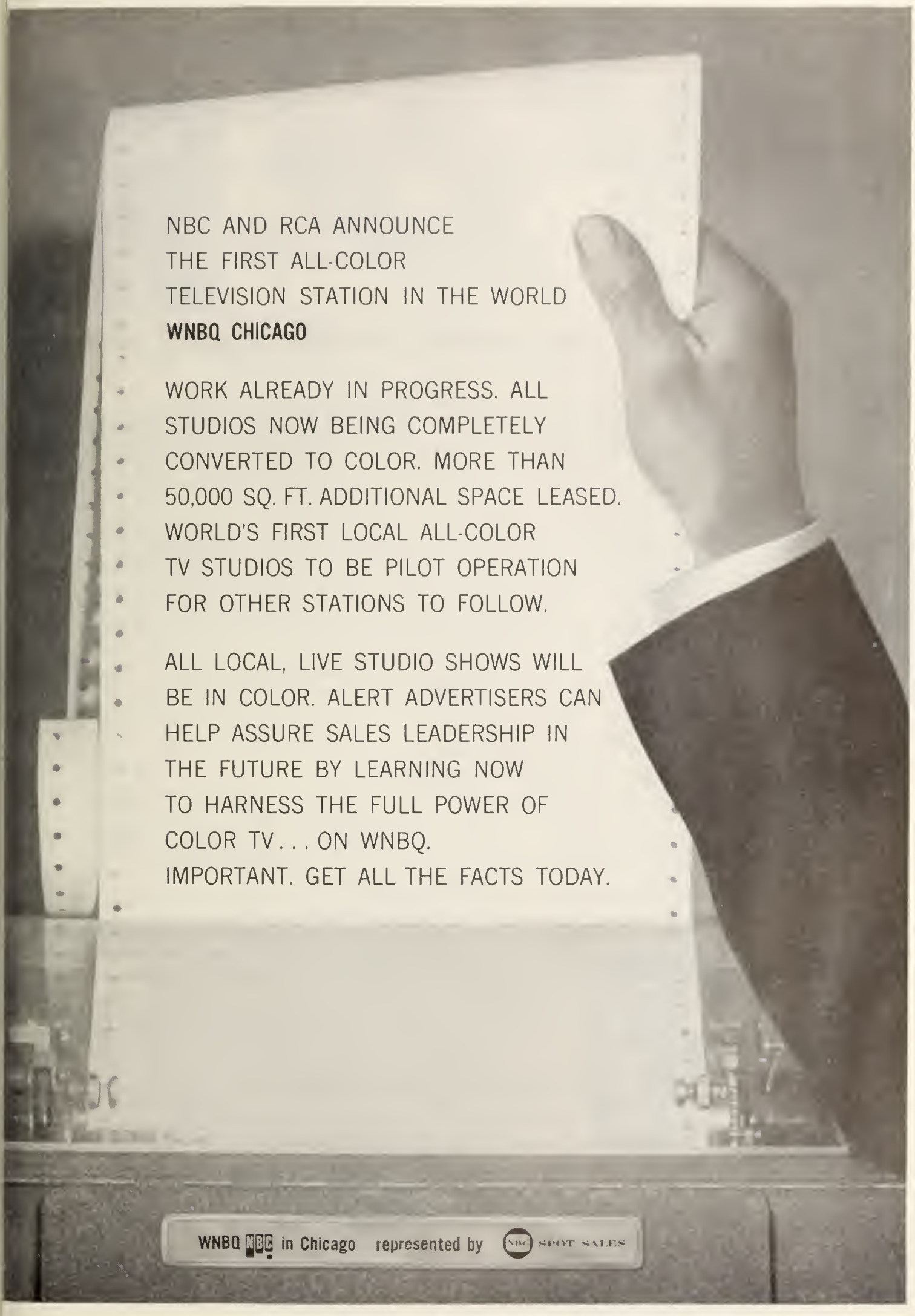
Abrams, who's been dubbed "king of the small radio" by some members of the trade, feels that revolutions in programing tend to do more for set sales than any single promotion can. He refers specifically to the "immediacy and urgency of radio programing which so often today on the local level tends to be patterned like *Monitor.*"

"Programing that makes radio a throughout-the-day companion has been the biggest boost to our small set sales," says he. "Within two years we will manufacture portable radios the size of a pack of cigarettes. A few years after that we will see the realization of a wrist radio."

But Abrams recognizes advertising as a vital factor in showing the public the advantages of radio and tv innovations. To do this job Emerson appropriated $8-million for 1955-56 advertising (through Grey Advertising), some 15% of it currently in tv.

"This fall we abandoned hard-sell in advertising," Abrams says. "But we haven't abandoned tv. When we find a vehicle we like, we may increase our air media appropriation.

In his Plaza Hotel office Abrams sits surrounded by elegant clock radios, pocket-size radios and pictures of three of his four grandchildren. "The fourth was too young to be photographed when these pictures were taken," says he, apologetically. ★ ★ ★


NBC AND RCA ANNOUNCE
THE FIRST ALL-COLOR
TELEVISION STATION IN THE WORLD
WNBQ CHICAGO
WORK ALREADY IN PROGRESS. ALL
STUDIOS NOW BEING COMPLETELY
CONVERTED TO COLOR. MORE THAN
50,000 SQ. FT. ADDITIONAL SPACE LEASED.
WORLD'S FIRST LOCAL ALL-COLOR
TV STUDIOS TO BE PILOT OPERATION
FOR OTHER STATIONS TO FOLLOW.
ALL LOCAL, LIVE STUDIO SHOWS WILL
BE IN COLOR. ALERT ADVERTISERS CAN
HELP ASSURE SALES LEADERSHIP IN
THE FUTURE BY LEARNING NOW
TO HARNESS THE FULL POWER OF
COLOR TV . . . ON WNBQ.
IMPORTANT. GET ALL THE FACTS TODAY.
WNBQ NBC in Chicago represented by NBC SPOT SALES



The Proof of the Pie--

"The Womon's Angle," with Ann Mor, is o Boltimore institution which delivers the audience on o yeor-in-year-out bosis. Ann also follows through with her homemaking bulletin, her regulor oppearances ot new store openings ond her every Thursday cooking column in the Boltimore Evening Sun. WMAR-TV also runs regular ads in The Sunpopers on the "Woman's Angle."

It all adds up to voluable extra soles help for participonts. Contoct The Kotz Agency for informotion on porticipotion in this "proof of the pie" for your product.

ANN MAR'S GUESTS

(A partial list of thase who recently have appeared an The Waman's Angle)

Foy Bointer
Blockstone
The Mogicion
Jackie Cooper
Reed Hodley
Loring Smith
Signe Hosso
Williom Inge
Veronica Lake
Gene Lockhort
Joshua Logon
Wolter Slezok
Ralph Meeker
John Newlond
Zasu Pitts
Ivy Baker Priest
Bosil Rathbone
Bob Turley
Ronold Reogan
Pot Rooney, Sr.
Lillian Roth

WMAR-TV
★ ★ ★ ★
CHANNEL 2

SUNPAPERS TELEVISION, BALTIMORE, MD.

TELEVISION AFFILIATE OF THE COLUMBIA BROADCASTING SYSTEM

Represented by **THE KATZ AGENCY, Inc.**
New York, Detroit, Kansas City, San Francisco, Chicogo, Atlonta, Dollas, Los Angeles

SPONSOR BACKSTAGE



by Joe Csida

Profit is a many-splendored thing

Various elements of showbusiness continue to blend with the whirlwind speed of ingredients in a Waring mixer. Television and motion pictures, of course, continue as the most potent, most active of these ingredients, but other ingredients are definitely present. Some of these, on occasion, are not readily discernible.

A tip-off, however, on the activities which make up the sum total of the industry's major operations these days comes from a study of two recently released documents. The first is the Publishers' Information Bureau figures on tv network grosses for the first nine months of this year, and the second is the CBS consolidated statement for the same period.

Most of us have the loose and general impression that both CBS and NBC are deriving the biggest share of their gross incomes from network tv operations. This impression is due largely to the increasingly spectacular nature of the medium, the floods of continuing and exciting publicity stemming from it.

But did you notice? The CBS TV network grossed $138,474,755 for the first three quarters of 1955. The CBS consolidated statement for those same nine months shows a gross of $302,589,748. In short, less than half of CBS's gross income derived from network television. The consolidated statement doesn't show the sources of the balance of the $302,589,748, but certainly substantial portions of it derive from the radio web, the record division, the phonograph and radio-tv receiver division, and from a multitude of other properties and operations, most of them known to a handful of insiders.

A couple of the more intriguing of such generally lesser-known operations are the CBS interests in Bing Crosby Enterprises and Amusement Enterprises Inc. CBS's holdings in these two properties (and there were others in this category) stemmed from the famed 1948 talent raids. In the deal with Bing, William Paley and company picked up 25% of BCE. And it is entirely conceivable that that 25% may turn out to be a bonanza. It is certainly recognized that, among other projects, BCE has managed to stay out in front in the development of color tv on magnetic tape. Every industry practitioner connected in any way with tv programing or the pro-

(*Please turn to page* 58)



How to make your film programs produce "LIVE" picture interest

WHEN your film programs have the "snap" and realism characteristic "live" pick-ups, you have a client benefit that sells itself and pays handsomely. If you can achieve picture quality which will make it difficult for a television viewer to know whether the program coming to his home is "live" or "on film," you're in business!

It's possible to do just this with good black and white films—simply replacing outmoded equipment.



Studio realism—highest picture quality

RCA's TK-21 Vidicon Film Camera is the answer. This improved equipment offers all the dimension associated with "live" programs, provides studio realism and highest picture quality. It's so life-like, the viewer gets the impression that the show is being presented in the studio just for him! Thus, the spot advertiser is offered the psychological advantage of "live" programming at the low cost of film. Competitively, this is your bread-and-butter business and its growth will be measured in direct proportion to its effectiveness.

A check of some of the more technical advantages shows why the TK-21 Film Camera is a station's best investment for extra profits . . .

"Live" picture sharpness

The TK-21 is the only film system with enough signal output to use aperture correction to bring picture detail up to maximum sharpness (detail resolution 100% at 350 lines) with a high signal to noise ratio.

"Live" picture contrast

The Vidicon tube is ideal for film reproduction. It has unexcelled contrast range and assures realistic gray scale rendition over entire picture. This means you can get studio realism in your film pictures.

Edge-lighting, shading eliminated

The RCA Vidicon operates entirely without edge-lighting, electrical shading, or any other form of supplemental lighting. This camera virtually runs by itself. Used for finest quality reproduction of monochrome motion picture films or slides in a television system, the TK-21 may be mounted directly to projectors or multiplexed.

For complete information about the TK-21 Vidicon Film Camera, call your RCA Broadcast Sales Representative.

Ask the Engineer —he knows

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DIVISION · CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal



Big things afoot for Washington!

Washington, already the 10th largest market in the United States, is going to be filling much bigger shoes before long. A study released by Sales Management Magazine reports that within the next ten years Washington will jump to 8th place among the nation's markets. Its metropolitan population will rise as high as nearly 25% to 2,305,000.* And it is estimated that buying power and retail sales will increase proportionately.

But there's no need to wait ten years. Today, Washington offers advertisers all the selling opportunities of an established major *growth* market. Every day, more advertisers recognize Washington as one of their prime markets, with its . . .

• 1,827,200 population in the metropolitan area • $4,532,064,000 in effective buying power • second-highest family income in the country.

Farseeing advertisers recognize WRC and WRC-TV as the fast-stepping stations in this growing market. And advertisers *spend* more with these stations because they *sell* more with them.

Step right out in front in big-and-getting-bigger Washington. Call

WRC am-fm **WRC-TV**

NBC in Washington represented by NBC Spot Sales

**20 Years Population & Economic Growth Study & Projection. Sales Management, November 10, 1955*

THE ADVERTISING AGENCY IN TRANSITION

The advertising field is currently in a process of much ferment.

The core of this ferment relates to changes in agency function and extension of agency responsibilities to the client.

Leading advertisers and representative agency top management executives are urgently advancing the thesis that the agency can't much longer merely function in a creative copy capacity. They are advising the agencies to re-tool their functional and personnel structures to meet the new need: complete integration of the agency's advertising planning with the advertiser's marketing planning.

Or, more pointedly, if the agency wants to protect its advertising budget, its planning and services must be realistically geared to the advertiser's total marketing budget and strategy. To this end the agency must substantially expand its resources for marketing assistance.

SPONSOR, always alert to significant trends or groundswells affecting advertising functions and media, particularly those impinging on tv and radio, has embarked on the exploring, analyzing and evaluating of the significance of this ferment.

In researching the accompanying article and the others to follow, SPONSOR talked to a fairly extensive cross-section of national ad managers, top agency management, marketing directors for both agencies and clients, merchandising specialists, account group heads, marketing research directors and management consultant firms assigned to recruit key account personnel.

The client organizations and agencies covered in this survey represent in the aggregate over a half-billion dollars in advertising billings.

PART I — THE FERMENT BEHIND TODAY'S SWITCHING OF ACCOUNTS — *THIS ISSUE*

PART II — *IS MARKETING RESPONSIBILITY AN AGENCY "MUST," AND HOW?* 12 DEC.

PART III — *WHAT AGENCIES NOW DEMAND OF ACCOUNT SUPERVISORS AND EXECUTIVES* 26 DEC.

PART IV — *IS THE IMPACT OF TELEVISION CHANGING MARKETING CONCEPTS?* 9 JAN.

(Other related articles will be announced later)

THE ADVERTISING AGENCY IN TRANSITION

The ferment underlying today's shifting of accounts

Blue-chip advertisers now require expanded services and more intensive marketing assistance from agencies

by Ben Bodec

It used to be that when you asked the average agencyman why advertisers changed agencies, you got this quick and pat answer:

"If sales are favorable the advertiser sticks with the same agency. If he feels he's not getting the volume of business he's entitled to, he starts looking around for another agency. . . . Of course, there are some exceptions, like politics and personal differences."

SPONSOR has been hard at work behind the scenes exploring the accelerated shift of blue-chip accounts in recent months. It finds that the above answer still holds — but with this marked difference: the exceptions have increased in number, character and magnitude.

This publication, devoted to television and radio, became interested in the subject because it had reason to believe that the sales impact of television, as well as such factors as costs, was to a large measure influencing clients to re-evaluate the entire approach to marketing.

The inquiry among clients who, as could be expected, asked that they not be quoted, made these two things sharply manifest:

1. The top ad spenders in, especially, the nondurable consumer goods fields are sold—lock, stock and barrel—on the currently advanced concept that the agency's responsibilities today include the development of marketing plans and strategy as well as advertising plans and strategy. In other words, such services are not viewed as an option, but rather as a "must."

2. The vast majority of these multi-million-dollar migrants (see list of agency changes on pages 17 and 18) landed in agencies which the ad trade recognizes as solidly equipped marketing or merchandising agencies.

If there's any sort of pattern to the wholesale switching of accounts that has highlighted the current advertising year, it's this:

Agencies can depend less and less on the old family ties and personal relationships to keep the business in the shop. The founder or builder of the enterprise is progressively passing out of the dominant picture, and the command of corporate management is passing into the hands of "recruited" top personnel. Strictly factual and grounded in hard and fast precepts of modern management, these newcomers to the old autocrat's chair are bent on seeing the sales and profits graphs show an acceptable gain each year.

SPONSOR

10 THINGS CONSUMER GOODS ADVERTISERS WANT MOST FROM THEIR AGENCIES

(Listed in order of importance as admen surveyed by SPONSOR see it)

1. A top management that is endowed with genuine leadership, imagination and sensitivity to changing conditions. One that is keenly aware of today's broad business problems, operational structure and objectives.

2. A sound and strong marketing agency. One that has been contributing much to the broad field of marketing—if not to the client's own field—and is capable of integrating its own planning and services with the over-all marketing strategy and planning of the client. One that is preferably staffed with marketing or merchandising specialists who have had broad experience in the field.

3. Ability to furnish type and quality of market research that will indicate to the advertiser where he can sell his goods or more of them; can contribute soundly to the client's product development, packaging, distribution, dealer relations, sales promotion, deals, sampling gimmicks and other marketing factors.

4. Alertness to new ideas, not only in advertising but in the advertiser's product field—to the end that it will not only help the client in his day-by-day problems but indicate new directions and growth potential for the company.

5. First-rate knowledge of latest advertising techniques and how to apply them with maximum effectiveness.

6. A staff of topflight personnel; technical services in media, research, and radio and television production.

7. Outstanding performance in creative functions with regard to all forms of copy—print, radio-tv, sales promotion.

8. A good record in client-agency relationship.

9. Agency executives who can explain the agency's thinking and plans and work in the client's own language.

10. Stability in personnel relations within the agency and in all the operational areas that bear importantly on the account's well-being with the agency.

Mergers, absorptions by purchase, and diversification of products are also contributing to a whole new gallery of top management faces. As Kenneth Laird, of Tatham-Laird, has been pointing out, the changing character of the corporate management is changing the character of the agency's responsibilities.

In its searching for the basic reasons for some of the more important agency changes, SPONSOR frequently was told that it is largely a natural result of the "marketing revolution."

A client v.p., whose company (budget over $15-million, of which over 50% is in air media) did some agency changing this year, was asked by SPONSOR whether the foregoing reason applied to his firm. He replied:

"That's wrapping it up too dramatically and snugly. We changed for a diversity of reasons, but I can say that the big thing that loomed in our minds was the previous agency's unsatisfactory participation in our over-all marketing planning and strategy. The new agency has a broader sense of marketing responsibility, plus an enviable creative record. It's better equipped to serve us in our over-all marketing as well as advertising needs. I don't care how big or how old a company in our field is; it stands ready to welcome any marketing intelligence or direction it can get from any agency."

The bigger the company the more complex its marketing problems. On this theme the advertising head of a consumer products company in the $10-million-dollar-plus ad bracket had the following theory:

"When a big corporate organization gets too unwieldy, it's often broken into smaller operating units. The time may come when the same concept will apply to a big consumer-selling corporation with numerous products, when it comes to administering its advertising budget. As competition gets into some product's field, the product's marketing problem gets more complex. The answer to better efficiency and sales results might be to assign fewer products to each agency. By a wider spread of your products, the marketing assistance from the agency could be of greater value in depth and effectiveness."

The cost of doing business and its rate of increase is one of corporate management's greatest concerns. One multi-million-dollar account was substantially influenced in its change of agency this year by that agency's approach on the profits theme, which, in gist, was:

"By our methods of account management and broadly expanded marketing services we can make your ad dollar work hard and more penetratingly for you. In other words, for the same budget we'll get you more sales and more net profit on each dollar expended for selling."

Patently, the efficiency accent is catching on in the advertising field. The theme came up in an interview with an ad manager whose company is among the top-spending advertisers, with 65% of the budget in air media. He remarked that the management of the advertiser's dollar has become mighty important in judging an agency, and he continued:

"Sheer magnitude of dollar spending is not the answer to controlling a market for a product, or even for making money. It's the degree of efficiency and imagination with which you handle the components of marketing that tells the profits story. You strive for leadership in sales but you can't overlook the progress of your net profit. An agency that can reduce your selling cost and at the same time increase your share of the market is an asset."

The agency strong in marketing manpower now makes a habit of concentrating attention on the client's marketing director as well as top manager. This tactic was of substantial help to one agency in landing one of the juiciest account plums of the year.

Commenting on this turn of agency strategy on the business-getting (as well as account-handling) front, the advertising administrator of a near-$15-million account, with 55% in air

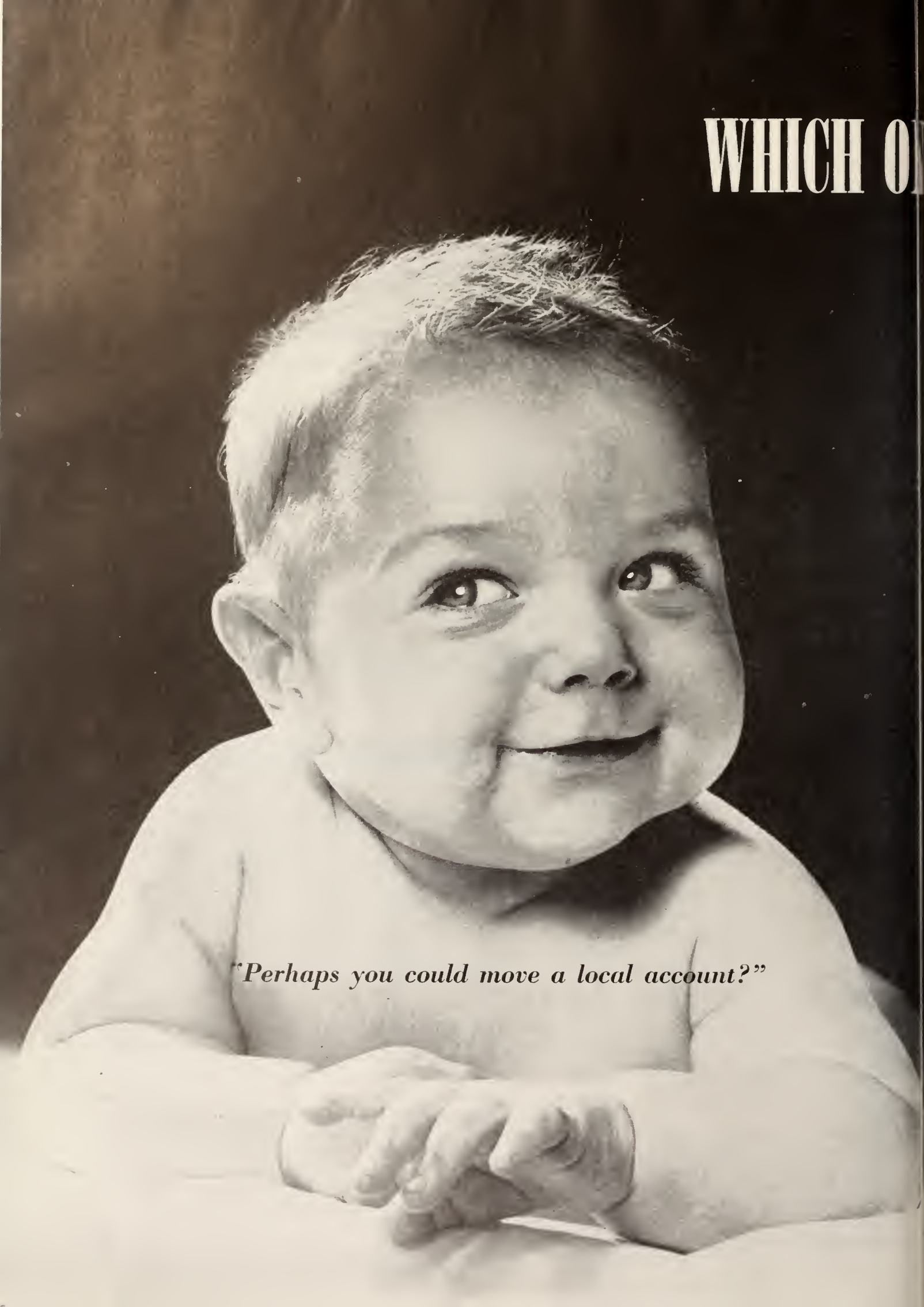
(*Please turn to page* 87)

THESE ARE SOME OF THE MAJOR ADVERTISERS WHO SWITCHED AGENCIES IN 1955*

ADVERTISER	FROM		TO	ESTIMATED BUDGET
Coca-Cola	D'Arcy	►	McCann-Erickson	$15,000,000
Westinghouse *(consumer & lamp divisions)*	Fuller & S & R	►	McCann-Erickson	5,000,000
Bulova	Biow	►	McCann-Erickson	6,000,000
Swift & Co. *(frozen & packaged meats)*	JWT	►	McCann-Erickson	7,000,000
Studebaker	Roche, Williams & Cleary	►	Benton & Bowles	11,500,000
Florida Citrus	JWT	►	Benton & Bowles	3,500,000
S. C. Johnson *(Jubilee Wax & others)*	Needham, L & B	►	Benton & Bowles	4,000,000
Frigidaire	FCB	►	Kudner	16,000,000
American Airlines	R & R	►	Lennen & Mitchell	4,500,000
Pabst	Warwick & Legler	►	Leo Burnett	4,000,000
Campbell Soup	Ward-Wheelock	►	Five agencies	12,000,000
Toni	Weiss & Geller / Leo Burnett	►	North (new agency)	5,000,000
Schick	K & E	►	Warwick & Legler	2,500,000
Nehi	BBDO	►	Compton	3,000,000
Ballantine Ale	JWT	►	William Esty	6,000,000
Pepsodent	McCann-Erickson	►	FCB	2,500,000
Parker Pen	JWT	►	Tatham-Laird	2,500,000
Magnavox	Maxon	►	FCB	2,500,000
Electric Autolite	R & R	►	Grant	2,350,000
Campagna	Wallace-F-H	►	Erwin, Wasey	2,150,000

**Ad billings of this partial list total* $117,000,000.

WHICH O



"Perhaps you could move a local account?"

YOU?

Timebuyers are the latest species to be lampooned good-naturedly via the baby-portrait technique, in "Timebuyer's Album"

Shown here in their gray flannel rompers are some of the characters in "The Timebuyer's Album." The album, currently making the rounds of ad agencies and networks, is the brainchild of Don Chapin, manager of the New York Office of Tri-State Stations (WKRC, Cincinnati; WHIO, Dayton; WTVN, Columbus), with an assist from Constance Bannister, former NBC TV *Home* show baby editor who started the sophisticated-baby-picture-book craze and is well known for her calendar date book, greetings, playing cards and other baby-starred productions. Chapin put the whole thing together, wrote the captions, had 500 copies printed, and, hesitantly, tendered the first few to timebuyer acquaintances. They ate 'em up! In a week the first printing was exhausted—some getting cut apart and framed as convenient desk-top ego deflaters or mailed anonymously to grown-up counterparts along Madison Avenue. Chapin, who says it's the best promotion piece he ever sent out, is reprinting the album, will furnish single copies on request. Meanwhile . . . see anybody *you* know? ★ ★ ★



"We're buying network!"



"What! The client's coming here?"



"Do we have to comply with the cancellation clause?"



"Pre-empted? For whom?"



"That's the trouble with you peddlers. All I get is lip service."



Ratings!"



"That was a very interesting pitch. I'll pass it along"



"Just talked to the account man — looks like we'll have to cancel. No client"



Now Witting is a client too: *In picture Chris Witting (r.) is shown celebrating Esso's 20th anniversary on Westinghouse stations with S. C Hope, president of Esso. Today Witting is a client as head of Westinghouse's consumer products*

A broadcaster-turned-sponsor looks at the air media today

Chris Witting is in uniqne position to scan the radio, television and advertising scene. Here are his views in tape-recorded interview

Chris Witting is a rarity among executives of major national advertising firms. Although he has just become vice president and general manager of consumer products of Westinghouse, he has spent most of his business career as a broadcaster. Most recently he was president of the Westinghouse Broadcasting Co.

Witting has been in the focus of attention among broadcasters since he took over the Westinghouse Broadcasting post in 1953. He revitalized the company's group of 50,000-watt radio stations with the result that local radio sales soared an estimated 44% for 1955 over the 1953 level. This as well as the sparkle put into the entire WBC operation, through programing and promotion innovations, was considered a spectacular accomplishment throughout the industry.

Because of Witting's record as a sparkplug and his long experience as a top-level broadcaster (he was managing director of the Du Mont Television Network before he joined WBC) SPONSOR sought out his views on questions of broad interest to admen and broadcasters.

The questions and Witting's answers (as tape recorded) start on the page at right. Questions range from Witting's view on network radio selling tactics to his estimate of how many color sets there will be five years from now.

Q. *What specifically were the steps you took to build WBC's radio stations as more effective media for the advertiser when you took over the organization in 1953?*

A. The Westinghouse organization has been in broadcasting for many years, 35 years to be exact. In 1953, Westinghouse had five high-powered radio stations, which traditionally had been simply network outlets. In 1953, these five 50,000-watt stations were, in large measure, without audience and without respectable billing totals.

Basically, the reason was that WBC had been depending on one supplier of "product"—that is, programs—since the radio network idea originated.

So in 1953, as a first step, we examined our relative ratings in each market. We discovered that, instead of being first, we were, in many cases, second, third, fourth, and even worse.

Westinghouse radio stations traditionally considered their competition to be the other network station in town. In reality our competition wasn't the other network station—or stations—but instead the town's independent stations. The independents had recognized that the traditional methods of selling goods by radio had changed, that all business was local, and they had gone after the local and regional merchant. In the process of programing for this business, they had built local personalities who were widely accepted in their cities. The resulting ratings attracted a lot of national spot business.

This study changed our view as to who WBC's competition really was. We also recognized that the era of network radio had passed away.

We set our sights on the best independents in town and we went to work. We brought to our stations the already-successful on-the-air personalities, and our ratings started to grow.

We looked over our sales staffs. They were all good salesmen, but they had no incentive to sell. We set up incentive compensation plans for our sales people. The effects of the new programs on the ratings made it easier for our salesmen to sell. With the best product in town, the WBC radio station was soon looked at as the major radio medium in the market.

Q. *What were the results of these steps?*

A. Our first pronounced success was in local sales, of course. Our 1954 local radio sales were 30% higher than 1953's. Eldon Campbell (national sales manager of WBC) told me today that he estimates conservatively that 1955 local sales of WBC's five radio properties will be 44% higher than 1953's.

Q. *How about national spot?*

A. That took longer. For one thing, the whole national trend was against us. But we have turned the corner. Campbell's reports shows that WBC radio will have national spot sales, in 1955, 9% above 1954. Campbell says he thinks our national spot business in '56 may be back

Accomplishment scored by Witting was big gain for WBC radio stations. Witting (at left) is shown with WBC station managers (l. to r.): Paul Mills, WBZ-WBZA, Boston; Les Rawlins, KDKA, Pittsburgh; Carl Vandagrift, WOWO, Fort Wayne; Franklin A. Tooke, then manager, KYW, Philadelphia, now gen. manager, WBZ-TV; Steve Conley, KEX, Portland, Ore., general manager; Joseph E. Baudino, WBC vice president, Washington, D. C.



Purchase of KPIX, San Francisco, and KDKA-TV took place during Witting's term at WBC. Witting is shown seated at center with KPIX executives (in the usual order) Herb Bachman, sales promotion manager; Bill Dempsey, program manager; Lou Simon, sales manager. Seated beside Witting are G. H. Mathiesen, assistant to the general manager; and Philip G. Lasky, general manager. More recent events at Westinghouse are shown on next page.



to the 1948 level—or close to it. And the way things have been going for WBC radio this fall he may well be right.

Q. *How did you go about enthusing the organization internally and getting attention outside?*

A. Well, just to go back a bit. One of the first things we did was to take a look at our job application file. We had very few applications from people who wanted to go to work for us. This seemed to me to be a pretty good yardstick. People in the industry did not think we were a hot outfit. And we weren't. Our new policy was that we had to be No. 1—No. 1 in the industry as station operators, No. 1 in each city.

We brought in Ketchum, McLeod and Grove with this policy in mind, and they went work. In our ads, we explained what WBC meant. The only reason we did heavy trade advertising, quite frankly, was to begin to stir up trade interest in our group as a unit. We had to do things above and beyond ads. The ads were ringing the bell, of course. But we were also starting to publicize our men and the things our men at the stations were doing.

Dave Partridge, advertising and promotion director, has played an important part in this whole picture.

In short order, our job application file began to swell substantially. But we made very few additions to our staff. WBC today has as its operating staff most of the same people it had two years ago. They are the same men, but all are doing a better job.

Q. *You used KM&G more than an agency has been traditionally used in the broadcasting field?*

A. I think so. They brought to us a lot of unique ideas. It seems to me they did not handle us in the typical Madison Avenue fashion. They didn't tell us what they thought we wanted to hear. They treated us as they might a company which had a product to sell.

We had certain unusual problems in creating WBC identity, for example. The first thing they did was run a series of large-size car cards in the New Haven and New York Central passenger trains where so many ad people who are commuters travel every day. This was the first step in the campaign to identify our organization.

KM&G also worked closely with the programing people at our stations, with our promotion people, and with our sales people. It's been largely through their interest that an awful lot of results were achieved.

Q. *Just how did you go after local business after years of concentrating on the national scene?*

A. The typical 50,000-watt radio station in the past was supported financially by national spot business. National spot was sold as an appendage to a network show.

A 50,000-watt station's rate card took into account its great coverage. These rates were beyond the requirements of the average local advertiser.

These same stations, when they lost their high network ratings, found they were losing both network and national spot business, which frequently were sold in tandem.

We were in that position. We adjusted our sales policies and went after local and regional business in a big way. For example, in the Philadelphia market we sold our large coverage. We pointed out to advertisers that it is not unusual for a person living 35 miles out of Phila-

(*Please turn to page* 90)

35th anniversary of first regularly scheduled radio program on KDKA, Pittsburgh was celebrated recently with Chris Witting looking on as L. R. Rawlins, gen. manager, accepts plaque from Charles Clayton of *St. Louis Post Dispatch*. Donald H. McGannon, at right, is new president of WBC. McGannon was then a WBC v.p.

First problem for Witting in new post is strike in progress among Westinghouse production employees. Shown as new Witting job was announced in mid-November are (l. to r.): Mark W. Cresap, executive v.p. of Westinghouse Electric Corp.; E. V. Huggins, v.p. for corporate affairs of Westinghouse Electric; Witting and McGannon





THEORY, PRACTICE OF BUYING RADIO 'ACROSS-THE-BOARD'

Problem: Anderson & Cairns got low-budget Aborn coffee account this year. Agency wanted to reach large number of homes in Boston and because of limited budget had to avoid too much duplication

Practice: Agency researchers probed Pulse figures to find time of day before normal shopping when listening was highest as well as the time when proportion of women listeners to radio was highest

Theory: One excellent way to avoid duplication is to buy same period on different stations. Under ideal conditions, advertiser can sweep into ad net practically every listening home during period bought

Accomplishment: Agency found 7:00-8:45 a.m. time best bought end of week, picked half dozen stations to carry messages. Two remaining problems: finding good availabilities and, of course, money

How Aborn s-t-r-e-t-c-h-e-s radio coverage at low cost

Buying same period on different stations avoids too much duplication

The advertiser who wants to extend his coverage in a market via radio often comes up against this problem:

As he buys more and more radio in the market, his duplication mounts. Since he is reaching the same homes more often, the cost of adding new homes becomes more expensive.

Now, this is not a bad thing. As a matter of fact, this duplication is what most of the big advertisers seek. This is what gives them the repetition they need.

However, the advertiser with a limited budget may not have enough money to buy the number of radio homes he wants. That is, unless he starts using his head and doing a little bit of creative research and timebuying.

A case in point is the Aborn coffee campaign in Boston. This brand had been around in New England's homes for more than 70 years but since World War II hadn't been getting anywhere. Two years ago, Aborn was bought by Joseph Martinson & Co., a coffee and tea house with distribution in selected Eastern markets.

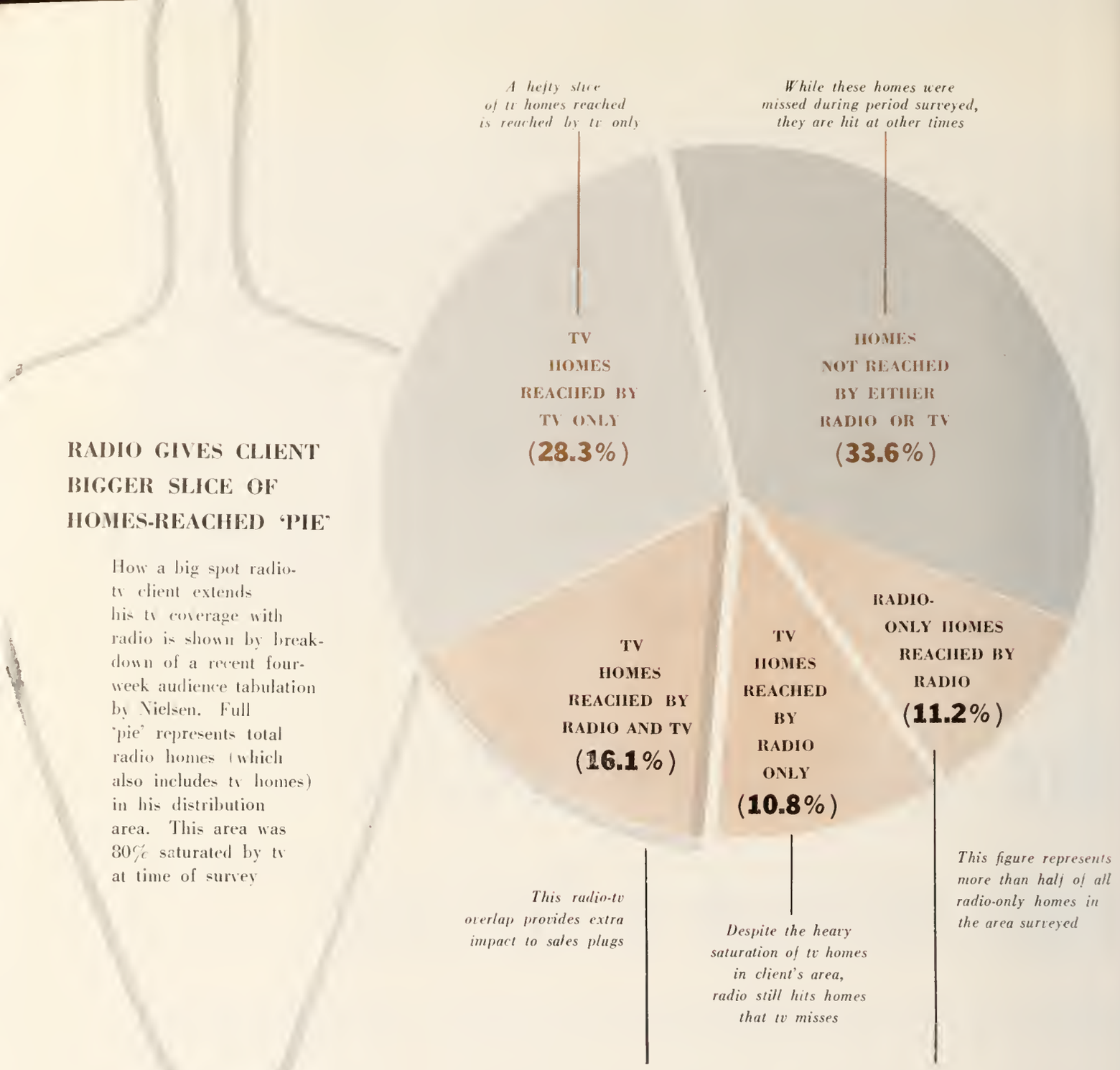
During 1954, the client pondered the long-term future of Aborn and used advertising as a holding force. Early this year, the Aborn account came to Anderson & Cairns. Head man on the account is Victor Seydel, who, fortunately for Aborn's air advertising, is also radio-tv chief at A&C.

The technique Seydel latched on to as a means of spreading Aborn's radio coverage in Boston was not new to A&C but was particularly applicable because of Aborn's limited budget. Significantly, most of the money came from a tv buy axed this summer. And not only that. The canceled buy was a single Class "AA" announcement running every week, which was dropped because it was felt that one video plug every seven days couldn't make a worthwhile dent.

Thus, a saturation radio campaign

(Please turn to page 88)

Story on this page discusses timebuying problems involved in avoiding duplication of radio homes reached. Similar problems are faced in buying radio and tv as a team. For some of the answers to question of radio-tv overlap see story beginning on next page ► ► 1



RADIO GIVES CLIENT BIGGER SLICE OF HOMES-REACHED 'PIE'

How a big spot radio-tv client extends his tv coverage with radio is shown by breakdown of a recent four-week audience tabulation by Nielsen. Full 'pie' represents total radio homes (which also includes tv homes) in his distribution area. This area was 80% saturated by tv at time of survey

What you get when you add radio to a tv campaign

Depending on your needs, you can add homes or hit the same ones again, but make sure you know whether it's one or the other

There's one thing that makes timebuying (in the best and broadest sense of the word) such a tough racket these days.

And that's the changing character of both radio and tv and the fact they are so closely intertwined. When a radio home becomes a tv home something happens to both media. There is an instant change in both viewing and listening patterns. Nothing like this happens when a family which reads newspapers takes out a magazine subscription.

The result is that the men who make decisions about air media cannot make a decision about one of them without making a decision, if only tacitly, about the other. In actual practice what this often comes down to is that advertisers buy one media *rather than* the other. And more often than not these days it is tv rather than radio.

But the fact remains that radio is just as complementary as it is competitive to tv, and many advertisers find that, for the same money, they can get more out of teaming up radio and tv, than making an "either-or" decision.

Station reps are having increasing success in convincing advertisers that by putting, say, 10 or 20% of the tv budget into radio, they will reach more people at a lower cost-per-1,000 for the same money. Clients who have done this recently include Robert Hall, Manischewitz wine, Prestone antifreeze and some Lever brands.

Let's start with some basics and work this thing out. Let's say the problem is: Why should I add radio to my tv schedule?

Stripping this matter right down to fundamentals there are only two reasons why this should be done:

1. To reinforce a tv campaign by reaching the same homes via radio.
2. To fill in the holes in tv coverage of either markets or people.

Of course, an advertiser can (and does) kill two birds and accomplish both objectives.

Let's take the reinforcing concept first. Why should an advertiser use *radio* to reinforce a tv campaign?

Well, in the first place a competent timebuyer can often make more economical buys on radio than tv. And where money is at a premium (and when isn't it?) this can be important.

Last April the Avery-Knodel rep firm made a study of radio and tv rates in 43 large- and medium-size markets. The firm compared all-day saturation radio rates with minutes and 20-second slots in Class "A" tv time. While at first glance this comparison may seem forced, it should be pointed out that these rates represent common ways of buying each medium.

The comparison showed the median ratio of tv minute rates to be 13 times the minute radio rates, while 20-second announcements were 12 times higher. This means, in the case of 20-second announcements that, for the same money, an advertiser can buy 36 times the air selling time on radio than on tv.

Thus an advertiser who may cover a large percentage of homes in his weak markets with tv can reach these homes again without a big drain on his budget.

Did somebody ask whether the impact of a radio commercial is equal to a tv commercial? Very good question. One answer is this:

A particularly powerful tv commercial can get added mileage at low cost on radio when it hits those homes which viewed the commercial on tv. Whether or not the actual tv sound track is used, the radio version can reactivate the tv image. "Radiovision" some people call it.

A dramatic example came up in a recent SPONSOR story (see "Can commercials entertain *and* sell?" 25 July 1955). The story was about some very successful tv commercials made for a meat firm by Noble-Dury & Associates of Nashville. The SPONSOR story said:

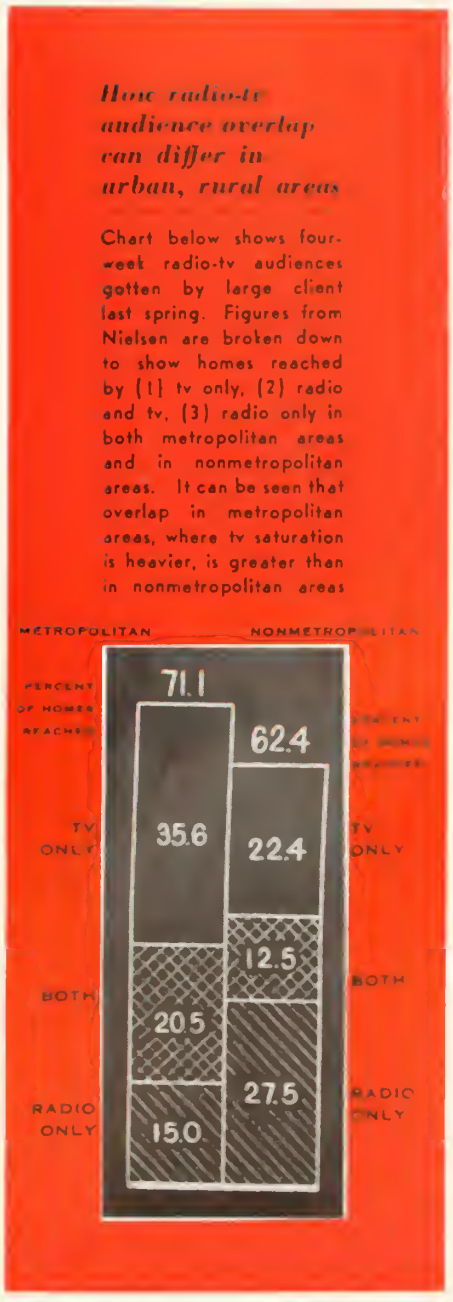
"Agency head [Albert] Noble has an interesting trick he uses at sales meetings to prove what an effective tie-in radio can be for (the meat products). After running through some tv commercials he will ask those present to close their eyes and see what comes to mind as he plays the sound-track. Naturally, everybody visualizes the film. Noble then points out this is exactly what happens when the announcements are played on radio."

For the timebuyer the question of how to reach tv homes with radio to get the most overlap is a crucial one. Generally speaking he should buy radio when tv viewing is not high. This means daytime and early evening radio. It should be obvious that the more people are viewing tv the less likely they are to listen to radio. Furthermore, research on the network level has shown there is little duplication between nighttime network radio and tv audiences.

The situation, as any experienced timebuyer knows, is not quite so simple as indicated above. It is quite possible to buy a daytime network radio and nighttime tv show and get very little duplication. Here's an example:

The advertiser in point, who shall remain nameless, had, last spring, a half-hour tv network show at night on alternate weeks. He also had a radio network 15-minute strip during the day. A Nielsen four-week tabulation showed he reached 21% of all U.S. radio homes with his tv show and 15% of all U.S. radio homes with his radio show. The two shows combined reached 34%. A little quick arithme-

(*Please turn to page 78*)



Are you nonchalant about net tv's lost production dollars?

Widespread attitude is to do it up brown and hang the expense, but many valuable purposes could be served with just "few dollars" saved

It took up nearly a third of the huge New York network television studio. But it was a designer's dream of a stage set.

Four full rooms of a modern suburban home had been put together in record time. They were fully and tastefully furnished, down to a rug pattern painted on the floor, lamps on the tables, a working fireplace and fancy wallpaper on the walls. The production price tag had run well into the thousands.

There was only one thing wrong with the set.

It wasn't needed.

When the show finally went on the air, all that the audience of the popular Monday-night dramatic show ever saw of the beautiful set was an actress standing in one corner of one of the four rooms—answering the phone.

Then there is the story tv admen like to tell at Michael's Pub and Cherio's about the "ghost actors" on a well-known one-hour show. The scripts had been turned over to the casting director. Actors had been called, auditioned and cast for the script parts. Then, as rehearsals began, an assistant director noticed that the script was long.

About 15 minutes too long.

Result: A frantic round of blue-penciling. At least half a dozen small parts in the "over five lines" union category were trimmed down to "under five lines."

But, since the talent contracts had all been written, the actors had to be paid the full amount—even some who were left on the cutting room floor.

The program was one of the best—and best-rated—the series had aired all season. So nobody squawked. But the show that night cost well over $2,000 extra for acting talent that was never used.

Ridiculous?

Not at all. Incidents like these take place frequently in big-time network tv. Reliable estimates by producers willing to lift the gray flannel curtain that surrounds tv show costs indicate that anywhere from 5 to 10% or more of all tv production dollars spent this season will go for unnecessary production charges.

Why save?: These lost television dollars could buy a lot of things.

They could:

• Be turned into a spot campaign to give extra push in a weak sales territory. A show that tosses away as much as $1,000 a week on avoidable production charges—and many do—could save a neat $50,000 annually. And, if the sponsor could control these salvaged dollars, they could make quite a local splash via spot radio or tv.

• Allow a tv show a sort of reserve fund with which it could go "over budget" occasionally when it is opposite a spectacular or new competition created by a program change on a rival network.

• Upgrade the quality of a show. Good tv writers are high-priced to begin with, and the movies are bidding more and more for their literary properties (*Marty* and *Patterns* are good examples). A show that has several thousand extra dollars in the till can bid strongly for top-notch scripts. The same thinking applies to star names; the best actors and actresses aren't cheap.

The list could go on and on. Why, then, don't more tv producers and packagers knock themselves out to save every possible dollar they can?

The answers are not always what you'd expect.

Easy money: Have you ever taken a V.I.P. or a client to lunch on your expense account? Then you know how

"So what's a few bucks here and there . . . ?"



1. Maybe enough, added up, to bankroll an extra spot radio and/or television campaign in a weak market

2. Mad money in case a show budget gets out of hand or needs a transfusion in face of stiff competition

3. Extra talent bait with which to upgrade the quality of a show by adding better but higher-priced talent

easy it is to spend money in a liberal, casual manner. You know how ridiculous it seems to be counting a few dollars.

So long as they're not yours.

This, in a nutshell, is one of the primary reasons why tv admen adopt a glassy stare or a look of injured innocence when the subject of wasted money in tv comes up.

"What's a few bucks here and there —as long as the rating is fine and the sponsor sells his product?" is the typical attitude.

This attitude probably accounts for at least half of the "lost dollars" in television today. It is *not* that agencymen, producers and network executives are irresponsible dreamers. It's just that it hardly seems worth the effort (or just "not cricket") to start clamping down hard on tv costs when things are going well.

There are other reasons, too.

Take the ease of packaged shows, for instance.

Networks and independent packagers generally price their packages to a client to allow themselves a profit and a small "cushion" against over-budget expenses. The price is generally as low as it can be made—on paper.

Once a show gets into production, it's a different matter. Sometimes, things just go badly for a few weeks, and the show runs in the red. When a packager sees a good opportunity to save money, he'll generally snap at it—and say nothing. If the producer has several shows going, the profits from one will help pay the expenses of another.

This isn't true in 100% of cases, however. One package house that specializes in panel and quiz shows, SPONSOR learned, controls costs on every show. No special gimmick, stunt, or departure from standard production is ever undertaken without checking costs first. Every production bill is analyzed and compared with others not only for errors but for possible mistakes in judgment. Costs of all special effects are weighed against production value.

Said the president of this package firm, "We're in business. We have to run it like one. The days of wild spending and experimentation are over for us."

Not all wasted production dollars are the fault of producers or network

(*Please turn to page 74*)



These are some of places where tv dollars can go down the drain

Areas where dollars can be wasted include the set workshop where, as shown in the top picture, a crew of artists complete an intricate street drop for a musical program or, next, a designer lays out an overdoor panel for the benefit of scenic artists. Such costly, detailed work is wasted if, as has happened, only fractions of completely finished scenes are actually used on the show. Similarly, expensive costuming, tailoring (bottom pictures) become money traps if scenes are later cut out of the show when performed.

PART THREE
OF FIVE PARTS

Biggest ad manager headaches: attaining stature, keeping it

Growth of air media, sizable gain in budgets have contributed to greater recognition for advertising, but tripled admen's problems

DO YOU AGREE THAT THESE ARE THE TOP EIGHT GRIPES OF AD MANAGERS?

SPONSOR's *survey of top advertising executives of major air media advertisers shows that ad managers consider the following eight headaches (appearing in order of importance) to be among the most severe problems that plague them in their work:*

1. The lack of stature accorded to advertising within the organization of many companies makes ad managers too far removed from top management

2. Budget allocations are invariably preceded by a competitive fight between ad manager and those who want plant expansion, extra personnel, cost control

3. Strong pressure is exerted on many ad managers by sales department for special consideration of certain stations, because of letters from local men

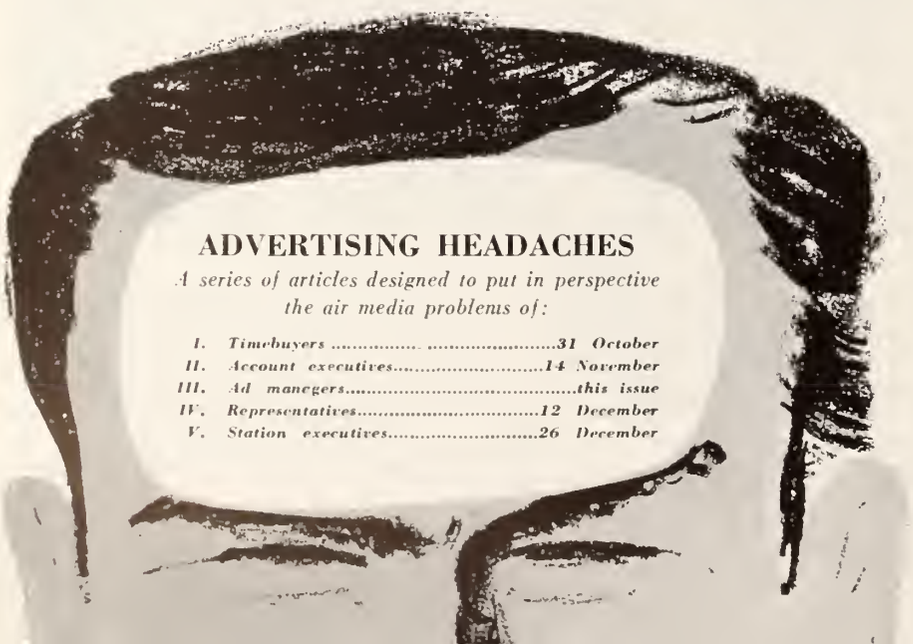
4. Many ad managers find it difficult to plan strategy for six months ahead because they can't be sure they'll have same network time or spot tv franchise

5. Since high cost of tv brings top management into the act, ad managers in small companies particularly still have to contend with self-styled tv experts

6. Many ad managers with tv shows put the finger on networks, stars for not cooperating sufficiently in merchandising as an assurance of show's success

7. Ad managers often deplore the lack of control over tv packages since they feel networks can't evaluate whether script violates the company's policy

8. Some ad managers complain agency presentations are sometimes based on hope, not facts, sell top management on use of tv agency can't really deliver



"Today's advertising manager should be an outstanding expert in 17 different jobs," former adman Roy W. Johnson, now executive v.p. of General Electric Co., said recently.

And he went on to list the jobs: "Accountant, market and media research expert, art critic, graphic arts specialist, psychologist, economist, showman, design engineer, teacher, writer, banker, lawyer (he must know all the rules and all the angles, from FTC to SAG), scientist, diplomat, super-salesman, traveling man and evangelist."

So complex a job has advertising management become that a number of

major U. S. companies decided to review and possibly reorganize their advertising departments during the past year.

In order to help national advertisers with this problem, the Association of National Advertisers formed an "Advertising Management Committee" under the chairmanship of Henry Schachte, advertising v.p. of Lever Bros., some months ago to guide members in their problems of efficient advertising management.

Russell H. Colley, a management consultant, was called in by ANA to work on this study. He has been interviewing the 25 member companies at the rate of about one a month, making extensive analytic reports about the biggest, toughest problems facing many advertising managers today:

Stature: It's been the age-old headache of ad managers that advertising has been considered a stepchild of the sales department by top management. His fight for stature has gone on since the days of the first four-sheet.

In the past 12 to 18 months, however, the position of ad manager has been undergoing a revolution. There's been an undeniable trend toward giving advertising a place at the top management council table.

This trend becomes evident from the rash of recent vice presidencies given to directors of advertising at major companies. During the past year Ed Ebel of General Foods was appointed v.p. in charge of marketing. Bill Smith of Lipton moved from ad manager to v.p. in charge of advertising. John McLaughlin of Kraft Foods became v.p. in charge of sales and advertising. Paul Willis, formerly advertising director, is now v.p. in charge of advertising at Seagram.

The reasons behind this trend are as complicated as the very nature of big business and the sales and marketing revolutions many industries have been undergoing. One influence on the growing importance and stature of advertising is increased competition in most areas of selling during the past year or two. Another factor is the move toward diversification which has thrown food manufacturers into soap production, soap manufacturers into chemicals production, and chemical companies into a sweeping array of manufactured by-products.

Another single factor demanding increased stature for advertising within a company's organization is, of course, the tremendous growth of advertising budgets during the past two or three years, caused particularly by the investment implicit in using tv.

Where advertising has achieved the much sought-after stature, the advertising executive's job has usually been expanded to include a number of new responsibilities and functions, each fraught with its own problems. For example, it isn't unusual today to find the advertising v.p. heading up all marketing activity. Or he may have the additional sales promotion and merchandising departments reporting to him. Getting the greater stature alone is not enough: the advertising executive still has the problem of justifying and keeping it.

In the company where the ad manager has not been given the stature and recognition he seeks, he faces a number of problems in his dealings with top management:

1. He may have to work through

(*Please turn to page 84*)

THIS IS THE WAY AD MANAGER'S DAY SOMETIMES LOOKS



When station managers get dealers to complain about air coverage in a market, they're knifing the ad manager



Too many directors spoil show, say ad managers, wishing management would stay out of showbusiness side of tv



On way to treasurer for ad budget, ad manager gets trampled in rush for plant expansion, extra personnel funds

his findings. While there is no date set as yet for the release of a final report, ANA has been feeding information to its members as it becomes available.

To show what the current problems of ad managers for major air media advertisers are, SPONSOR consulted with ANA members and interviewed advertising directors of top companies. This article about advertising managers is part of a SPONSOR series dealing with the headaches which the size and scope of the air media cause for timebuyers, account executives, clients, reps and station managers.

Here, then, is SPONSOR's analysis of



Eight-year-old daughter of Joseph P. Braun (l.) v.p. charge of media at Kenyon & Eckhardt, catches on quickly to use of new NBC Spot Sales Radio-Tv Spot Estimator. At right explaining device is Jack Ryan, tv salesman. (See NBC, WBNS-TV calculators below)

Timesavers for timebuyers

Circular slide-rules soon to be distributed to timebuyers make it possible to calculate cost-per-1,000 in fraction of usual time





At top, new NBC Spot Sales calculator for timebuyers. Below, similar device WBNS-TV, Columbus, has devised. Both calculators will soon be in hands of timebuyers (see text)

Timebuyers will soon be getting two similar devices for saving time in calculating cost-per-1,000. One (shown at top, left) was created by NBC Spot Sales, the other by WBNS-TV, Columbus (below, left).

While the devices differ slightly in operation, they are designed to do the same thing: speed up calculation of cost-per-1,000.

Commented Thomas B. McFadden, v.p. of NBC Spot Sales: "Anyone familiar with the information on our Estimator will be able to come up with a cost-per-1,000 . . . in less than five seconds." Such estimates, he pointed out, normally entail use of calculators or comptometers, slide-rules—plus "time-consuming mental mathematical gymnastics of varying intensity."

Both the WBNS-TV and NBC Spot Sales devices, coincidentally, were due to start going into the mails last week. Again, coincidentally, each is distributing about 3,000 of the slide-rules. (NBC's McFadden asked that admen hold off on requests for calculators until 7 December. Requests then can be directed to Mort Gaffin, manager, new business and promotion, NBC Spot Sales.) ★ ★ ★



we don't claim...

the highest tower in Nashville (or the South)

to effectively reach 424,000 TV homes
(1955 Sales Management figures show
397,000 total homes in 1 UV/M area
of any Nashville station)

coverage in 6 states and a radius of over
200 miles

...but in Nashville we can prove

our tower is 2049 feet above sea level, second to none in this area.

we have effective coverage in 3 states including 52 counties and parts of 17 more.

Our Class A coverage area is 36% greater than Station A and 150% greater than Station B.

Overall Height Above Sea Level	
WSIX-TV	2049
Channel A	2049
Channel B	1278

Radiation Center Above Sea Level	
WSIX-TV	2014
Channel A	1981
Channel B	1244

Grade A Area	
WSIX-TV	7545 sq. mi.
Channel A	5545 sq. mi.
Channel B	3020 sq. mi.

Grade A Radius	
WSIX-TV	49 mi.
Channel A	42 mi.
Channel B	31 mi.

100 UV/M	
WSIX-TV	87
Channel A	89
Channel B	73

These figures token from FCC field intensity charts

CHANNEL 8

wsix-tv

Nashville, Tennessee

National Representative:
George P. Hollingbery Company

- New York
- Chicago
- Atlanta
- Los Angeles
- San Francisco

More and more value-conscious advertisers are switching to WSIX-TV

SPONSOR-TELEPULSE ratings of top

Chart covers half-hour syndicated film

Top 10 shows in 10 or more markets
Period 5-11 October 1955

Rank now	Past* rank	TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average ratings	7-STATION MARKETS N.Y	7-STATION MARKETS L.A.	5-STATION MARKETS Boston	5-STATION MARKETS Mnpls.	5-STATION MARKETS S. Fran.	4-STATION MARKETS Atlanta	4-STATION MARKETS Chicago	4-STATION MARKETS Detroit	4-STATION MARKETS Seattle-Tacoma	4-STATION MARKETS Wash.	S-S. MACK Balt.
1	2	***I Led Three Lives,*** Ziv (M)	**21.6**	**2.7** wpix 10:00pm	**9.4** kttv 8:30pm	**23.4** wnac-tv 7:00pm	**23.5** kstp-tv 8:30pm	**15.4** kron-tv 10:30pm	**11.9** wsb-tv 10:30pm	**10.2** wgn-tv 9:30pm	**18.4** wjbk-tv 9:30pm	**14.3** ktnt-tv 10:00pm	**18.0** wrc-tv 9:30pm	**24.7** wbal-tv 10:30pm
2	1	***Mr. District Attorney,*** Ziv (M)	**20.4**		**11.3** knxt 10:00pm	**28.5** wnac-tv 10:30pm	**22.5** kstp-tv 9:30pm	**14.7** kron-tv 10:30pm	**16.0** waga-tv 10:00pm		**16.7** wwj-tv 9:30pm	**15.4** king-tv 9:00pm		**16.5** wbal-tv 9:30pm
3		***Stories of the Century,*** Hollywood TV Serv. Inc. (W)	**17.8**	**4.9** wcbs-tv 5:00pm	**8.2** kttv 6:00pm	**11.9** wnac-tv 6:00pm				**7.5** wbkb 9:30pm			**12.5** wtop-tv 10:30pm	
4	5	***Man Behind the Badge,*** MCA-TV Film (M)	**17.1**		**7.9** kttv 9:00pm	**19.7** wnac-tv 10:30pm		**13.7** kron-tv 10:30pm			**12.0** wjbk-tv 9:30pm		**13.5** wmal-tv 9:30pm	
5	3	***Passport to Danger,*** ABC Film, Hal Roach (A)	**16.5**		**7.4** kcop 7:30pm		**5.7** keyd-tv 7:30pm	**16.0** kpix 7:00pm				**6.6** king-tv 10:00pm		
6	4	***Badge 714.*** NBC Film (D)	**16.2**	**4.6** wpix 8:30pm	**17.1** kttv 7:30pm	**14.7** wnac-tv 6:30pm	**18.5** kstp-tv 9:30pm	**23.5** kpix 9:00pm		**12.5** wgn-tv 8:00pm	**18.8** wwj-tv 10:00pm	**16.9** king-tv 9:30pm	**13.8** wrc-tv 6:00pm	**16.2** wbal-tv 9:30pm
8		***Amos 'n' Andy,*** CBS Film (C)	**15.9**	**4.9** wcbs-tv 2:00pm	**11.3** knxt 5:30pm	**8.9** wnac-tv 2:30pm				**11.2** wbkb 9:30pm	**15.0** wwj-tv 10:00pm		**11.5** wtop-tv 6:30pm	**16.5** wbal-tv 6:00pm
10	10	***Science Fiction Theatre,*** Ziv (SF)	**14.4**	**4.4** wrca-tv 7:00pm	**16.2** kttv 8:00pm	**10.5** wbz-tv 6:45pm	**16.5** wcco-tv 9:00pm	**12.9** kron-tv 7:00pm	**23.2** waga-tv 9:30pm	**11.0** wnbg 10:30pm	**6.9** wxyz-tv 9:30pm	**11.7** king-tv 8:30pm	**6.0** wmal-tv 5:00pm	**7.9** wbal-tv 6:00pm
7	8	***Waterfront,*** MCA Roland Reed (A)	**16.2**	**4.2** wabd 7:30pm	**15.4** kttv 7:30pm	**14.7** wnac tv 8:30pm	**5.2** keyd-tv 8:00pm	**14.7** kron-tv 8:30pm	**13.2** waga-tv 9:30pm	**6.4** wgn-tv 9:00pm	**16.7** wxyz-tv 10:00pm	**13.2** komo 8:30pm	**21.7** wtop-tv 9:30pm	**11.7** wmar-tv 10:30pm
9	6	***City Detective,*** MCA, Revue Prod. (M)	**14.7**	**7.3** wpix 9:30pm	**4.8** kttv 9:30pm	**11.2** wbz-tv 11:15pm	**20.2** kstp-tv 8:30pm	**18.2** kpix 10:00pm	**15.4** wsb-tv 9:30pm	**14.5** wgn-tv 9:30pm	**8.9** cklw-tv 10:30pm	**13.3** king-tv 10:30pm	**9.0** wmal-tv 9:30pm	

Top 10 shows in 4 to 9 markets

Rank now	Past* rank		Average ratings	N.Y	L.A.	Boston	Mnpls.	S. Fran.	Atlanta	Chicago	Detroit	Seattle-Tacoma	Wash.	Balt.
1	1	***Doug. Fairbanks Presents,*** ABC Films (D)	**16.0**	**13.0** wrca-tv 10:30pm	**13.4** krca 10:30pm		**13.5** kstp-tv 9:00pm							
3		***Paragon Playhouse.*** NBC Film (D)	**14.4**		**3.2** kcop 8:00pm						**7.0** cklw-tv 9:00pm			
2	8	***Sherlock Holmes,*** UM&M Sheldon Reynolds (M	**14.6**	**6.8** wrca-tv 7:00pm	**3.7** kttv 10:00pm	**15.8** wnac-tv 10:30pm	**16.5** kstp-tv 8:30pm		**12.0** wlw-a 9:30pm		**9.0** wxyz-tv 10:30pm			**18.5** wmar-tv 10:30pm
4		***The Visitor.*** NBC (D)	**14.0**		**2.2** kcop 8:00pm		**7.4** wcco-tv 11:00pm							
5		***Meet Corliss Archer.*** Ziv (C)	**13.8**			**1.0** wmur 8:00pm				**5.9** wbkb 10:00pm		**15.3** komo 8:30pm		
6	4	***Foreign Intrigue,*** Sheldon Reynolds (A)	**12.5**	**2.5** wpix 8:30pm	**7.6** krca 10:00pm		**17.4** wcco-tv 8:30pm	**2.0** kovr-tv 10:00pm		**3.2** wgn-tv 8:00pm	**9.7** wxyz-tv 10:30pm			
7	6	***Mayor of the Town,*** MCA-TV Film, Gross Krasne (D)	**12.2**				**8.4** keyd-tv 7:30pm			**15.0** wnbg 10:00pm	**11.9** wwj-tv 10:00pm			
8		***Dr. Hudson's Secret Journal.*** MCA-TV Film (D)	**11.8**		**8.9** kttv 9:00pm		**12.7** wcco-tv 9:30pm				**6.0** wwj-tv 6:00pm			
9	7	***The Whistler.*** CBS Film, Joel Malone (M)	**11.2**	**5.1** wpix 10:30pm	**14.4** kttv 10:00pm			**14.7** kron tv 10:30pm		**7.9** wgn-tv 9:00pm		**17.6** king-tv 10:00pm		
10	3	***Guy Lombardo,*** MCA-TV Film, Guy Lombardo Films Inc. (Mu)	**11.1**	**4.7** wrca-tv 7:00pm	**3.4** kttv 10:30pm			**1.0** kovr-tv 8:30pm	**9.2** waga-tv 10:30pm		**2.2** cklw-tv 9:00pm			

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Doc) documentary; (K) kids; (M) mystery; (Mu) musical; (SF) Science Fiction; (W) Western. Films listed are syndicated, half-hour length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this market 5-11 October. While network shows are fairly stable from one month to another in markets in which they are shown, this is true to much lesser extent with syndicated shows and should be borne in mind when analyzing rating trends from one month to another in a

*Refers to last month's chart. If blank, show was not rated at all in last chart or was

n shows

y made for tv

ATION MARKETS				2-STATION MARKETS			
bus	Milw.	Phila.	St. L	Birm.	Charlotte	Dayton	New. Or.
.9	26.7	11.0	23.2	27.3	55.8	25.8	50.3
tv pm	wtmj tv 9:30pm	wcau tv 7:00pm	ksd tv 10:00pm	wabt 8:30pm	wbtv 8:30pm	whio-tv 8:00pm	wdsu-tv 8:30pm
.9	13.4	9.5	21.7		55.0	22.0	29.5
c pm	wtmj tv 10:15pm	wptz 10:30pm	ksd tv 10:00pm		wbtv 8:30pm	wlw-d 0:30pm	wdsu-tv 10:30pm
.2		5.0		27.3	56.0		
tv pm		wcau-tv 11:30pm		wabt 8:30pm	wbtv 8:30pm		
.5	12.7	8.7	14.5	28.3		30.3	
tv pm	wtmj-tv 6:30pm	wcau-tv 10:30pm	ksd-tv 10:00pm	wbrc-tv 8:30pm		whio-tv 8:30pm	
.4	22.4	13.4	13.7	36.5		17.3	
tv pm	wtmj tv 9:30pm	wcau-tv 10:30pm	kwk tv 10:00pm	wbrc tv 8:30pm		whio-tv 10:30pm	
.7		12.3	23.9	25.3		2.6	
c pm		wcau-tv 7:00pm	ksd-tv 9:30pm	wbrc-tv 9:30pm		whio-tv 10:30pm	
.4	7.7			28.0	21.5		54.2
tv pm	wisn-tv 6:00pm			wbrc-tv 9:00pm	wbtv 1:00pm		wdsu-tv 8:30pm
.7	16.7	8.5	12.9	18.8	33.8	24.0	35.3
c pm	wtmj-tv 9:30pm	wfil tv 6:30pm	ksd-tv 10:00pm	wabt 6:30pm	wbtv 6:00pm	wlw-d 10:00pm	wdsu-tv 10:00pm
.7	22.0	16.5	15.5		42.0	29.0	
-tv pm	wtmj-tv 10:00pm	wcau tv 6:30pm	kwk-tv 10:00pm		wbtv 7:00pm	whio-tv 9:30pm	
.4	21.0		19.0	26.5			
c pm	wxix 9:30pm		ksd-tv 10:00pm	wbrc-tv 9:00pm			
	17.7		26.2				
	wxix 9:00pm		ksd tv 9:30pm				
							41.5
							wdsu-tv 9:30pm
			14.0				34.8
			ksd-tv 10:00pm				wdsu-tv 10:00pm
							41.0
							wdsu-tv 9:30pm
	21.7	5.5			16.8		33.7
	wtmj-tv 8:30pm	wptz 6:00pm			wbtv 12:30pm		wdsu tv 10:00pm
			11.5		45.8		
			kwk-tv 10:30pm		wbtv 10:00pm		
.7			12.9				
s-tv 30pm			ksd tv 10:30pm				
			16.9				
			ksd-tv 9:30pm				
		7.7					
		wcau-tv 11:30pm					
	15.7			18.3			40.3
	wxix 9:30pm			wabt 9:00pm			wdsu-tv 9:30pm

10. Classification as to number of stations in market is Pulse's ise determines number by measuring which stations are actually e homes in the metropolitan area of a given market even though self may be outside metropolitan area of the market.

THE WINNER!

and still Champ



First by far in

BATON ROUGE

In the latest Telepulse Survey, WAFB-TV, two-year uncontested TV champion in Baton Rouge, rated first for 324 of the 331 quarter hours when both TV stations were on the air. *Every one of the top 15 favorite weekly programs were on WAFB-TV.* Eight of the 10 (*all of the first six*) favorite "daily" programs were on WAFB-TV.

Monday to Friday

	7 AM-12 AM	12 AM-6 PM	6 PM-12 PM
WAFB-TV	**78**	**61**	**59**
Station "B"	10a	29	33a
Station "C"	12	10	8

	Saturday		**Sunday**	
	12:15 PM-6 PM	6 PM-12 PM	1 PM-6 PM	6 PM-12 PM
WAFB-TV	**76**	**64**	**76**	**61**
Station "B"	1a	27a	8a	33a
Station "C"	23	9	16	6

a Does not broadcast for complete period. Audience unadjusted.

WAFB-TV

affiliated with WAFB, AM-FM

CBS — ABC 200,000 WATTS

Reps: Call Adam Young, Nationally or Clarke Brown in South & Southwest


WCBS
WCBS

Once out of the darkroom, there's nothing negative about this bunch. Their personalities* are a positive sensation in living rooms, kitchens, dens, bedrooms, automobiles—in every one of the millions of places their voices reach.

PROOF POSITIVE!

Want positive proof? WCBS Radio consistently places more shows on the list of Top Ten participating programs than *all the other New York network stations combined.*

Advertisers cash in on the popularity of these nationally-known local personalities—because their selling efforts extend far beyond the studio, to client sales meetings, P.T.A. groups, high school dances, and to your corner supermarket. And everywhere they go, they're selling themselves, enlarging their audiences—and developing sales of the products you advertise.

Want to put your selling on the positive side? Just get in touch with CBS Radio Spot Sales or Henry Untermeyer at WCBS Radio.



*Reading from top to bottom at right, they are: Herman Hickman, Martha Wright, Jack Sterling, Bill Leonard, Bob Haymes, Galen Drake, John Henry Faulk, Lanny Ross and Bill Randle.

WCBS RADIO

New York • Number One Station in the Number One Market

FOOD FOR THOUGHT



JOHN SCOTT

Smooth salesmanship by John Scott plus audience-building music by top recording artists, combine to make his shows your best bet to sell *more* of your product to his legion of listeners in the Greater Boston market!

If you want your share of
NEW ENGLAND'S No.1 MARKET
use
WEEI
BOSTON

P.S.

See: Antell's $10-million hair spiel

Issue: 28 January 1952, page 28

Subject: Antell's humorous pitchman delivery

Three years have made a big change in Charles Antell's ad approach. In 1952 the company's pitchmen were delivering 15- or 30-minute lectures (in medicine-show fashion) on proper hair treatment, decrying the usual methods and ending, of course, with a high-pressure push for Charles Antell Formula 9 and Shampoo. At one time the firm used this tub-thumping approach to reach hirsute listeners over more than 400 radio stations, and viewers via 15 to 20 tv outlets.

Today the Antell tv commercials omit the carnival atmosphere, concentrate on offering beauty tips. The entire Antell ad campaign has, in short, evolved to a more conventional approach as the company expanded, with over-the-counter selling in retail stores supplanting mail-order selling.

Two network programs get the lion's share of Antell's steady $2-million ad budget, carry almost the whole campaign, supplemented with sorties into radio and newspapers. *Search For Beauty* (M.-W.-F., NBC TV 10:30-11:00 a.m.) features Ern Westmore, who shows women in the audience how to use their make-up to better advantage. This ties in well with Charles Antell Liquid Make-up with Super Lanolin, which is plugged on the show. *Ozark Jubilee* (Sat., ABC TV, 7:30-9:00 p.m.) is a co-op show that Antell has in 55 markets. While Antell is satisfied with the *Search For Beauty* show, NBC TV may drop the program to get a higher rating in the mid-morning slot, though nothing definite had been announced at presstime.

Product Services, which got the Antell account early this year, stresses that the old spiel used by Antell in its early days just is not acceptable today. The agency keeps a close check on the two network shows and tries to keep commercials well integrated for maximum impact.

P.S.

See: How tv made Jim Moran top Hudson dealer in the U.S.

Issue: 22 March 1954, page 44

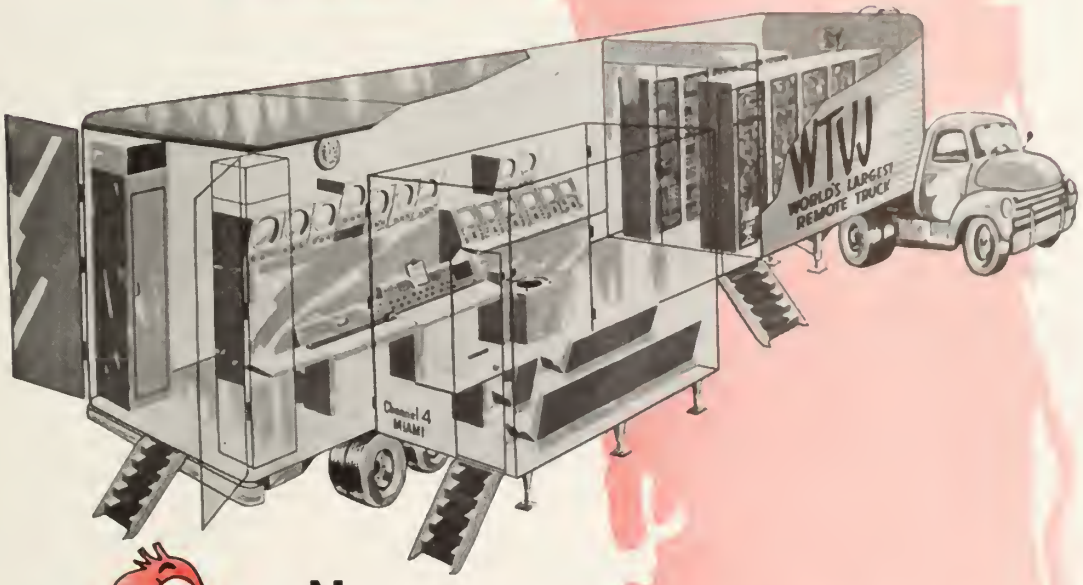
Subject: Car dealer's use of tv

"Tv owners as a group are *must* prospects for car dealers," states MCA-TV in a new 16-page booklet designed for circulation among new- and used-car dealers. Citing a wealth of statistics from such sources as Nielsen, Automobile Manufacturers Association and an NBC Survey, the presentation attempts to prove that tv advertising is the best way to reach a large segment of those people who are or will be in the market for a car.

Advantages of integrated commercials are stressed and the names of sponsors of various syndicated properties of MCA-TV are listed, by title. Comparisons of audience in tv and newspapers make the point that the male head of the house is most effectively reached through a tv advertisement.

A newspaper clipping reproduced as part of the booklet tells about Jim Moran, a Chicago car dealer who claims to sell more cars than any other dealer in the world. Moran credits his growth to the use of a Chicago tv station that moved him from 1,500th Hudson dealer to tops in the country. ★ ★ ★

NOW ALL OF FLORIDA becomes a WTVJ STUDIO





Represented Nationally by FREE & PETERS, INC.

NO matter where or when, if you originate your show from Florida, **WTVJ** can do the job for you!

WTVJ's NEW 34 FT. "NETWORK CONTROL ROOM ON WHEELS" IS EQUIPPED TO HANDLE ANYTHING UP TO, AND INCLUDING 12-CAMERA REMOTES. THIS UNIT WAS DESIGNED AND BUILT BY THE WTVJ ENGINEERING DEVELOPMENT STAFF.

COMBINE THIS FACILITY WITH THE EXPERIENCE OF HUNDREDS OF REMOTES FOR QUALITY SERVICE ANYWHERE IN FLORIDA. IT IS NOW READY TO ROLL!

For Complete details of WTVJ's remote facilities call or write to Mr. Jack Shay, WTVJ vice president in charge of operations.

CBS TELEVISION NETWORK

Basic Affiliate

WTVJ Channel 4

FLORIDA'S FIRST TELEVISION STATION
100,000 WATTS POWER • 1,000 FT. TOWER

MIAMI

round-up

Announcements help sponsor's product "go to the dogs"

Despite the fact that he is using what is thought to be the heaviest radio announcement schedule in the history of his industry, one of the advertisers on WCCO, Minneapolis-St. Paul, is watching his business go to the dogs. He is quite pleased about the situation; his company makes dog food.

Nutrena is using 25 announcements a week on the station to introduce a new type of dog food to the Northwest. The new preparation is said to be the first canned dog food containing milk and eggs in addition to the regular meat diet. Another stimulant to sales is the radio offer to consumers to try the product on a money-back basis. After using the food, customers return three labels to the company and get a 50¢ cash refund. ★ ★ ★

"Little Sally" introduces WSLS-TV to viewers



Viewers in the Roanoke area are being introduced to WSLS-TV through the station's trademark, "little Sally." Station breaks and announcements of all sorts feature slides of the blonde, two-year-old Southern belle.

The station reports acceptance favorable as evidenced by receipt of a number of unsolicited letters commenting on the unique personification of the channel 10 NBC TV outlet. It is believed that this is one of the first instances of a tv station's taking on the character of a young child, though several do associate themselves with cartoon figures in animated or still form for station breaks and other advertising. ★ ★ ★

Timebuyers really get local coverage from WLAC-TV

Timebuyers with national accounts on WLAC-TV, Nashville, recently received a pair of coveralls of the type worn by the station's production staff in the studios. Accompanying the coveralls is a letter that reads, in part: "You have seen fit to measure WLAC-TV's 319,667 ARB tv homes and bought it as your best basic buy. Now we have taken your measurement, but if the enclosed is a little too large try to remember we have grown by leaps and bounds and tend to look at things in a big way. Meanwhile, we hope it will give you basic coverage where it counts!"



Katz man presents coveralls to timebuyer

Fred Nattere, left, of the Katz Agency presents Carol Sleeper of Geyer Advertising with her own special pair of coveralls. ★ ★ ★

Multi-station radio pitch works in Australia, too

The trend toward multi-station radio pitches to clients, fairly well established in this country, seems to be spreading to other countries with good results. Such a radio promotion took place in Brisbane, Australia, recently when the four commercial stations in the market got together with the Cossey-Waite Advertising Agency to plan an attack on the hitherto untouched



Brisbane radio sales managers, admen confer

suburban shopping center of Woolloongabba.

"Bargain Week At Woolloongabba" was evolved at a meeting of the agency and radio people. Each of the participating stores pooled its advertising money and got equal time on all four stations for the eight days of the promotion. Posters in store windows and a prize for the listener writing the best reason "Why it pays me to shop at the 'Gabba" helped stir consumer interest in the promotion.

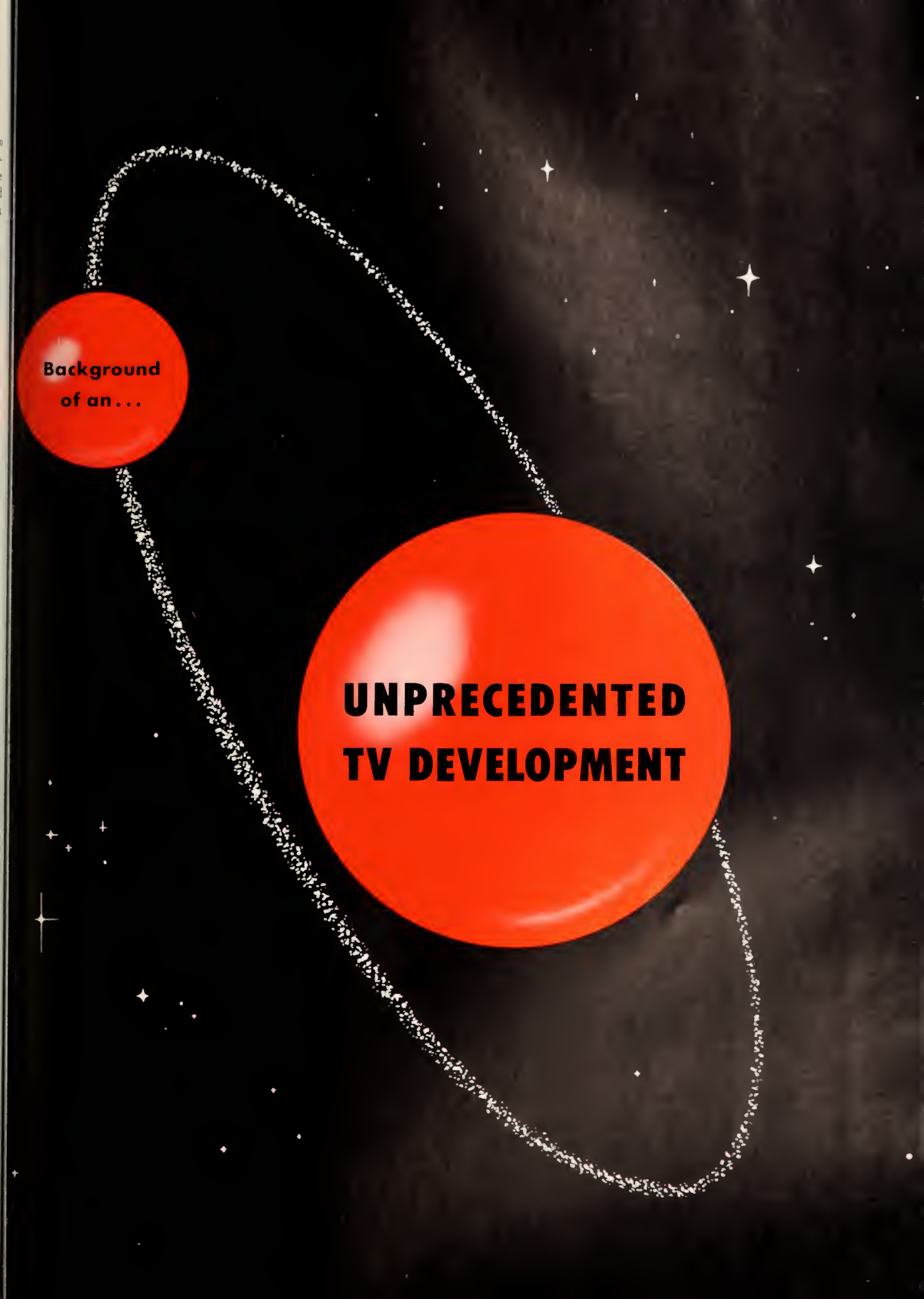
Shown planning the promotion are radio sales managers and agency personnel as follows (l. to r.): L. W. Beioley, 4KQ; Radio Sales Manager G. C. Turner; P. C. Cossey; T. H. Waite, seated; B. Klemm, 4BK; G. V. Lovejoy, 4BH; E. J. Stevens, 4BC.

"The success of 'B. W. A. W.' proves that an all-station promotion makes a tremendous sales impact . . . and could be applied to any metropolitan shopping center with equally gratifying results," reported Turner. ★ ★ ★

Briefly . . .

The Shenandoah, Iowa *Evening Sentinel* printed a special section on the 30th anniversary of KMA recently. The paper carried profiles of important station executives; Edward May, president; Raymond Sawyer, executive vice president and general manager of the May Seed Company; J. D. Rankin, vice president as well as other station

(*Please turn to page* 51)


Background
of an . . .
UNPRECEDENTED
TV DEVELOPMENT



New satellite officially approved. Signing the agreement are (standing) Harold J. Hamilton, secretary-treasurer Bi-State Co.; John K. Miller, secretary Southwest Nebraska TV Committee; (seated) William Maucher, co-chairman of the TV Committee; F. Wayne Brewster, M.D., president of Bi-States, owners and operators of KHOL-TV; and William Simon, co-chairman of the TV Committee.

New Bonus Market of People So Eager for TV They Raised Money to Build a Satellite Station

PEOPLE CONTRIBUTE $142,000

A BONUS MARKET FOR ADVERTISERS

ECONOMICAL WAY TO SELL NEBRASKA

A project unprecedented in the history of television has just been su cessfully completed in Southwest Nebraska. People in this area were so eag to enjoy television they decided to raise money themselves to help KHOL-T build a satellite station. They contributed more than $142,000 for the ne station now in operation at Hayes Center, Nebr.

To advertisers, this means a new market of 32,000 families who prove with their own dollars how much they want to watch TV. You can profit no from the "television fever" in this rich farming and ranching area *at no extr cost — as bonus coverage on KHOL-TV!*

KHOL-TV's basic channel 13 has exclusive coverage in prosperous Centr Nebraska — that means 131,000 families with an effective buying income $505,000,000. With the new channel 6 satellite station in operation, adve tisers get one of the biggest bargains in television.

Now, KHOL-TV's coverage is increased to 51 counties that include a the major trading areas in Central and Southwestern Nebraska, Northweste Kansas, and Eastern Colorado — more than 161,715 families with an effecti buying income of $884,394,000.

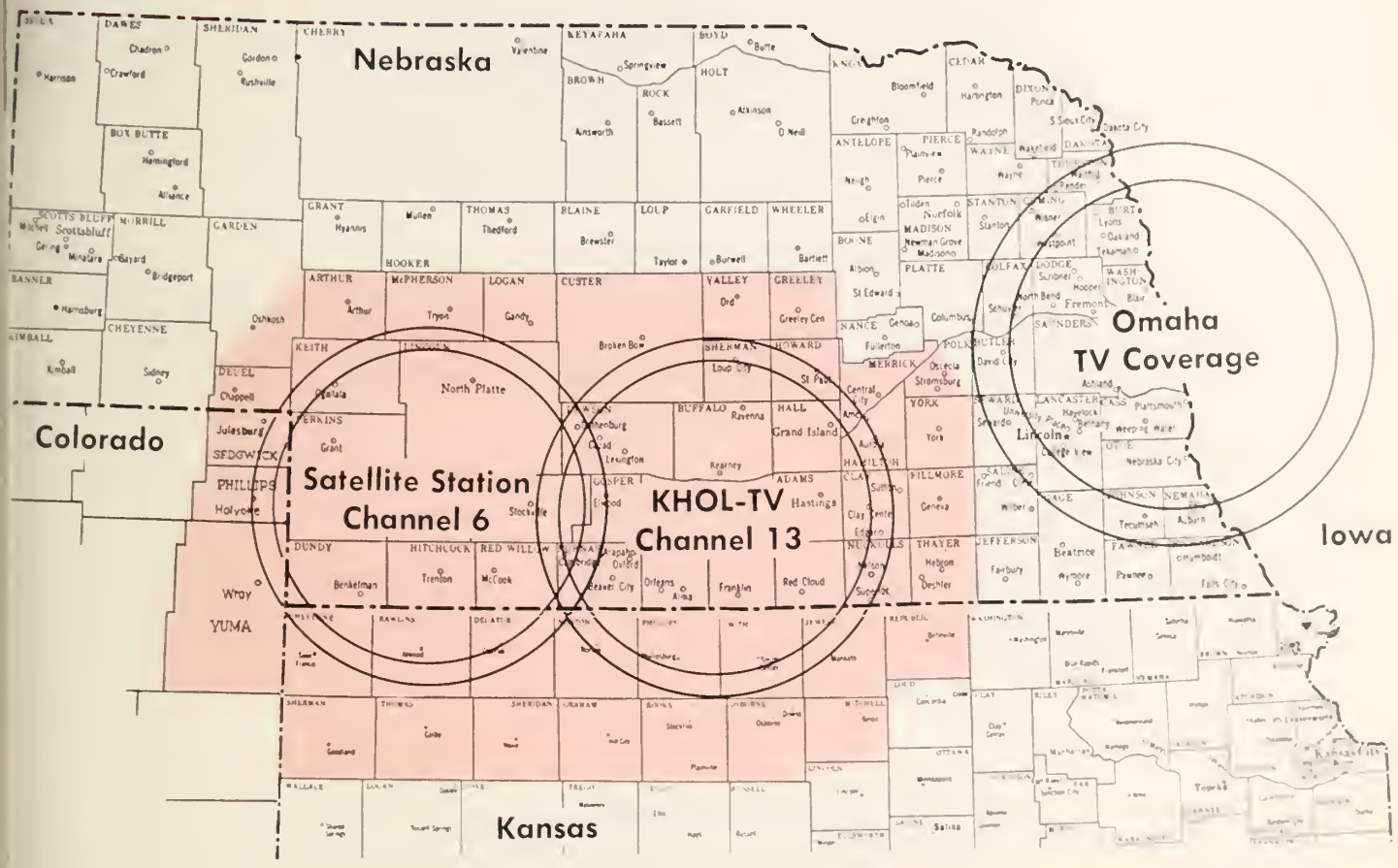
This new satellite station puts KHOL-TV far ahead as Nebraska's 2n big market. More people and more buying power than any other area in th state, except Omaha. *KHOL-TV picks up where Omaha leaves off.* Yo cover Nebraska economically and effectively . . . and pay for no duplicate coverage. Make sure your advertising plans include this important, new lin in mid-continent telecasting.

Profit from the "Television Fever" in this Bonus Market at No Extra Cost on KHOL-TV



New Satellite Station Puts KHOL-TV Far Ahead as Nebraska's 2nd Big Market

Picks Up Where Omaha Leaves Off



KHOL-TV Now Covers 161,715 families with effective buying income of $884,394,000



Here's Why KHOL-TV Is the Best Way to Reach Nebraska's 2nd Big Market



- KHOL-TV is strategically located in rich Central Nebraska . . . its signal picks up where Omaha TV stations leave off.
- KHOL-TV's new satellite station 100 miles further West gives advertisers bonus coverage, at no extra cost, of an additional 32,000 families.
- The two stations combine to provide unduplicated coverage of 51 counties — over a half-million people with $884,394,000 in buying power.
- KHOL-TV's popularity has been proved by amazing mail pull, surveys, and the unprecedented financial support of people in the satellite station area (details upon request).
- KHOL-TV covers more than 70 per cent of Nebraska high-income irrigated farm land — nearly one million acres.
- This prosperous KHOL-TV market has a high per capita income based on ranching, irrigated farming, water power, and light industry.

KHOL-TV and Satellite Station
MARKET FACTS*

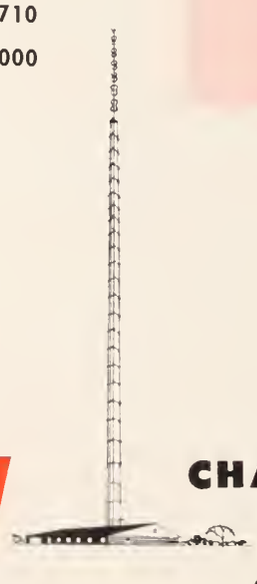
Population	501,700
Homes	161,715
Effective Buying Income	$884,394,000
Total Retail Sales	$597,924,000
Farm Population	177,500
Farm Homes	52,710
Gross Farm Income	$538,313,000

*From SRDS 'Consumers Markets' 1955

A Statement of Policy Concerning Rates

To make available to all national and regional advertisers the biggest possible out-state Nebraska market at a cost per thousand that matches any available in advertising, both Channel 13 and the powerful Satellite Channel 6 are available as one buy **at one rate** on KHOL-TV.

This combination ties together one vast natural rural market — that is uniform in continuity and make-up. This television combination is the only means of reaching this important market area with a single buy.



KHOL-TV

CBS — ABC

CHANNEL 13 • KEARNEY, NEBRASKA

Satellite Station Channel 6, Hayes Center, Nebr.

Owned and Operated by
BI-STATES COMPANY
Holdrege, Nebraska

JACK GILBERT, Station Manager
Phone: Axtell, Nebr., SH 3-4541

AL McPHILLAMY, Sales Manager

Represented nationally by MEEKER TV, Inc.

ROUND-UP

(*Continued from page 50*)

personnel. Advertising copy congratulated the station on its service to the community these 30 years. Typical comment is this one from Jack Burton, local Ford and Mercury dealer: "I remember listening to radio KMA through a pair of earphones, nearly 30 years ago. . . . Your station has always served our community well and it's nice to have the opportunity to use your facilities close at hand."

* * *

To announce its new facilities for color television, KPTV, Portland, Ore., is sending out cardboard folders with celluloid color inserts showing the station's I. D. in color. Theme of the piece is: "First in black and white, now first in Portland with local color television."

* * *

Clients were recently given a look at WPIX, New York, programing in the form of a slick, 48-page book showing scenes from its regular shows. Also included is the price of sponsorship or participations. Entitled "Great New Look," the booklet indicates the availabilities for the various shows as well as its scheduled time on the station. Rep is Free & Peters.

* * *

The Great Western Network and Skyline Radio Groups are sending out a brochure pointing out that there's a new fourth market in the U.S. ranking with Los Angeles and Chicago in population, families, radio homes and retail sales.

Sixteen stations and supplementaries in Montana, Colorado, New Mexico, Utah, Idaho and Nevada comprise the network. Research includes U.S. Department of Commerce figures and reveals such things about the area as: 25% more money per family spent on food than in New York City; 28% more on drug store items than in New York, 21% more than in Philadelphia.

* * *

Yardley (through N.W. Ayer) is going to use a combination of media in its special Christmas promotion of luxury toiletries for men and women. The cosmetics firm is using network tv, black-and-white as well as color pages in 40 Sunday supplements, and double spreads in national consumer magazines. Point-of-sale promotion will be an important factor in this campaign.

(*Please turn to page 96*)



TOM CARLISLE



CHARLIE ROBERTS



WARREN CHANDLER

People are interested in people . . .
People buy from people who sell . . .
These KLZ people can **SELL**
and they are reaching the people
who **BUY** with "Denver At Night."

CBS in Denver
KLZ RADIO 560 K.C.
DENVER
Denver's Personality Station

CALL YOUR KATZ MAN OR
KLZ RADIO SALES TODAY!

TV results

SEAT COVERS

SPONSOR: Rayco Seat Cover Co. AGENCY: Direct

CAPSULE CASE HISTORY: *When the sponsor tested Los Angeles air media, it spent money on three tv stations and one radio station. KTTV produced 51 sales for a weekly ad outlay of $500—better than four times the sales produced by the next highest ranking station, and at only half the cost. Most of the announcements on KTTV were placed in* Jackson's Theatre, *which had lower ratings than the announcements offered by the other stations. Rayco dropped the rest of its tv advertising in the city and gave KTTV a 26-week contract.*

KTTV, Los Angeles PROGRAM: *Jackson's Theatre,* announcements

DEPARTMENT STORE

SPONSOR: Weinstock-Lubin & Co. AGENCY: Direct

CAPSULE CASE HISTORY: *When this department store began its sponsorship of* The Players Showcase *(alternating every other week with a new car dealer) it offered viewers a holiday tv special by mail, phone or across the counter. A total of 41 phone orders resulted, and before the counter traffic became too heavy in the store, salesgirls found 59 customers who specifically mentioned the tv show in making their purchase. The mail order department as well was swamped by orders for the holiday tv special. Cost of* The Players Theatre *is $171 per week.*

KBET-TV, Sacramento PROGRAM: *The Players Theatre*

DAIRY PRODUCTS

SPONSOR: Holland Dairies AGENCY: Direct

CAPSULE CASE HISTORY: *The Monday evening* Holland Talent Spot *(7:30 to 8:00 p.m.) features amateur contestants who vie for a trip to New York and an audition on a network talent show. Viewers vote for their favorite contestant by sending in bottle caps or trade marks from the sponsor's packages. One week's voting brought in 75,000 votes, each with a label or seal as a proof of purchase of the client's advertised products. Weekly cost of* Holland Talent Spot *is $135.*

WFIE-TV, Evansville, Ind. PROGRAM: *Holland Talent Spot*

CLIPPER

SPONSOR: National Appliance & Television AGENCY: Direc

CAPSULE CASE HISTORY: *Participations in a lat night movie on WREX-TV brought this reaction fro the client: "To put it mildly, we are more than please with our advertising." Seven participations were bough to plug the Falls Roto-Clipper but after the first two, th client's entire carload was sold out. A reorder was neces sary to fill a waiting list, and then a third order was mad to fill the demand brought about by the remaining an nouncements in the late night movie on Friday nights Cost of the participations is $70 weekly.*

WREX-TV, Rockford, Ill. PROGRAM: *Movie Time* participation

MAIL PULL

SPONSOR: Wishbone Salad Dressing Co. AGENCY: Direc

CAPSULE CASE HISTORY: *Wishbone Salad Dressing Co. sponsors the Thursday portion of the 6:00-6:30 p.m children's strip,* The Little Rascals, *on WEWS. To tes the effectiveness of the show, hostess Mary Ellen invited viewers to enter her Funny Face Cartooning contest Only one announcement was used in the Thursday show but 6,000 letters were received in response to the an nouncement. Wishbone's time outlay for the show on a weekly basis is $406.*

WEWS, Cleveland PROGRAM: *The Little Rascal*

DEPARTMENT STORE

SPONSOR: Hartley's Department Store AGENCY: Direc

CAPSULE CASE HISTORY: *Hartley's, a large Miam department store, received a jolt from its first contac with the power of television advertising. WGBS-TV wanted to demonstrate the drawing power of its pro grams, so it had the m.c.'s of two children's show appear at the kids' department in the store. With only two announcements on each show, two days in advance of their appearance, the stars drew crowds of children all morning. For only $147.50 worth of announcements, the store increased traffic appreciably, requested a visit by WGBS-TV's salesmen to discuss an ad schedule.*

WGBS-TV, Miami PROGRAMS: *The Little Rascals, Romper Room,* announcements

FOOD MIXER

SPONSOR: S. H. DeRoy Jewelry, Inc. AGENCY: Jay Reich

CAPSULE CASE HISTORY: *Using its weekly television show to put over a new product paid off for this sponsor. The Knapp-Monarch Liquidizer was shown on* Diamond Theatre *every week during a nine-month period. Despite the fact that the product was relatively new to the locale, 1,050 Liquidizers were sold at $39.95. Only commercials used were 90-seconds during the feature films.* Diamond Theatre *costs the sponsor $382.50 per week on a yearly basis.*

WJAC-TV, Johnstown, Pa. PROGRAM: *Diamond Theatre*



FIRST in the big Northwest!

During the important evening viewing hours, 6:00 PM until midnight, KSTP-TV leads all other Minneapolis-St. Paul television stations in average program ratings—*seven days a week.**

In this important Northwest market which offers an advertiser more than 600,000 active-buying TV families and a spendable income of nearly FOUR BILLION DOLLARS, KSTP-TV has long been the leader. It is the Northwest's *first* television station, *first* with maximum power, *first* with color TV and, of course, *first* in listener loyalty.

This listener loyalty which KSTP-TV has won through superior entertainment, talent, showmanship and service means sales for you.

To put *your* advertising dollars to work most effectively and most efficiently, KSTP-TV is your *first* buy and your *best* buy in the big Northwest.

*Weekly average, ARB Metropolitan Area Report, Sept, 1955.

KSTP-TV CHANNEL 5
100,000 WATTS

MINNEAPOLIS • ST. PAUL **Basic NBC Affiliate**

"The Northwest's Leading Station"

EDWARD PETRY & CO., INC. • NATIONAL REPRESENTATIVES

. . . He's Planning



FREE & PETERS, INC.

Pioneer Station Representatives Since 1932

NEW YORK
250 Park Avenue
PLaza 1-2700

CHICAGO
230 N. Michigan Ave.
Franklin 2-6373

DETROIT
Penobscot Bldg.
Woodward 1-4255

ATLANTA
Glenn Bldg.
Murray 8-5667

FT. WORTH
406 W. Seventh St.
Fortune 3349

HOLLYWOOD
6331 Hollywood Blvd.
Hollywood 9-2151

SAN FRANCISCO
Russ Building
Sutter 1-3798

BIG TIME!

THE Colonel got wind of an advertiser who likes to have a "big time" program of his own, but also has a problem in timing the push he puts behind his various products in different parts of the country.

Here's a client who can have his cake and eat it too . . . as the Colonel is pointing out.

The top spot stations (and here are 23 of the best) more often than not have top flight programs that are well established, well rated and ready for sponsorship. Or, they have a good place for your own pet program, if you prefer it that way.

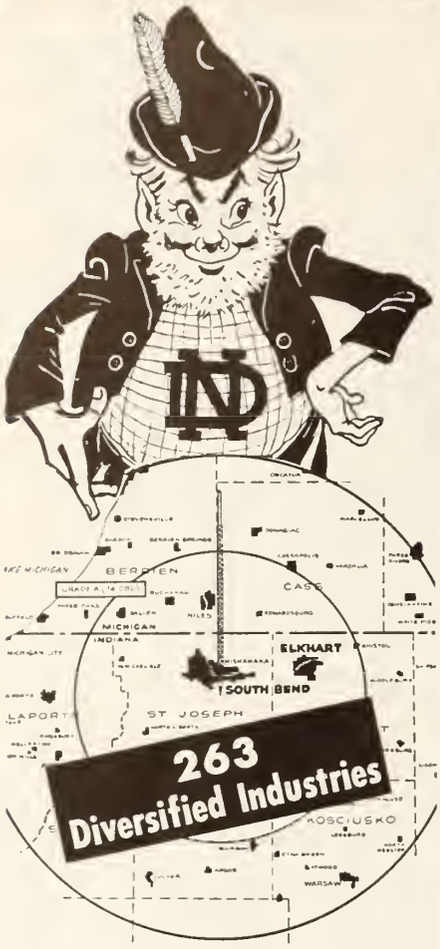
As the old saying goes "Spot is Flexible" . . . and your Free & Peters Colonel would like to show you just how easy it is to do business with the best!



Representing VHF Television Stations:

		VHF CHANNEL	PRIMARY
EAST — SOUTHEAST			
WBZ-TV	Boston	4	NBC
WGR-TV	Buffalo	2	NBC
WWJ-TV	Detroit	4	NBC
WPIX	New York	11	IND
WPTZ	Philadelphia	3	NBC
KDKA-TV	Pittsburgh	2	NBC
WCSC-TV	Charleston, S. C.	5	CBS
WIS-TV	Columbia, S. C	10	NBC
WDBJ-TV	Roanoke	7	CBS
WTVJ	Miami	4	CBS
MIDWEST — SOUTHWEST			
WHO-TV	Des Moines	13	NBC
WOC-TV	Davenport	6	NBC
WDSM-TV	Duluth-Superior	6	NBC
WDAY-TV	Fargo	6	NBC-ABC
WCCO-TV	Minneapolis-St. Paul	4	CBS
KMBC-TV	Kansas City	9	ABC
WBAP-TV	Fort Worth-Dallas	5	ABC-NBC
KFDM-TV	Beaumont	6	CBS
KENS-TV	San Antonio	5	CBS
WEST			
KBOI-TV	Boise	2	CBS
KBTV	Denver	9	ABC
KGMB-TV KMAU—KHBC-TV	Honolulu Hawaii	9	CBS
KRON-TV	San Francisco	4	NBC

An "Island Market"



Serving

SOUTH BEND - ELKHART

1st in Home Ownership

1st in Per Family Income

1st in Per Capita Income

Sales Management 1955

FIRST IN THE STATE!

Rediscover this valuable growing midwest market.

★ Total UHF sets 176,700

★ Total Families 206,600

★ Total retail sales $783,927,000

★ Total effective buying income $1,165,620,000

NBC

Represented Nationally by
MEEKER TV

WNDU·TV
CHANNEL 46

Continued from page 10

AGENCY AD LIBS



and prop arranging and they never stopped to breathe. The only pace I've seen that compares is on stage when *Your Hit Parade* is televised.

Compared to the methodical, over-rehearsed, and over-populated production I'm used to, I felt as though I were watching a different medium. As for the laborious and tedious techniques of making film as prescribed by Hollywood and its environs, well—in contrast here—what I saw was unheard of.

The film integration at WBNS-TV was adroit; telops and live art work were combined beautifully with the personalities on the programs. But, above all, as I said, I was most startled to discover there was such charm presented on camera by the personalities of these shows. These men were at ease. They chose their words intelligently. It is not hard to see why they are looked forward to so much and appreciated so honestly in their own domain.

Which brings me to the point of this tract, if it has one. Maybe it would be a good move if some of the production people from New York got back where they came from for a few days a year and refreshed themselves on what happens outside the city. It could make our whole television pattern simpler, less costly, and perhaps more honest (aesthetically speaking). Maybe we could get rid of a lot of the trappings that are strangling us right now. Who knows? ★ ★ ★

Index to recent Bob Foreman columns

Readers frequently write in to ask when a particular Bob Foreman column was published. For your convenience a complete six-month index appears below.

- *How to prepare a job-getting resume* ..... 14 *Nov.*
- *Tv* can *carry the ball for older products, too* ..... 31 *Oct.*
- *Commercials in the spectaculars misfire* ..... 17 *Oct.*
- *Single approach to all kids is not enough* ..... 3 *Oct.*
- *Memo to a print-prone executive* ..... 19 *Sept.*
- *Tv eats writers like Greek monster Minotaur* ..... 5 *Sept.*
- *Off-beat shows can be $2-million gamble* ..... 22 *Aug.*
- *Mickey Mouse may up 5-6 p.m. sets-in-use* ..... 8 *Aug.*
- *Compared to tv, print copywriting is cinch* ..... 25 *July*
- *Full program pivot: tv's 7:30-8 "feed-in" block* ..... 11 *July*
- *Radio-tv ads need more factual approach* ..... 27 *June*
- *Tv's record: one for admen to be proud of* ..... 13 *June*
- *"New school" of animation too highbrow for tv* 30 *May*



Why We Didn't Hire Gretchen

"This," our secretary intercom'd, "you gotta see."

We saw. (We found out the hard way, long ago, that secretaries are best obeyed.)

* * *

Our visitor slank in, the obvious product of a School for Models and the little bistro around the corner. "I was streamlining to Beverly Hills," she began, "when your lush countryside beguiled me. This is the divine little spot I've dreamed of all my life. I have decided to work for you."

"Darling," we protested, "you can't bury yourself here. This is corn country. Hybrid."

She plead. "I'm tired of the Lido, Capri, Rio. I want to plant roots and till earth. I want to spray bugs. I want to meet Real People."

"Can you type?" She couldn't. "Take shorthand?" No. "Well, what exactly did you have in mind?"

She was a wonderful hostess, she admitted.

"What," we asked with some trepidation, "do you do?"

"I circulate," she breathed.

* * *

Gretchen didn't get the job. WMT-TV has circulation to spare, with more audience in its 25-county primary area than all other stations combined during 87% of the telecasting week.

We referred Gretchen to the Los Angeles office of our national representative, The Katz Agency, and never did hear how she made out. They sent us an order, though.

AGAIN...
WREX-TV
Dominates this
BILLION DOLLAR market!



...AGAIN
all of the top 15 once-a-week shows are on WREX-TV

Rank	Show	Station	Rating
1	$64,000 Question	WREX	57.0
2	I've Got a Secret	WREX	48.3
3	Waterfront	WREX	48.0
4	Millionaire	WREX	46.5
5	Ed Sullivan Show	WREX	46.4
6	Meet Millie	WREX	46.0
7	What's My Line	WREX	43.0
8	Make Room For Daddy	WREX	42.0
9	Racket Squad	WREX	42.0
10	Whiting Girls	WREX	42.0
11	Disneyland	WREX	41.4
12	G. E. Theatre	WREX	40.8
13	Honeymooners	WREX	40.8
14	Badge 714	WREX	40.3
15	You'll Never Get Rich	WREX	39.8

AREA SURVEY BY PULSE, INC.
SEPT. 1955

WREX-TV channel 13
ROCKFORD, ILLINOIS
CBS-ABC AFFILIATIONS
represented by
H-R TELEVISION INC.

Continued from page 24

SPONSOR BACKSTAGE



duction of films as we know it recognizes the tremendous revolutionary potential of color tv on tape.

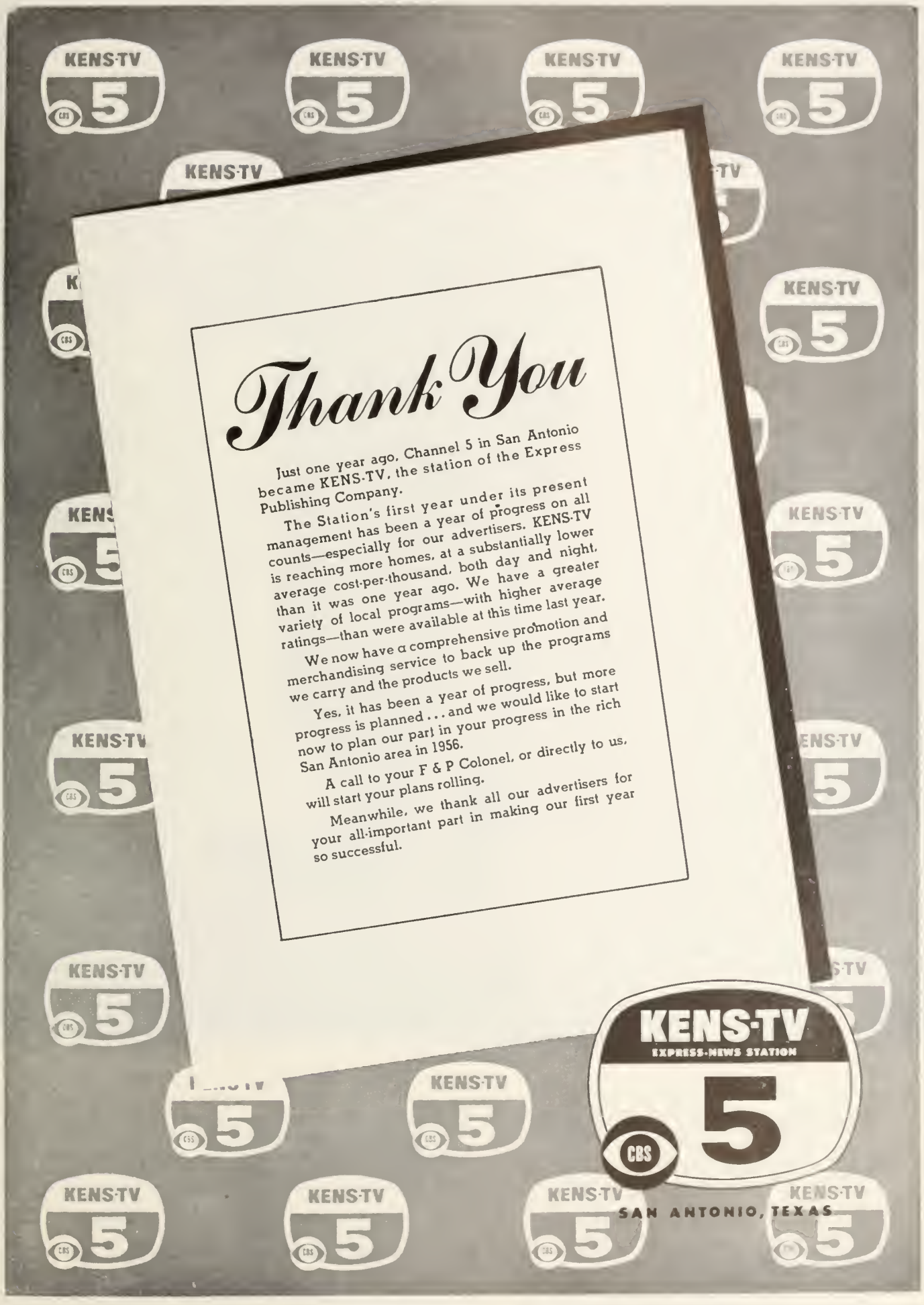
Amusement Enterprises Inc., of course, was the Jack Benny company. Recently, when Benny won his battle in the U. S. Tax Court to pay a capital gains and not an income tax on the monies involved in the CBS purchase of AEI, several fascinating facets of this type of deal were revealed. For example, CBS agreed to pay a penalty to the sponsor, American Tobacco Co., should the Benny show's ratings drop as a result of the switch to the CBS web from NBC. Turns out it did cost CBS better than $150.000, as a result of rating drops during 1949 and 1950.

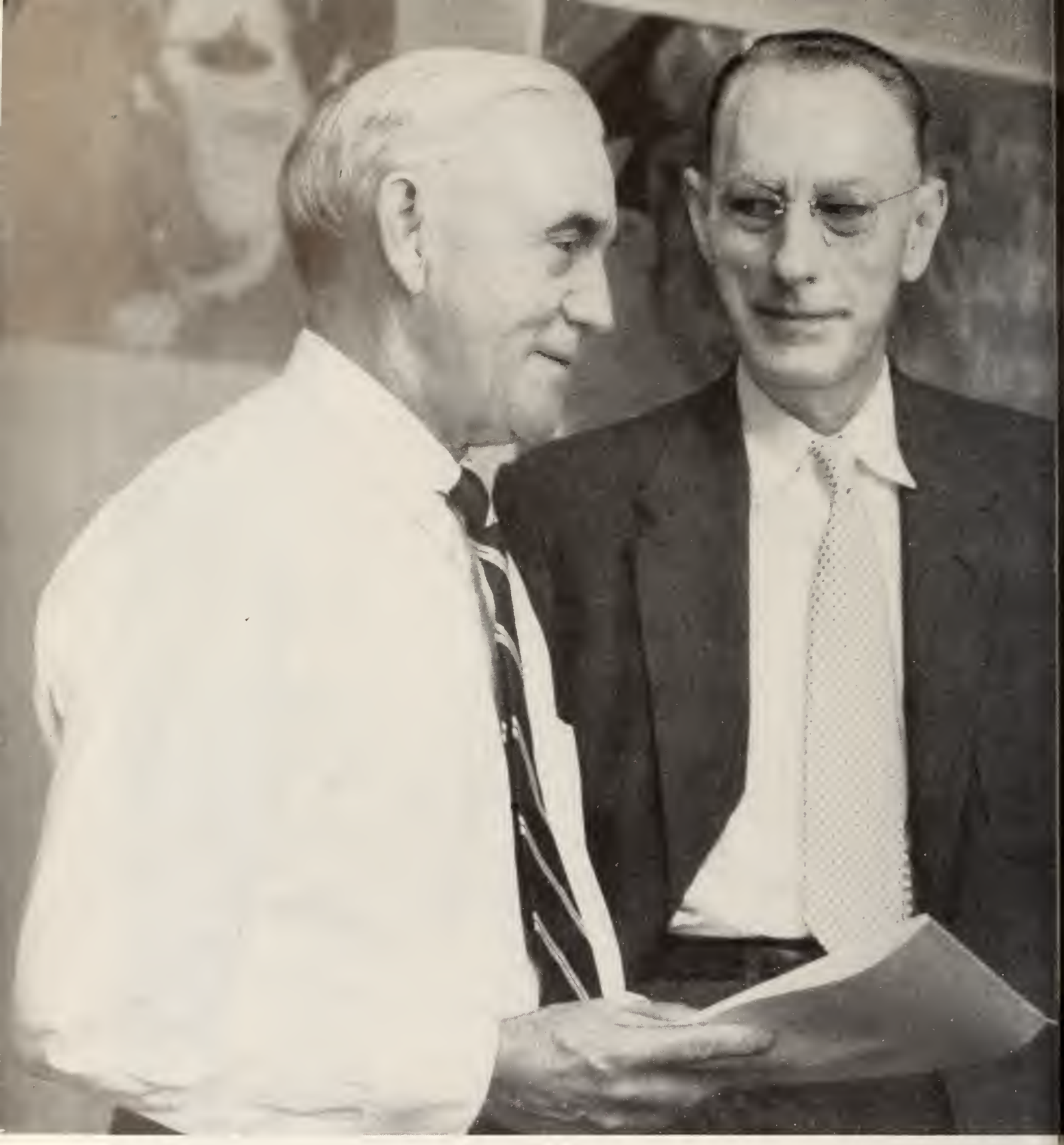
CBS was also forced to picked up a stiff motion picture the Benny company had produced—a turkey called, appropriately enough, "The Lucky Stiff." But here, after the film had had its theatrical run, the Benny group had to reimburse CBS for the difference between the full production costs of the picture, and the amount it grossed in theatrical showings.

The big bargaining for talent continues at an ever-wilder pace, but not so well publicized is the bargaining for nonperforming talent. NBC's recent purchase of a substantial share of Joe Mankiewicz's Figaro Productions is probably the most notable recent example of the blending of major showbusiness forms and the battle for the best brains available. Anyone who has seen Mankiewicz's job on Sam Goldwyn's "Guys and Dolls," or any of a dozen other Mankiewicz performances as producer, director and/or writer realizes how vast a factor this kind of film veteran may prove to be in NBC's tv future.

Possibly the most noteworthy of all nonperforming, administrative talent juggling to crop up in recent weeks is the return of Bill Dozier to RKO, now owned, of course, by General Teleradio's Tom O'Neill. Way back in January of this year Charlie Gett was a CBS v.p. in charge of network programs in Hollywood. Gett left his CBS job to go back to RKO. Dozier was made CBS v.p. in charge of network programs in Hollywood upon Gett's departure. Last week (as this is written) Dozier left CBS to return to RKO as v.p. in charge of production, under Gett, who is executive v.p. for RKO. Dozier, of course, originally came to CBS from RKO in 1951. At that time he was executive assistant to studio head Charlie Koerner.

This talent and brain rustling between tv and motion pictures is, of course, inevitable and obvious and figures to continue for a long time. No field of endeavor, however, seems entirely exempt. Enough has been written, for example, of NBC's hiring of Leo Durocher. And recently station WIS-TV in Columbia, S. C., while kudoing its web, NBC, for having acquired the services of Miss America, has been taking its own bows for having signed Miss Universe. ★ ★ ★


KENS-TV
5
Thank You
Just one year ago, Channel 5 in San Antonio became KENS-TV, the station of the Express Publishing Company.
The Station's first year under its present management has been a year of progress on all counts—especially for our advertisers. KENS-TV is reaching more homes, at a substantially lower average cost-per-thousand, both day and night, than it was one year ago. We have a greater variety of local programs—with higher average ratings—than were available at this time last year.
We now have a comprehensive promotion and merchandising service to back up the programs we carry and the products we sell.
Yes, it has been a year of progress, but more progress is planned . . . and we would like to start now to plan our part in your progress in the rich San Antonio area in 1956.
A call to your F & P Colonel, or directly to us, will start your plans rolling.
Meanwhile, we thank all our advertisers for your all-important part in making our first year so successful.
KENS-TV
EXPRESS-NEWS STATION
5
CBS
SAN ANTONIO, TEXAS



Florida Citrus Commission and its agency, Benton & Bowles, Inc., are Sold on Spot as a <u>basic</u> advertising medium

To move Florida fruit, processed or fresh, the Florida Citr Commission puts more than 50% of its advertising budget in Spot Television. The use of day and night Spot in seasonl drives provides them with flexibility, economy and impact selected mass audience markets.

Spot Television and Spot Radio can sell for *you*, too . . whatever your product, whatever your desired audience grou



Decision-makers who require immediate market-response are

SOLD ON SPOT

n NBC Spot Sales Representative will show you how Spot can eliver your sales messages in twelve major markets, accounting or 45% of the nation's retail sales.

NBC SPOT SALES

30 Rockefeller Plaza, New York 20, N. Y.

hicago, Detroit, Cleveland, San Francisco, Los Angeles, Charlotte, tlanta*, Dallas**

**Bomar-Lowrance Associates*

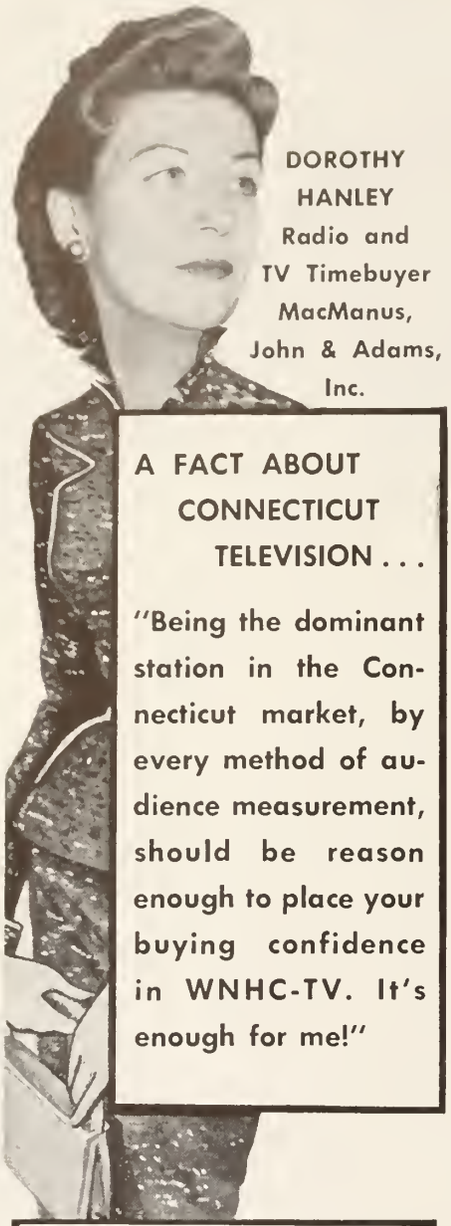
From left to right, above, TOM SWANN, *Chairman Advertising Committee,* MARVIN H. WALKER, *Vice Chairman,* PAUL S. PATTERSON, *Director of Advertising, Florida Citrus Commission; (back to camera),* HARRY WARREN, *Vice President, Benton & Bowles, in charge Florida operations; and* ROBERT C. WOOTEN, *Chairman, Florida Citrus Commission.*

representing radio stations:

WMAQ *Chicago,* KNBC *San Francisco,* KSD *St. Louis,* WRC *Washington, D. C.,* WTAM *Cleveland,* KOMO *Seattle,* WAVE *Louisville,* KGU *Honolulu, Hawaii,* WRCA *New York and the* NBC WESTERN RADIO NETWORK

representing television stations:

KONA-TV *Honolulu, Hawaii,* WRCA-TV *New York,* WNBQ *Chicago,* KRCA *Los Angeles,* KSD-TV *St. Louis,* WRC-TV *Washington, D.C.,* WNBK *Cleveland,* KOMO-TV *Seattle,* KPTV *Portland, Ore.,* WAVE-TV *Louisville,* WRGB *Schenectady-Albany-Troy.*



DOROTHY HANLEY
Radio and TV Timebuyer
MacManus, John & Adams, Inc.

A FACT ABOUT CONNECTICUT TELEVISION . . .

"Being the dominant station in the Connecticut market, by every method of audience measurement, should be reason enough to place your buying confidence in WNHC-TV. It's enough for me!"

COVERS CONNECTICUT COMPLETELY
316,000 WATTS MAXIMUM POWER
Pop. Served 3,564,150 - TV Homes 948,702

represented by the katz agency, inc.

WNHC

Channel 8 • Television



agency profile

Norman Mathews

V.p., manager, radio and tv commercial production
Dancer-Fitzgerald-Sample, New York

Evan Llewellyn Evans, in the *Hucksters*, used to say that an advertising idea has to "be on the beam." No one would agree with him more than the man responsible for all commercial production at Dancer-Fitzgerald-Sample: Norman Mathews.

"The point is that an idea can be creative as hell, but if it doesn't sell, you might as well forget it," he says. "Not that there are firm criteria for a commercial that will produce dollars-and-cents returns," he adds. "But if you turn out 400 commercials—live and film both—as our department did last year, you figure you can work up a pretty fair batting average."

Mathews supervises a staff of live and film tv producers who get together with his tv art men and copywriters. "Together," he explains, "they come up with the ideas that then must be passed by a kind of jury, the creative review board."

Trends in types of commercials become as apparent as tv programing trends. Off-beat cartoons may be strong one year, as they seem to have been in 1955; then there's the year of the testimonial (currently not a strong trend). or the year of the documentary.

"We did some interesting documentary commercials for P&G," says Mathews. "The problem from the start. as in most commercials, was one of casting people who'd be so believable the first second on screen that no copy need be wasted explaining them. We found that the best way to handle that problem was to go to a real diner, for example, and show a real short-order cook, go to a real airport and show a real ticket agent.

"Not every product can take this type of treatment, and, too. every commercial idea is only as good as the sales it produces."

Mathews feels that the documentary technique, as such, has not yet been explored to the fullest. Possibly one of the problems is selling it to the client from storyboards, since the biggest advantage of this way of shooting a commercial comes from the believability intrinsic in handling natural locale.

"However, generally, an old-time tv advertiser can get a lot of satisfaction from running off some of the commercials he had on some five years ago, and then some of his 1955 commercials. Techniques, production, know-how have improved enough to offset increased competition and cost of air time," says Mathews. ★ ★ ★

AROUND FARGO,

WDAY-TV WINS "GOING AWAY"!



LATEST Hoopers show that WDAY-TV just doesn't have much competition in and around Fargo. Day and night, WDAY-TV gets 5 to 6 times as many viewers as the next station!

Look at the sets-in-use—28% in the early afternoon, 48% late afternoon, 65% at night!

Since the nearest "competitive" TV station is 50 miles away, it's a cinch that WDAY-TV also wins "going away", in *most* of the rich Red River Valley. Check with Free & Peters.

HOOPER TELEVISION AUDIENCE INDEX Fargo, N. D. - Moorhead, Minn. — Nov., 1954			
	TV-SETS-In-Use	Share of Television Audience	
		WDAY-TV	Station B
AFTERNOON (Mon. thru Fri.) 12 noon — 5 p.m.	28	86	14
5 p.m. — 6:30 p.m.	48	88	13
EVENING (Sun. thru Sat.) 6 p.m. — 12 midnight	65	85*	17*
*Adjusted to compensate for fact stations were not telecasting all hours!			

WDAY-TV

FARGO, N. D. • CHANNEL 6

Affiliated with NBC • ABC



FREE & PETERS, INC.
Exclusive National Representatives

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

How is the public reacting to color tv at the retail level?

PRICES STILL TOO HIGH



Meyer Lehman
Lehman Radio & Tv, New York

● There can be no question that the public's interest in color tv is tremendous. But they're not buying. If we sell a set—and we've sold four in one week, but none since—it's always a special occasion, like Christmas or Thanksgiving.

I've got three sets in the store—one RCA and two Magnavox—and one of them is permanently hooked up to use for demonstrations. That's extremely important. Most of the people who come into our store (and they represent primarily the higher income brackets) have never seen color tv. But they've read about it and they're curious. So if they come in the afternoon, when *Matinee* is on WRCA-TV, we turn on the set and let them watch a while.

"It's magnificent," they say "how much?" And here's where the sale falls through. The sets are just too expensive for the amount of programs that are presented in color. If I could offer sets for $595, preferably including the service guarantee, then I'd be able to sell one every day or two. As it is, the reaction usually is that they'd rather wait: "They'll get cheaper!"

People seem to remember how much black-and-white tv used to cost and they compare those with today's retail prices and assume that color will be available for less, pretty soon. Then they can always trade in the old set or use it as a second for the kids.

We're lucky that NBC finally came through with *Matinee*. Now, at least, we've got something to show. Before, all we could do was talk about it or arrange for a special showing some evening. And that's no way to sell sets.

That's one of the big troubles all around. People don't have enough chance to see color tv in action. If they did, there'd probably be more who'd be willing to pay the price. But they don't know how beautiful it is, and as long as they're happy with their black-and-white set at home they're not going to come in here and find out.

ONLY CARRIAGE TRADE SO FAR



Wallace Germaine
Liberty Music Shops, New York

● Color tv and Hi-Fi are the two big things we're pushing right now. We set up a special color tv theater in the store and hundreds of people are coming in to see *Matinee* and the other daytime color shows. That's the secret. People have got to have seen color in order to realize that they want it.

Once they've gotten a good look at color, then the price is no longer a serious objection. Of course, there are people who simply can't afford the set. For the time being it's a luxury item, and it will have to be sold as such.

One of the big reasons for color tv's slow start is that the black-and-white sets have taken away the urgency. When tv first started, you just weren't a full-fledged member of your circle if you didn't have a set. But color is different. It isn't as if you couldn't see the good shows at all. You just see them minus the color, and you can talk about them and criticize them to your friends just the same.

People who complain about the price often forget that in color we're starting with a full-fledged 21-inch screen. If black and white had started immediately that size, they'd probably have sold for $600 and more in the beginning.

Those who could afford to buy color, but can't make up their minds, usually feel that the number of color programs doesn't yet warrant the expense. At best there are an hour or two of color programing each day of the week and, figuring that some programs do not appeal to everyone, they come up with the arument that for an hour of color a day it'll cost them $2 a day for a year. We know from experience that people who figure that way are not the potential customers.

Of course, we know as well as the public that the price will be reduced in time. But our guess, prompted by statements from RCA in the trade press, is that it'll be from two to three years before there is any marked reduction. But it's hard to convince people of this. So for the time being there's the Cadillac trade, who buy color-tv because they want color; then there are those who can afford it but prefer to wait and see; and then, of course, there are many who can't

afford it and who have to wait for it.

Technically the sets are excellent. It takes a little practice to learn how to tune them right, and some of the remote programs (sporting events and such) could come over better, but generally there are no complaints on this level.

We carry RCA, Magnavox and Capehart sets and the customer's choice is usually determined by his taste in cabinets. The sets themselves are all of equal quality.

SELLING STRONGER EVERY DAY



Dave Wagman
Bruno-New York Inc., New York

● It's a funny thing with color tv. Some of our dealers do a terrific job, and others won't move a muscle. They say they want color sets to sell for $100 or they won't bother.

To date we have about 300 dealers in our area who are handling color tv, and it's selling stronger and stronger every day. One trouble is that some of the dealers, especially those in downtown locations, can't get reception for demonstration purposes. It's a lucky thing that practically nobody lives downtown, because the reception is very bad there.

We know that color is a thing that must be seen in order to sell. For this reason we have made arrangements to sell color sets to all our sales personnel at great discounts and we're now doing the same thing with the dealers. That way the dealers can invite people to their homes for the important shows, and show what color can do.

I know from my own experience that too many people haven't seen color. One out of every three people whom I've had at my house socially, and who have had a chance to see color there has later gone out to buy a set.

(*Please turn to page* 95)



Hi . . . I'm Bill Thorpe. Every one of the "audience appeals" checkered above is a pulling part of my MUSICAL MATINEE. *And they can pull for you, too . . . six days a week . . . 3:30 to 6:00 p.m.*

I reach customers in the kitchen, the car, or wherever they are. I speak to young and old, male and female listeners alike.

Here's "wide appeal" programing that provides a wide audience for any sponsor who wants to sell Syracuse and Central New York.

Ask Free & Peters . . . they'll tell you more about it.

Best wishes,

Bill Thorpe



WFBL
SYRACUSE, N.Y.

Central New York's FIRST Radio Station

WWJ
Welcomes

WWJ, a pioneer in its own right, salutes NBC for this imaginative new approach to daytime radio programming.

The World's First Radio Station is happy to join with the network in presenting "Weekday"—happy to welcome the many advertisers who are scheduling network, local, and national spot participations.

The popular appeal of "Weekday"—plus the proven power of its forerunner, "Monitor"—plus the established popularity of WWJ's local features and personalities—make WWJ, more than ever, your number one radio buy in Detroit.

"WEEKDAY"



WWJ AM-FM

Basic NBC Affiliate

AM—950 KILOCYCLES—5000 WATTS

FM—CHANNEL 246—97.1 MEGACYCLES

Associate Television Station WWJ-TV

WORLD'S FIRST RADIO STATION • *Owned and Operated by* THE DETROIT NEWS

National Representatives: FREE & PETERS, INC.

Nighttime 28 November 1955 — RADIO COMPARAGRAPH OF NETWORK PROGRAMS — Nighttime 28 November 1955

SPONSOR

SUNDAY

NBC	CBS	MBS	ABC
Walter Winchell 9:00 Dana-World to Live Tomorrows Front Page Headlines Screen Gems Norman, Craig, Kummel	Meet the Press Wash sec of Monitor	No network service 6-6:30 Bill Stern Budweiser Beer: D'Arcy; Allstate: Christiansen 350N m-f L No network service	A Jackson news Metropolitan Life 9N Y&R m-f L No network service m-f Lowell Thomas Dulco Prod (basketball) 196N m-f L
Pan American Panorama 7:30-7:40 Sun	Monitor Var	Joha Vandercook, CIO 104N m-f L Kaufman L Quincy Hows co-op C m-f T Events of the Day L Griffith news m-f 7:55-8 N	News Analysis Longlines V. Bennett 7:15-7:30 Tennessee Ernie 11 m-f T Bing Crosby Geo Eds 11 m-f T Edw R Murrow Amer Oil; amore Katz 83N m-f T
Hewall Calling 8-8:30 Sun Soir Paris 8:30-9		World and You Aero-Mayflower Caldwell, Linkin Sidener & Van Riper T Evening News m,w,th,f 8:25-30 Voice of Firestone Firestone Tire & Rubber Co. 348N m-f T S&J News Aero-Mayflower CLS&V	My Son Jeep 8-8:15 m-f T Yours Truly Johnny Dollar 8:15-8:30 m-f T Arthur Godfrey's Talent Scouts Thos J Lipton Y&R alt wks T 171N all wk L Simulcast W&G T
		Bill Hillman News Comment 9-9:15 World Traveler m,w,th,f 9:15-9:30 Ocean Clipper Manila C Keep Healthy L	Sound Mirror 9:15-9:25 N Evening News m,w,th,f 9:25-30 Offbeat Late News Var
Hour of Decision Billy Graham Evangelist Assn W Bennett Global Frontiers 11:30-11:45 Long John & Charlie 11:45-12 Sun	Monitor Var American Forum Wash sec of Monitor 10:30 11	Edward Morgan AP of L 164W m-f L Furman, Feiner How to Fix It 10:15-25 co-op N Evening News m,w,th,f 10:25-30 Martha Lou Hart 10:30-11	Dance Orch Var m-f Dance Orch m-sat
		Songs by Dini N Late sports roundup C.Delr m-f Orchestra Var 11:30-55 N News 11:55-12 N m-f L	News & analysis co-op m-f Dance bands Var m-f

MONDAY

ABC	CBS	MBS	NBC
No network service m-f 6-6:30 Bill Stern Budweiser Beer: D'Arcy; Allstate: Christiansen 350N m-f L No network service	A Jackson news Metropolitan Life 9N Y&R m-f L No network service m-f Lowell Thomas Dulco Prods (basketball) 196N m-f L	No network service	No network service
John Vandercook, CIO 104N m-f L Kaufman L Quincy Hows co-op C m-f T Events of the Day L Griffith news m-f 7:55-8 N	News Longlines V. Bennett Tennessee Ernie 11 m-f T Bing Crosby Geo Eds 11 m-f T Edw R Murrow Amer Oil; amore Katz 83N m-f T	America's Business 7:15-7:30 Dinner Date 11 m-f T Gabriel Heatter Amer Home Prod 11 m-f T L Paul & M. Ford Special Edition 7:50-8 SSCB	Alex Drier Int'l Harvester 83C m-f L R&R No network service Thres star extra Sun Oil; sunoco 36Y Y&R m-f L
Fulton Lewis Jr co-op 299Wash m-f L America's Business 7:15-7:30 Dinner Date 11 m-f T Gabriel Heatter Amer Home Prod 11 m-f T L Paul & M. Ford Special Edition 7:50-8 SSCB	Alex Drier Int'l Harvester 83C m-f L R&R No network service Edw R Murrow Amer Oil; amore Katz 83N m-f T	News of World Wide Lisbon Labs 104Y m-f L Wade Dna man's family Tool Co 103N m-th Burnett shr	Henry J. Taylor Ford Motors 195N Kudner L Boston Symph Orch L
My Son Jeep 8-8:15 m-f T Yours Truly Johnny Dollar 8:15-8:30 m-f T Arthur Godfrey's Talent Scouts Thos J Lipton Y&R alt wks T 171N all wk L Simulcast W&G T	Treasury Agent** Eugene Florida Pines William H. J. Reynolds Broadway Gep 8:30-9	Parade Are Funny Packer-Mata FC&B Foul Co 209Ely Burnett Dragnet Lizzett & Myers chesterfield 200E C&W News 9-9:05	The World and You 8-8:25 Your Better Tomorrow 8:30-8:55 Evening News m,w,th,f 8:25-30 Aero-Mayflower TB News tu-f 8:55-9 Aero-Mayflower TB
Serenade Room Evening News m,w,th,f 9:25-30 Offbeat 9:30-9:55 News 9:55-10 tu-f	Jack Carson Show 9:05-9:30 Amos 'n' Andy Brown & Wmsn Dromedary 30 min sec Ted Bates 206N T R Trout Chevrolet Chevrolet C-E m-f 9:55-10	Jackson Brewing Fitzgerald 9:15-9:30 Fitzgerald Front Page Exclusive Family Theatre	Truth or Consequences 9:55-10 Travel Bureau 9:55-10
Sound Mirror 9-9:25 N Evening News m,w,th,f 9:25-30 Offbeat 9:30-9:55 News 9:55-10 tu-f	Esso Reporter Esso Std Oil 9:05-9:10 Marschalk & Pratt Jax World of Sports 9:05-9:15 Jackson Brewing Fitzgerald Adv This Civil Defense 9:15-9:30 The Army Hour	Your Radio Theatre 3 of 4 Biographies in Sound 9-9:55 1 week of 4 News 9:55-10	Sammy Kaye's Serenade Room Evening News m,w,th,f 9:25-30 Offbeat 9:30-9:55 News tu-f 9:55-10
Sound Mirror 9-9:25 N Evening News m,w,th,f 9:25-30 Offbeat 9:30-9:55 News tu-f 9:55-10	Esso Reporter Esso Std Oil 9:05-9:10 Marschalk & Pratt Jax World of Sports 9:05-9:15 Jackson Brewing Fitzgerald Adv This Civil Defense 9:15-9:30 The Army Hour	Heart of the Ozarks 9:15-9:30 TBA News 9:55-10	Boot of Groucho Detroit Motor div Chrysler 191H 10-10:30 BBDD Truth or Consequences H Travel Bureau 9:55-10
Edward Morgan AP of L 164W m-f L Furman, Feiner How to Fix It 10:15-25 co-op N Evening News m,w,th,f 10:25-30 Martha Lou Hart 10:30-11	Dance Orch Var m-f Dance Orch m-sat 10:35-11	$64,000 Question Hilltop Specter Dance Orch Var m-f Dance Orch m-sat 10:35-11	Virgil Pinkley N m-f L Men's Corner Dance Time
Virgil Pinkley N m-f L Cal Jackson's Orch Nick LaSalle's Orch	Fibber McGee & Molly H Brown & Wmsn Bates News 9:15-10 Heart of the Ozarks 10:15-30 TBA	Edward Morgan AP of L 164W m-f L Furman, Feiner How to Fix It 10:15-25 co-op N Evening News m,w,th,f 10:25-30 Martha Lou Hart 10:30-11	Dance Orch Var m-f Dance Orch m-sat 10:35-11
Singing with the Stars Late sports roundup C.Delr m-f Orchestra Var 11:30-55 N News 11:55-12 N m-f L	News & analysis co-op m-f Dance bands Var m-f	Mutual Reports the News N UN Radio Review N m-f L Long John & Charlie	News of World 1Morgan Beatty) Wash L Na network service

TUESDAY

ABC	CBS	MBS	NBC
No network service m-f 9-9:30 Bill Stern Budweiser Beer: D'Arcy; Allstate: Christiansen (see mon) m-f N No network service	A Jackson news Metropolitan Life (see mon) Y&R m-f L No network service m-f Lowell Thomas Dulco Prod (see mon) Campbell-Ewald m-f L	No network service	No network service m-f Three star extra Sun Oil Co (see mon) R&R m-f L
John Vandercook CIO 104N m-f 7-7:15 H J Kaufman Quincy Hows co-op C m-f L Events of the Day 1:30-7:55 Sapa idramal N m-f News 7:55-8 tu-f	News Longlines V. Bennett Tennessee Ernie 11 m-f T Bing Crosby 7:30-7:45 Geo Eds 11 m-f T Edw R Murrow Amer Oil; amore Katz 183N m-f L	Fulton Lewis Jr co-op 299Wash m-f L America's Business 7:15-7:30 Dinner Date 11 m-f T Gabriel Heatter Amer Home Prod 11 m-f T Coke Time with Eddie Fisher Coca-Cola 245N tu,th T Les Paul & Mary Ford See Mon	Alex Drier Int'l Harvester m-f (see mon) Y&R No network service m-f L
Life is Worth Living Admiral Seeds Suspease	My Son Jeep 8-8:15 m-f T Yours Truly Johnny Dollar 8:15-8:30 m-f T	Treasury Agent** Eugene Florida Pines William H. J. Reynolds Broadway Gep 8:30-9	X Minus One College Quiz Bowl 8:30-8:55 Ken Banghart Drown & Wmsn 9:55-9 Ted Bates
Your Better Tomorrow 8:20-8:55 Evening News m,w,th,f 8:25-30 Aero-Mayflower TB News tu-f 8:55-9 Aero-Mayflower TB	F.B.I. in Peace & War L&T	Gang Busters* 8-8:30 Florida Citrus Quakes H Reynolds, Nor wlrk. Grove Public Prosecutor 8:30-9	The World and You 8-8:25 Your Better Tomorrow 8:30-8:55 Evening News m,w,th,f 8:25-30 Aero-Mayflower TB News tu-f 8:55-9 Ted Bates
Serenade Room Evening News m,w,th,f 9:25-30 Offbeat 9:30-9:55 News tu-f 9:55-10	Jack Carson Show 9:05-9:30 Amos 'n' Andy Brown & Wmsn Dromedary 30 min sec Ted Bates 206N T R Trout Chevrolet Chevrolet C-E m-f 9:55-10	Esso Reporter Esso Std Oil 9:05-9:10 Marschalk & Pratt Jax World of Sports 9:05-9:15 Jackson Brewing Fitzgerald Adv Front Page Exclusive Family Theatre	Bost of Groucho Detroit Motor div Chrysler 191H 10-10:30 BBDD Truth or Consequences H Travel Bureau 9:55-10
Hour of Decision Billy Graham Evangelist Assn W Bennett Global Frontiers 11:30-11:45 Long John & Charlie 11:45-12 Sun	Monitor Var American Forum Wash sec of Monitor 10:30 11	Edward Morgan AP of L 164W m-f L Furman, Feiner How to Fix It 10:15-25 co-op N Evening News m,w,th,f 10:25-30 Martha Lou Hart 10:30-11	Newsmaker 10-10:15 Dance Orch Var m-f L Dance Orch m-sat 10:35-11
Singing with the Stars Late sports roundup C.Delr m-f Orchestra Var 11:30-55 N News 11:55-12 N m-f L	News & analysis co-op m-f Dance bands Var m-f	Mutual Reports the News N UN Radio Review N m-f L Long John & Charlie	News of World 1Morgan Beatty) Wash L Na network service

WEDNESDAY

ABC	CBS	MBS	NBC
No network service m-f 6-6:30 Bill Stern Budweiser Beer: D'Arcy; Allstate: Christiansen (see mon) m-f N No network service	A Jackson news Metropolitan Life (see mon) Y&R m-f L No network service m-f Lowell Thomas Dulco Prod (see mon) Campbell-Ewald m-f L	No network service	No network service m-f Three star extra Sun Oil Co (see mon) R&R m-f L
John Vandercook CIO 104N m-f 7-7:15 H J Kaufman Quincy Hows co-op C m-f L Events of the Day 7:30-7:55 News tu-f 7:55-8	News Analysis Longlines V. Bennett Tennessee Ernie 11 m-f T Bing Crosby 7:30-7:45 Geo Eds 11 m-f T Edw R Murrow Amer Oil; amore Katz 183N m-f L	Fulton Lewis Jr co-op 299Wash m-f L America's Business 7:15-7:30 Dinner Date 11 m-f T Gabriel Heatter Amer Home Prod 11 m-f T Coke Time with Eddie Fisher Coca-Cola 245N tu,th T Les Paul & Mary Ford See Mon	Alex Drier Int'l Harvester m-f (see mon) Y&R No network service m-f L
My Son Jeep 8-8:15 m-f T Yours Truly Johnny Dollar 8:15-8:30 m-f T F.B.I. in Peace & War L&T	Gang Busters* 8-8:30 Florida Citrus Quakes H Reynolds, Nor wlrk. Grove Public Prosecutor 8:30-9	X Minus One	The World and You 8-8:25 Your Better Tomorrow 8:30-8:55 Ken Banghart Drown & Wmsn 9:55-9 Ted Bates
Sammy Kaye's Serenade Room Evening News m,w,th,f 9:25-30 Offbeat 9:30-9:55 News tu-f 9:55-10	Jack Carson Show 9:05-9:30 Amos 'n' Andy Brown & Wmsn Dromedary 30 min sec Ted Bates 206N T R Trout Chevrolet Chevrolet C-E m-f 9:55-10	Esso Reporter Esso Std Oil 9:05-9:10 Marschalk & Pratt Jax World of Sports 9:05-9:15 Jackson Brewing Fitzgerald Adv Front Page Exclusive Family Theatre	Bost of Groucho Detroit Motor div Chrysler 191H 10-10:30 BBDD Truth or Consequences H Travel Bureau 9:55-10
Edward Morgan AP of L 164W m-f L Furman, Feiner How to Fix It 10:15-25 co-op N Evening News m,w,th,f 10:25-30 Front & Center 10:30-11 Wash T	Dance Orch Var m-f L	Virgil Pinkley N m-f L Sweet Story U. S. A. Sounding Board	Fibber McGee & Molly H Brown & Wmsn Bates Heart of the Ozarks 10:15-30 This is Moscow
Singing with the Stars Late sports roundup C.Delr m-f Orchestra Var 11:30-55 N News 11:55-12m m-sat	News & analysis co-op m-f Dance bands Var m-f	Mutual Reports the News N UN Radio Review N m-f L Long John & Charlie	News of World 1Morgan Beatty) Wash L Na network service

THURSDAY

ABC	CBS	MBS	NBC
No network service m-f 6-6:30 Bill Stern Budweiser Beer: D'Arcy; Allstate: Christiansen (see mon) m-f N No network service	A Jackson news Metropolitan Life (see mon) Y&R m-f L No network service m-f Lowell Thomas Dulco Prod (see mon) Campbell-Ewald m-f L	No network service	No network service m-f Three star extra Sun Oil Co (see mon) R&R m-f L
John Vandercook CIO 104N m-f 7-7:15 H J Kaufman Quincy Hows co-op C m-f L Events of the Day 7:30-7:55 News tu-f 7:55-8	News Analysis Longlines V. Bennett Tennessee Ernie 201H m-f T 7:15-7:30 Columbia TB 4 min sec Bing Crosby 7:30-7:45 Geo Eds Hallmark BBT Edw R Murrow Amer Oil; amore Sust	Fulton Lewis Jr co-op 299Wash m-f L America's Business 7:15-7:30 Dinner Date 11 m-f T Gabriel Heatter Amer Home Prod Var m-f T 7:30-8:45 Coke Time With Eddie Fisher Coca-Cola 245N tu,th T D'Arcy see th	Alex Drier Int'l Harvester m-f (see mon) Y&R No network service m-f L
The World and You 8-8:25 Your Better Tomorrow 8:30-8:55 Evening News m,w,th,f 8:25-30 Aero-Mayflower TB News tu-f 8:55-9 Aero-Mayflower TB	Offbeat Dat.** Nourich, Willaert R. J. Reynolds Esquire Florida Citrus Crime Fighters 8:30-9 Brady Kaye co-op	News 8-8:05 The Great Gildersleeve Ths Goon Show	Disk Deby (contd) C. Collingwood Newsm Brown & Wmsn 10:25 Jack Carson Show 9:05-9:30 Amos 'n' Andy Music Hall Robert Trout Chevrolet C-E m-f 9:55-10
Sound Mirror 9-9:25 N Evening News m,w,th,f 9:25-30 Offbeat 9:30-9:55 News tu-f 9:55-10	Esso Reporter Esso Std Oil 9:05-9:10 Marschalk & Pratt Jax World of Sports 9:05-9:15 Jackson Brewing Fitzgerald Adv State of the Nation co-op	Ken Banghart Brown & Wmsn 9:05-9:05 Tad Bates Amer. Adventure Ted Heath & His Music	Fibber McGee & Molly H m-f L Heart of the News Wash Jane Pickens co-op
Edward Morgan AP of L 164W m-f L Furman, Feiner How to Fix It co-op N Evening News m,w,th,f 10:25-30 Front & Center 10:30-11 Wash T	Dance Orch Var m-f L The Book Hunter N Music for You	Virgil Pinkley N m-f L Sweet Story U. S. A. Sounding Board	Fibber McGee & Molly H m-f L Heart of the News Wash L This is Moscow
Singing with the Stars Late sports roundup C.Delr m-f Orchestra Var 11:30-55 N News 11:55-12m m-sat	News & analysis co-op m-f Dance bands Var m-f	Mutual Reports the News N UN Radio Review N m-f L Hemy Jerome's Orch	News of World 1Morgan Beatty) Wash L Na network service

FRIDAY

CBS	MBS	NBC
A Jackson news Metropolitan Life m-f (see mon) Y&R m-f L UN on the Record Sust Lowell Thomas Dulco Prods m-f (see mon) Campbell-Ewald m-f L	No network service	No network service m-f Three star extra Sun Oil Co (see mon) R&R m-f L
News Analysis Longlines W. Bennett 7:7-7:05 Bing Crosby 7:30-7:45 Geo Eds Y&R m-f L Edw R Murrow Amerol; Katz 83N m-f L	America's Business 7:15-7:30 Dinner Date 11 m-f T Gabriel Heatter Amer Home Prod Var m,w,f T Les Paul & Mary Ford 7:15-7:30	News of World Wide Lisbon Labs 104Y m-f L Wade Dna man's family Milne Labs tu, w, f Wade
My Son Jeep 8-8:15 m-f T Yours Truly Johnny Dollar 8:15-8:30 m-f T 21st Precinct	News 8-8:05 National Radio Fan Club 8-9:55	
The World and You 8-8:15 Your Better Tomorrow 8:30-8:55 Evening News m,w,th,f 8:25-30 Aero-Mayflower TB News tu-f 8:55-9 Aero-Mayflower TB	Countersow** R. J Reynolds H. J. Reynolds Wilkeld Amulet Florida Citrus City Editor co-op	
Esso Reporter Esso Std Oil 9:05-9:10 Marschalk & Pratt Jax World of Sports 9:05-9:15 Jackson Brewing Fitzgerald American Travel Guide 9:15-9:30 Musical Caravan	NBC Job Clinic 9-9:05 National Radio Fan Club 9:05-9:55 News 9:55-10	
Virgil Pinkley N m-f L TBA London Studio Melodies 10:30-11 London Studio Melodies	Calvacada of Sports 10:10-10:30 Gillette Safety Razor Co. Yar Marion Sports Digest 10:25-10:30 Fibber McGee & Molly 10:30-10:45 Sports Highlights 10:45-10:55 Times to Come	
Mutual Reports the News N m-f L UN Radio Review N m-f L Long John & Charlie 11:30-12	News of World 1Morgan Beatty) Wash L No network service	
News & analysis co-op m-f L Dance bands Var m-f L	Dance bands Var m-f L	

SATURDAY

ABC	CBS	MBS	NBC
Pan American Unico Wash L Sports Kaleidascope with Howard Cassel Sports Afield with Bob Edge N L	News 6-6:05 Mako Way For Yours Dott L Young Ideas Sust	Lisa Paul & Mary Ford Warner Lambert Lambert & Feasley Airmes of Note 6:30-6:50 World Traveler N Report from Washington Wash co-op Jax World of Sports 6:55-7 Fitzgerald	Monitor Var L 8 am Sat thru 12 midn Sun sec Sus
News 7-7:05 At Ease 7:05-7:15 Overseas Assign 7:15-7:30 CID Viewpt W It's Your Business T	News 7-7:05 Longines V. Bennett Juke Box Derby 7:30-8 H T	Pat Pepe the Question N L Magic of Music	Monitor Var L
ABC Late News 8-8:06 Dancing party 8:06-10	News Allen Jackson Chevrolet Campbell-Ewald 8-8:05 Sat Night Country Style 8:05-8:55 Quaker City Capers	Musical Wheel of Chance	Monitor Var L
Dancing party (cont'd)	News Brown & Wmsn TB 9-9:05 Phila Orch 9:05-10 TBA 9:30-10	I Ask You 9-9:30 C T	Monitor Var L
		Lombardoland USA L	Monitor Var L
Orchestra Var	News 10-10:05 Basin Street Jazz Guy Lombardo Orch 10:30-11	Oklahoma City Symph L	Grand Ole Opry R J Reynolds; Prince Albert to cavalier class 650Nashville L end of Monitor 102 sms co-op City
Statler Orchestra	News Var L	Dance Time N Country Jamboree 11-11:30 Almsa of Note N Long John & Charlie	Monitor Var L
Strictly from Dixie	Dance Band Var L		

Notes and explanations to help you use this chart

ABC of time is the program repeat times, are Eastern Daylight.

KEY TO ABBREVIATIONS: C (Chicago); Cine. (Cincinnati); D. (Det.); Detroit; H. (Hollywood); Indianapolis; Mo (Minneapolis); N. (New York); Rkn. (Richmond); St L. St. Louis; Sust. (Sustaining); Var. various

KEY TO ABBREVIATIONS: alt. alternate; m. midnight; n. noon; pr. products; r. repeat (this week); sim. simulcast; SW. sidewalk; t. thru; T. Tuesday; TBA. to be announced; TWX. time network; 100 stations, originates in NYC; B. simulcast.

Football CBS: m-f 1:30-1:40 pm, simmons; Bellen, Dillon & Brouner; Bristol-Myers, Hartford, Yale, Tedrow Pharm, Hrey

Baseball: M. F 10-11:30 am; simulcast M-Th 10:30-11:30 am; entire Friday broadcast on simulcast; $3,765 per quarter hour; for radio only. Network has 100-505 radio stations, milestones NTC, other points

Public Service Messages Plan: M. F 8-8:30 pm. Cost: $1500 per participation per sponsor per week. Sponsors: Mutual Morning, M-F 11-11:55 am, part of Mutual's "Operation Serve" a civic, educational, community service campaign. Participating sponsors get 30-second spot announcements, in any of 3 broadcasts, which are: Mutual Morning, M-F 11-11:55 am; Mutual Afternoon, M-F 4:30-5 pm; Mutual Night Owl, M-F 11:30 pm-1 am. Each broadcast features a different type of public service broadcast. Flexible participation plan offering availabilities ranging from 1 to 5 times weekly.

Network Continuous broadcasting each weekend time 8 a.m. Saturday to Sunday midnight. Programming includes all sports, sports, weather, music, interviews, comedy, playing from all over the world, including hits—Limin, 30-sec or 8-sec announcements, in any of 3 broadcasts, sponsors: Bell Telephone, Bell Telephone, Bell Telephone,



SPONSOR — Daytime 28 November 1955

RADIO COMPARAGRAPH OF NETWORK PROGRAMS

SPONSOR — Daytime 28 November 1955

SUNDAY

	ABC	CBS	MBS	NBC
10	Message of Israel Var L	News 10-10:05 Chevrolet Allen Jackson	Radio Bible class Radio Bible Class 711 J. M. Camp 10-10:30	National Radio Pulpit N
10:15		Invitation to Learning 10:05-10:30	Voice of prophecy Voice of Prophecy 2K51 Scott Includes AMC sun 9:30-10 am!	
10:30	Negro college choir N	Leading Question 10:30-11 W	Milton Carlson T	Monitor 8 am Sat thru 12 midn Sun; See below
10:45				
11	It's Time 11-11:05 N L	News 11:00-11:05	Frank & Ernest Dana Dibble Students 703N	Monitor Continuous programing service featuring a variety of entertainment and information — news, sports, weather, music, interviews, comedy, etc.
11:15		E. Power Biggs 11:05-11:30	How Chr Science Heals First Church of Christ Scientist N282	
11:30	The Christian in action L&T	Salt Lake City Tabernacle 11:30-12	Hour of Prophecy Christ Scientist N282 T	
11:45		Salt Lake City L	Hong & Provandie Northwestern U Reviewing Stand O L	
12	It's Time 12:30-12:35 N	Robert Trout Chevrolet Dlrs 1SN 12-12:05 L C-E	As I See It Sust	New World (discussion prog. In cooperation with Univ of Chicago Ch 11:35-12
12:15		Washington Week 12-12:15	Bill Cunningham co-op L	
12:30		World Affairs 12:15-12:30	How Christian Science Heals First Church of Christ Scientist N282 Hong & Provandie	The eternal light Voice of Monitor
12:45				
1	Herald of Truth Church of Christ 1 2-2:30 cont nat L	Guy Lombardo's Orch 200N 1-2 Lynn Baker	Les Paul & Mary Ford 1-1:30 Warner Lambert & Feasley	Monitor Var (cont'd)
1:15	Martin		N532 Basil Heatter 1:05-1:15	
1:30	Pilgrimage N	Woolworth Hour 1-2 (cont'd)	Merry Madmen 1:15-1:30	
1:45			Lutheran hour Lutheran Laymen's League 427RL Gotham	
2	Dr. Oral Roberts Healing Waters 180K	C-E Longines Symphonette 2-2:30		The Catholic hour Var L Voice of Monitor
2:15	White			
2:30	Wings of Healing Dr Thomas Wyatt 181R Century	N. Y. Philharmonic Orch	Football	Monitor Var L
2:45				
3	Pan American Union Wash L It's Time 3:25-3:30 N			
3:15				
3:30	Hour of decision Billy Graham 865W Ar L&T W Bennett		Football	Monitor Var L
3:45				
4	Old-fashioned revival hour Gospel Bdcstg 940R L	News 4-4:15	Football	
4:15		On o Sunday Afternoon		
4:30	R. H. Alber			Monitor Var L
4:45			Treasury Bandstand H L&T	
5	Disaster (in stages, with Amer. Red Cross) N L	Robert Trout Chevrolet Dlrs 1SN 5-5:05 C-E	Adventures of Rin Tin Tin Nat'l Biscuit Co 570N K-E	
5:15	It's Time 5:25-5:30 L		Wild Bill Hickok co-op 5:30-5:55	
5:30	Church in the Air Fred Jordan L	On a Sunday Afternoon Wash L&T	News John Daly 5:50-6 Tomorrow's World Acusaffler L. H. Hartman N429	Monitor Your Nutrilite Radio Theatre Mystery & Casteberry 5:05-6 H
5:45		191N 5:55-6 L		
6				

MONDAY

	ABC	CBS	MBS	NBC
10	My true story Sterling Drug bayer, midol, and ergine dr lromat 360N m,w,f 10-10:15 D-F-S	Godfrey' 90 min. Pet Milk Garden Lewis-Howe B&B Lab das 10-10:15 Campana Sales W-F-H alt das Staley Mfg: R&R 10:15-10 alt das	Cecil Brown news co-op N m-f L	Mary Margaret McBride Q-Tip Sales Dumbleweer 10-10:05 m & t Grey
10:15	Whisper's streets Carnation 227N m-f L EW	Carl Warren's Guest Time 10:15-10:30		N. Y. Peals Diosktin Prods 200N m-f L Grey 10:05-15
10:30	Wheaties/mrs/ed Park & Tilford Stokely-VanCamp Carter Products TB partic 10:30-10:45	F. Singiser News Kraft Fds M-W-F 10:30-45 NL&B	Johnny Olsen Show N m-f L	Weekday Var L&T see mon
10:45		Milne, Minding Burnett m, w, f 10:30-45	Bristol-Myers DCSS m-w 10:45-11	
11	Comgenlen Pharmaco partic DCSAB N m-f L	Godfrey (cont'd) Later dependent m,w, alt d McCann-Erickson	H Engle news Kraft Fds 11-11:05 NL&B co-op	Weekday Var L&T
11:15	Paging the New N m-f L	Pillsbury Mills m-th 11:15-30 Lee Burnett	Storytime 11:05-11:30 Grove Labs Norwich Pharm Junker **multi-message	
11:30	Albert L Warner Ch m-f L	Make up yr Mnd Continental Bkg m-f (see mon) Bates	Howard Miller Show Wm Wrigley Jr 150C m-f B&R	Fibber McGee & Molly Miles Labs 161N m-f L
11:45	Thy Neighbor's Voice Ch m-f L			
12	Valentine m-f L	Wendy Warren Bishop, Specter 206N-L	Kraft 5 Star News Les Higbie 12-12:05 W	Weekday Var L&T
12:15	Luncheon with Frank Farrell m-f 12:15-12:25	Backstage Wife	Hero's Hollywood Junker Gen Fds 12:05-12:10	
12:30	Sunshine Boys Gen Fds: Minute Rice 12:25-12:30	Helen Trent	Jean Shepherd Show m-f 12:10-12:30 L	
12:45	No network service m-f	Our gal Sunday	No network service m-f 12:30-1	
1	Paul Harvey news co-on C Ted Malone co-op 155N m-f L	Read of life P&G: ivory soap 155N m-f L Compton	Cedric Foster co-op Bost m-f L	Weekday Var L&T
1:15	No network service m-f	Ma Perkins P&G: oxydol m-f 1:15-1:25 D-F-S	Footnotes to Medical History m-f 1:15-1:25	
1:30		Young Dr Malone Sleep-Eze 48N m,w,f L	How's Your Health 1:25-1:30 Sust m-f	Pauline Frederick Reporting N m-f L
1:45		Guiding light P&G: dus, ivry fl 128N m-f Compton L		No network service m-f
2	The Catholic hour Var L Voice of Monitor	No network service m-f	2nd Mrs Burton Luncheon With Lopez 1:30-2 m-f L	
2:15		Perry Mason P&G: tide 163N m-f L B&B	Footnotes to Medical History m-f 2-2:05 Kraft	
2:30	Monitor Var L	Nora Drake; Bristol-Myers, DCSS, Toni Co. W&G Brighter day	A Letter to Lee Graham m-f T	No network service m-f
2:45			America's Front Door 2:30-3 m-f	
3		House party Lever; surl 180H 3-3:15 T BBDO m,w,f	Mutual Reports the News 3-3:05 m-f	
3:15		Pillsbury flour 25R 3:15-3:30 LD m-th		
3:30	Martin Block (cont'd) N 3 ¼ hrs per wk L&T	Ruby Mercer Show m-f 3-4 T&L		
3:45	5 ¼ hrs per wk	Fred Robbins' Disk Derby 206N m-f L		Hotel for Pets N Fran'n Beals L Lynn Baker
4	Manhattan Matinee m-f L	Galen Drake Show Aimer Home Prod 45N Y&R	Mutual Reports the News 4-4:05 m-f	The Doctor's Wife L
4:15		No network service m-f		Rt to Happiness P&G: dretl, tidet 248N m-f 1. D-F-S
4:30	Treasury Bandstand H L&T		Bruce & Dan Show m-f 4:05-5 L	Stella Dallas Sterling Drug 274N m,w,f L D-F-S
4:45		News 4:55-5 N m-f L		Widder Brown Sterling Drug 174N m,w,f L D-F-S
5	Musical Express N m-f T	Stand By With Bob & Ray 5-5:15 m-f T&L	Woman in House Miles Labs 165H m-f L Wade	Pepper Young P&G: ceman, dnrt 165N m-f L B&B
5:15		Les Paul & Mary Ford Warner Lambert & Feasley	Lone Ranger Gen Mills 185N m-f L	
5:30	Bobby Hammack & His What Four H m-w-th-f T	Den. Sports Time Gen. Tire 5:30-55 D'Arcy	D-F-S Amer Bakeries 41N m-f L Tucker Wayne	
5:45	Dlorla Parker m-f L	Wall St. Final 5:55-6	Production Five	No network service m-f
6	Vincent Lopez N m-f L	Vincent Lopez m-f L	Cecil Brown news Kraft: NL&B 916N 6:55-7	

TUESDAY

	ABC	CBS	MBS	NBC
10	My true story Sterling Drug 10-10:15 Weintraub	Godfrey' 10-11:30 Pet Milk: Garder BBDO 10-10:15 alt das R&R Campana Sales W-F-H alt das Staley Mfg: R&R 10:15-10:30 alt das	Cecil Brown news co-op N m-f L	
10:15	Whisper's streets Carnation 225N m-f L EW		Carl Warren's Guest Time 10:15-10:30	
10:30	Wheaties/mrs/ed Park & Tilford Stokely-VanCamp partic 10:30-10:45	Amer Homes 10:30-11 m-f Dreamboat Grey	F. Singiser News Kraft Fds m-f 10:30-45 NL&B	
10:45			Johnny Olsen Show N m-f L	
11	Companion N m-f L	Godfrey (cont'd) Gen. Motors 10-11:11 Waltz & Galler	H Engle news Kraft Fds m-f 11-11:05 NL&B co-op	
11:15	Paging the New N m-f L	Pillsbury Mills m-th 11:15-30 Lee Burnett	Storytime* Norwich Quaker Florida Citrus Grove Labs B&B	
11:30	Albert L Warner Ch m-f L	Make up yr Mnd Continental Bkg m-f (see mon) Bates	Queen for a day Lettuce Ins 550H tu,th T Cohan, Inc	
11:45	Thy Neighbor's Voice Ch m-f L	Howard Miller Show Wm Wrigley Jr 150C m-f B&R	P Lorillard: old golds m-f (see mon) L&N	
12	Valentine m-f L	Wendy Warren Bishop, Specter	Kraft Star News W m-f see m L	
12:15	Luncheon with Frank Farrell m-f 12:15-12:25	Backstage Wife	Here's Hollywd Junker Gen. Fds. 12:05-12:10	
12:30	Sunshine Boys Gen Fds: Minute Rice 12:25-12:30	Helen Trent	Jean Shepherd Show m-f 12:10-12:30	
12:45	No network service m-f	Our gal Sunday	No network service m-f	
1	Paul Harvey news co-on C Ted Malone co-op 155N m-f L	G Foster news co-op Bost m-f L	Read of life P&G: ivory soap 155N m-f L Compton	
1:15	No network service m-f	Ma Perkins P&G: oxydol m-f 1:15-1:25 D-F-S	Footnotes to Medical History m-f 1:15-1:25	
1:30		Young Dr Malone Sleep-Eze 48N m,w,f L	How's Your Health 1:25-1:30 Sust m-f	
1:45		Guiding light P&G: dus, ivry fl 128N m-f Compton L	A Letter to Lee Graham m-f T	
2		2nd Mrs Burton Pharmaco partic m-f (see mon) DCSS	Luncheon With Lopez 1:30-2 m-f L	
2:15		Perry Mason P&G	News Kraft 2-2:05	
2:30	Martin Block (cont'd) N m-f L&T	Nora Drake Bristol-Myers, DCSS alt da Toni Co. W&G Brighter day	A Letter to Lee Graham m-f T	
2:45			America's Front Door 2:30-3 m-f	
3		House party Kellogg Co 184B tu,th L BBDO	Mutual Reports the News 3-3:05 m-f	
3:15		Pillsbury Mills m-th 3:15-30 seg (see mon) L Burnett		
3:30		Fred Robbins' Disk Derby 206N m-f L	Ruby Mercer Show m-f 3-4 T&L	
3:45		5-min seg Brow & Woon Bales t 8:20-9:15 5-min segs		
4	Manhattan Matinee m-f L	Galen Drake Show Amer Home Prod 45N Y&R 4-4:05	Mutual Reports the News 4-4:05 m-f	
4:15		No network service m-f		
4:30	Treasury Bandstand H L&T		Bruce & Dan Show 4:05-5 m-f L	
4:45		News 4:55-5 N m-f L		
5	Musical Express N m-f T	Stand By With Bob & Ray 5-5:15 m-f T&L	Woman in House Miles Labs 165H m-f L Wade	
5:15		Les Paul & Mary Ford Warner Lambert & Feasley	Lone Ranger Gen Mills 185N m-f L	
5:30	Bobby Hammack & His What Four H m-w-th-f T	Gen Sports Time Gen. Tire & Rub 5:30-55 D'Arcy	D-F-S Amer Bakeries 41N m-f L Tucker Wayne	
5:45	Dlorla Parker m-f L	Cecil Brown news Kraft: NL&B m-f 5:55-6	Production Five	No network service m-f
6	Vincent Lopez N m-f L			

WEDNESDAY

	ABC	CBS	MBS	NBC
10	My true story Sterling Drug m,w,f 10-10:25 (see mon)	Godfrey' 10-11:30 Pet Milk: Garder 10-10:15 alt das Lever Bros: B&D alt das see t	Cecil Brown news co-op N m-f L	Mary Margaret McBride Q-Tip Sales Dumbleweer 10-10:05 m-t Grey
10:15	Whisper's streets Carnation 225N m-f L EW	Campana Sales W-F-H alt das Staley Mfg: R&R 10:15-10:30 alt das	Faith in Our Time 10:15-10:30	N. Y. Peals Diosktin Prods 200N m-f L Grey 10:05-15
10:30	Wheaties/mrs/ed Park & Tilford Stokely-VanCamp partic 10:30-10:45	Corn Prd: Millen Mlling Dan Cham 10:30-45 ev 4th	F. Singiser News Kraft Fds 10:30-45 NL&B	
10:45		Bristol-Myers DCSS m-w 10:45-11	Johnny Olsen Show N m-f L	
11	Pharmaco partic N m-f L	Godfrey (cont'd) Gen. Motors m,w,f alt da McCann-Erickson	H Engle news Kraft Fds 11-11:05 NL&B co-op	Weekday Var L&T
11:15	Paging the New N m-f L	Storytime* Norwich Quaker Florida Citrus Grove Labs B&B	Storytime 11:05-11:30 **multi-message	
11:30	Albert L Warner Ch m-f L	Make up yr Mnd Continental Bkg m-f (see mon) Bates	Queen for a day Lettuce Ins 550H tu,th T Cohan, Inc	
11:45	Thy Neighbor's Voice Ch m-f L	Howard Miller Show Wm Wrigley Jr 150C m-f B&R	P Lorillard: old golds m-f (see mon) L&N	
12	Valentine m-f L	Wendy Warren Bishop, Specter	Kraft Star News W m-f see m L	
12:15	Luncheon with Frank Farrell m-f 12:15-12:25	Backstage Wife	Here's Hollywd Junker Gen. Fds. 12:05-12:10	
12:30	Sunshine Boys Gen Fds: Minute Rice 12:25-12:30	Helen Trent	Jean Shepherd Show m-f 12:10-12:30	
12:45	No network service m-f	Our gal Sunday	No network service m-f	
1	Paul Harvey news co-on C Ted Malone co-op 155N m-f L	Read of life P&G: ivory soap m-f (see mon) Compton	G Foster news co-op Bost m-f L	
1:15	No network service m-f	Ma Perkins P&G: oxydol m-f (see mon) D-F-S	Footnotes to Medical History m-f 1:15-1:25	
1:30		Young Dr Malone Sleep-Eze 48N m,w,f L	How's Your Health 1:25-1:30 Sust m-f	
1:45		Guiding light P&G: dus, ivry fl 128N m-f Compton L	Luncheon with Lopez 1:30-2 m-f L	
2		2nd Mrs Burton Pharmaco partic m-f (see mon) DCSS	A Letter to Lee Graham m-f T	
2:15		Perry Mason P&G: tide m-f (see mon) B&B	America's Front Door 2:30-3 m-f	
2:30	Martin Block (cont'd) N m-f L&T	Nora Drake Bristol-Myers, DCSS alt da Toni Co. W&G Brighter day		
2:45				
3		House Party Lever; surl m,w,th (see mon) BBDO	Mutual Reports the News 3-3:05 m-f	
3:15		Pillsbury Mills m-th 3:15-30 seg (see mon) L Burnett		
3:30		Fred Robbins' Disk Derby 206N m-f L see mon	Ruby Mercer Show m-f 3-4 T&L	
3:45				Hotel for Pets N L
4	Manhattan Matinee m-f L	Galen Drake Show Amer Home Prod 4-4:05 45N Y&R	Mutual Reports the News 4-4:05 m-f	Just Plain Bill Miles Labs m-f (see mon) Wade
4:15		No network service m-f		
4:30	Treasury Bandstand H L&T		Bruce & Dan Show 4:05-5 m-f L	
4:45		News 4:55-5 N m-f L		
5	Musical Express N m-f T	Stand By with Bob & Ray 5-5:15 m-f T&L	Woman in House Miles Labs m-f (see mon) Wade	
5:15		Les Paul & Mary Ford Warner Lambert & Feasley	Lorenzo Jones Colgate m-f (see mon) Esty	
5:30	Bobby Hammack & His What Four H m-w-th-f T	Gen Sports Time Gen Tire & Rub m-f 5:30-55 D'Arcy	Lone Ranger Gen Mills J-F-S Amer Bakeries Tucker Wayne	
5:45	Dlorla Parker m-f L	Cecil Brown news Kraft: NL&B m-f 5:55-6	Production Five	No network service m-f
6	Vincent Lopez N m-f L			

THURSDAY

	ABC	CBS	MBS	NBC
10	My true story Sterling Drug m,w,f 10-10:25 Weintraub	Godfrey' 10-11:30 Pet Milk: Garder 10-10:15 alt das Lever Bros: B&D alt das see t	Cecil Brown news co-op N m-f L	Mary Margaret McBride N 10-10:05 L Gen fds Y&R
10:15	Whisper's streets Carnation 225N m-f L EW	Campana Sales W-F-H alt das Staley Mfg: R&R 10:15-10 alt das	Carl Warren's Guest Time 10:15-10:30	N. Y. Peals Diosktin Prods 200N m-f L Grey 10:05-15
10:30	Wheaties/mrs/ed Park & Tilford Stokely-VanCamp partic 10:30-10:45	Dave Chan 10:30-45 ev 4th fr	F. Singiser News Kraft Fds 10:30-45 NL&B	
10:45		Kellogg Co tu,th 10:45-11 Lee Burnett	Johnny Olsen Show N m-f L	
11	Companion N m-f L	Godfrey (cont'd) Gen Motors m,w,f alt da McCann-Erickson	Mutual Morning** H Engle news Kraft Fds m-f 11-11:05 NL&B co-op	Weekday Var L&T
11:15	Paging the New N m-f L	Pillsbury Mills m-th 11:15-30 Lee Burnett	Storytime 11:05-11:30 **multi-message	
11:30	Albert L Warner Ch m-f L	Make up yr Mnd Continental Bkg m-f (see mon) Bates	Queen for a day Lettuce Ins tu,th(see tu) John Cohan	
11:45	Thy Neighbor's Voice Ch m-f L	Howard Miller Show Wm Wrigley Jr 150C m-f B&R	P Lorillard old golds m-f (see mon) L&N	
12	Valentine m-f L	Wendy Warren Bishop, Specter	Kraft Star News W m-f see m L	
12:15	Luncheon with Frank Farrell m-f 12:15-12:25	Backstage Wife	Here's Hollywd Junker Gen. Fds. 12:05-12:10	
12:30	Sunshine Boys Gen Fds: Minute Rice 12:25-12:30	Helen Trent	Jean Shepherd Show m-f 12:10-12:30	
12:45	No network service m-f	Our gal Sunday	No network service m-f	
1	Paul Harvey news co-on C Ted Malone co-op 155N m-f L	Read of life P&G: ivory soap m-f (see mon) Compton	G Foster news co-op Bost m-f L	
1:15	No network service m-f	Ma Perkins P&G: oxydol m-f (see mon) D-F-S	Footnotes to Medical History m-f 1:15-1:25	
1:30		Young Dr Malone Sleep-Eze 48N m,w,f L	How's Your Health 1:25-1:30 Sust m-f	
1:45		Guiding light P&G: dus, ivry fl 128N m-f Compton L	Luncheon with Lopez 1:30-2 m-f L	
2		2nd Mrs Burton Pharmaco partic m-f (see mon) DCSS	A Letter to Lee Graham m-f T	
2:15		Perry Mason P&G: tide m-f (see mon) B&B	America's Front Door 2:30-3 m-f	
2:30	Martin Block (cont'd) N m-f L&T	Nora Drake Bristol-Myers, DCSS m-f (see mon) Wells & Geller Brighter day Y&R		
2:45				
3		House party Kellogg Co 195 H 3-3:15 T L Burnett tu,th	Mutual Reports the News 3-3:05 m-f	
3:15		Pillsbury Mills m-th 3:15-30 seg (see mon) L Burnett		
3:30		Fred Robbins'	Ruby Mercer Show 3-3:05 m-f T&L	
3:45				Hotel for Pets N L
4	Manhattan Matinee m-f L	Galen Drake Show Amer Home Prod 4-4:05 45N Y&R	Mutual Reports the News 4-4:05 m-f	Just Plain Bill Miles Labs m-f (see mon) Wade
4:15		No network service m-f		
4:30	Treasury Bandstand H L&T		Bruce & Dan Show 4:05-5 m-f L	
4:45		News 4:55-5 N m-f L		
5	Musical Express N m-f T	Stand By with Bob & Ray 5-5:15 m-f T&L	Woman in House Miles Labs m-f (see mon) Wade	
5:15		Les Paul & Mary Ford Warner Lambert & Feasley	Lorenzo Jones Colgate m-f (see mon) Esty	
5:30	Bobby Hammack & His What Four H m-w-th-f T	Gen Sports Time Gen Tire & Rub m-f 5:30-55 D'Arcy	Lone Ranger Gen Mills J-F-S Amer Bakeries Tucker Wayne	
5:45	Dlorla Parker m-f L	Cecil Brown news Kraft: NL&B m-f 5:55-6	Production Five	No network service m-f
6	Vincent Lopez N m-f L			

FRIDAY

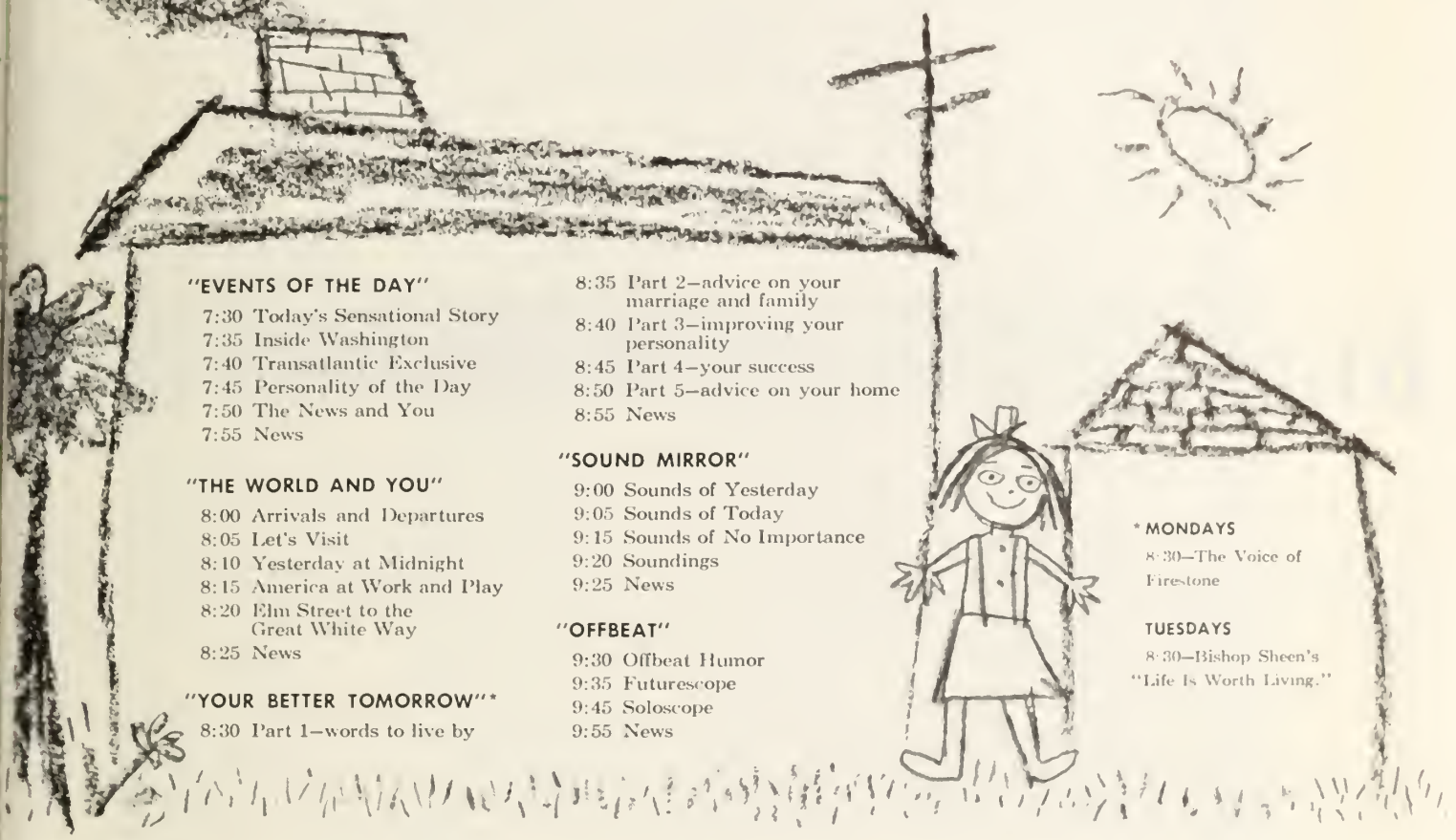
	ABC	CBS	MBS	NBC
10	My true story Sterling Drug m,w,f 10-10:25 (see mon)	Godfrey' 10-11:30 Pet Milk: Garder 10-10:15 alt das Hartz m,t,th,f	Cecil Brown news co-op N m-f L	Mary Margaret McBride N 10-10:05 L Gen fds Y&R
10:15	Whisper's streets Carnation 225N m-f L EW	Lewis Howe every 4th f Campana Sales W-F-H 10-10:15 alt das	Carl Warren's Guest Time 10:15-10:30	N. Y. Peals Diosktin Prods 200N m-f L Grey 10:05-15
10:30	When a Girl Marries Park & Tilford Stokely VanCamp partic 10:30-45 ev 4th	Bra-Myra: DC Glamorene: H&C 10:15-30 ev 4th Corn Prd: Millen Mlling Dan Cham 10:30-45 ev 4th	F. Singiser News Kraft Fds 10:30-45 NL&B	
10:45	AFTER all f A. E. Staley	Kellogg Co tu,th 10:45-11 Lee Burnett	Johnny Olsen Show N m-f L	
11	Companion N m-f L	Godfrey (cont'd) Lever Bros	Mutual Morning** H Engle news Kraft Fds m-f 11-11:05 NL&B co-op	Weekday Var L&T
11:15	Paging the New N m-f L	Whisper's streets Carnation 225N m-f L EW	Storytime 11:05-11:30 **multi-message	
11:30	Albert L Warner Ch m-f L	Make up yr Mnd Continental Bkg m-f (see mon) Bates	Queen for a day Lettuce Ins tu,th(see tu) John Cohan	
11:45	Thy Neighbor's Voice Ch m-f L	Howard Miller Show Wm Wrigley Jr 150C m-f B&R	P Lorillard old golds m-f (see mon) L&N	
12	Valentine m-f L	Wendy Warren Bishop, Specter	Kraft Star News W m-f see m L	
12:15	Luncheon with Frank Farrell m-f 12:15-12:25	Backstage Wife	Here's Hollywd Junker Gen. Fds. 12:05-12:10	
12:30	Sunshine Boys Gen Fds: Minute Rice 12:25-12:30	Helen Trent	Jean Shepherd Show m-f 12:10-12:30	
12:45	No network service m-f	Our gal Sunday	No network service m-f	
1	Paul Harvey news co-on C Ted Malone co-op 155N m-f L	Read of life P&G: ivory soap m-f (see mon) Compton	G Foster news co-op Bost m-f L	
1:15	No network service m-f	Ma Perkins P&G: oxydol m-f (see mon) D-F-S	Footnotes to Medical History m-f 1:15-1:25	
1:30		Young Dr Malone Sleep-Eze 48N m,w,f L	How's Your Health 1:25-1:30 Sust m-f	
1:45		Guiding light P&G: dus, ivry fl 128N m-f Compton L	Luncheon with Lopez 1:30-2 m-f L	
2		2nd Mrs Burton Pharmaco partic m-f (see mon) DCSS	A Letter to Lee Graham m-f T	
2:15		Perry Mason P&G: tide m-f (see mon) B&B	News Kraft 2-2:05	
2:30	Martin Block (cont'd) N m-f L&T	Nora Drake Bristol-Myers Y&R	America's Front Door 2:30-3 m-f	
2:45		Brighter day		
3		House party Lever; surl m,w,f (see mon) 180H 3-3:15 T BBDO	Mutual Reports the News 3-3:05 m-f	
3:15		Pillsbury Mills m-th 3:15-30 seg (see mon) L Burnett		
3:30		Fred Robbins' Disk Derby 206N m-f L	Ruby Mercer Show 3-3:05 m-f T&L	
3:45				Hotel for Pets N L
4	Manhattan Matinee m-f L	Galen Drake Show Amer Home Prod 4-4:05 45N Y&R	Mutual Reports the News 4-4:05 m-f	Just Plain Bill Miles Labs m-f (see mon) Wade
4:15		No network service m-f		
4:30	Treasury Bandstand H L&T		Bruce & Dan Show 4:05-5 m-f L	
4:45		News 4:55-5 N m-f L		
5	Musical Express N m-f T	Stand By with Bob & Ray 5-5:15 m-f T&L	Woman in House Miles Labs m-f (see mon) Wade	
5:15		Les Paul & Mary Ford Warner Lambert & Feasley	Lorenzo Jones Colgate m-f (see mon) Esty	
5:30	Bobby Hammack & His What Four H m-w-th-f T	Gen Sports Time Gen Tire & Rub m-f 5:30-55 D'Arcy	Lone Ranger Gen Mills J-F-S Amer Bakeries Tucker Wayne	
5:45	Dlorla Parker m-f L	Cecil Brown news Kraft: NL&B m-f 5:55-6	Production Five	No network service m-f
6	Vincent Lopez N m-f L			

SATURDAY

	ABC	CBS	MBS	NBC
10	Na school lesson Table Prods Ch beverly pnut bu 845Chr L Brother, Glotsrich & Brown	Allan Jackson Chevrolet Dlrs 1SN 10-10:05 L C-E	No network service N	
10:15	Breakfast Club Review Ball Bros Ch T Applegate	Daleo Drake General Fds. Y&R 10:05-10 Galen Drake Father John's Medicine H. W. Stevens 10:15-55 seg N		
10:30		Allan Jackson Chevrolet Dlrs 10-10:15 L C-E	Amer. Tree B N	
10:45			Conference Call N	
11	Moppets & Melodies N L	News 11-11:05		The Lucky Piers 9 to w
11:15	It's Time 11:20-11:35 L		Robt. G Lewis Mitiner Prods Beal 11:05-15 188N	Phantasms Time Philco Corp 11:05-55 N
11:30	All-league clubhouse N T	Robt. G Lewis Mitiner Prods Beal 11:05-15 188N	Hutchins Young Living with Chas a Hafer	
11:45				
12	How to Fix It 12:05-10 N	Allan Jackson Chevrolet Dlrs 1SN 12-12:05 L C-E		Les Paul & Mary Warner Lambert & Feasley 195N Wade
12:15	101 Ranch Boys Lancaster, T		Romance N L	
12:30	It's Time 12:30-12:35 L		Gumnsole Jiggets & Myers 208H C&W	Fifth Ave
12:45	America's farmst C.Wash L			
1	Navy hour Wash L	Allan Jackson Chevrolet Campbell-Ewald 1-1:05		Basil Heatter 1-1:5
1:15		City Hospital N		Martin
1:30	Shake the Maracas T	Allan Jackson Chevrolet 1:25-55 208N C-E		College Football
1:45		Kathy Godfrey Show Sust		Camel Scoreboard
2			News 2-2:05	
2:15			Football Roundup at 9/17 News	
2:30	Festival (with Milton Cross) 2-4 L&T It's Time 2:30-2:35 L		Football Scoreboard	College Football
2:45				
3			News 3-3:05	
3:15			Football Scoreboard	
3:30	Festival (cont'd) 2-4			College Football
3:45				
4			News 4-4:05	
4:15			Football Scoreboard	
4:30	Band Concert Promenade T			
4:45	It's Time 4:30-4:35 L			
5	The World Tourist N		News 5-5:05	Standby for Sports 5-5:55
5:15			Football Scoreboard	Les Paul & Mary Ford Warner Lambert & Feasley 195N Wade
5:30	Dinner at the Green Room Henry Jerome L			John Flynn Sports 6-6:15 co-op
5:45				
6				

This is the RADIO schedule that TV Built

(The wonderful story of ABC Radio's **NEW SOUNDS FOR YOU** written especially for grown-up advertisers)



"EVENTS OF THE DAY"

7:30 Today's Sensational Story
7:35 Inside Washington
7:40 Transatlantic Exclusive
7:45 Personality of the Day
7:50 The News and You
7:55 News

"THE WORLD AND YOU"

8:00 Arrivals and Departures
8:05 Let's Visit
8:10 Yesterday at Midnight
8:15 America at Work and Play
8:20 Elm Street to the Great White Way
8:25 News

"YOUR BETTER TOMORROW"*

8:30 Part 1—words to live by
8:35 Part 2—advice on your marriage and family
8:40 Part 3—improving your personality
8:45 Part 4—your success
8:50 Part 5—advice on your home
8:55 News

"SOUND MIRROR"

9:00 Sounds of Yesterday
9:05 Sounds of Today
9:15 Sounds of No Importance
9:20 Soundings
9:25 News

"OFFBEAT"

9:30 Offbeat Humor
9:35 Futurescope
9:45 Soloscope
9:55 News

***MONDAYS**
8:30—The Voice of Firestone

TUESDAYS
8:30—Bishop Sheen's "Life Is Worth Living."

Once upon a time almost every living room had a radio. And almost every night the family gathered 'round to listen. Today, almost every living room has a TV set. Radio has moved to other quarters. The kitchen, bedroom, den, workshop, car. Even an occasional bathroom. Who listens? The family does. Not as a group, but *individually*. Not indiscriminately, but *selectively*. NEW SOUNDS FOR YOU – ABC Radio's new concept of nighttime programing – was built for this new kind of listening. It's personal. It's bite-size. *Regularly scheduled* 5- and 10-minute segments. Each attracts its regular listeners. Each can be sponsored night to night or as a "strip." Only $800 buys a 5-minute segment *full network*. Your ABC salesman will be tickled to tell the full story.

LISTEN . . . the new sound of ABC Radio

LOST PRODUCTION DOLLARS

(Continued from page 39)

executives, by any means. Agencymen and clients are frequently the cause of over-budget spending, although they don't always realize it at the time.

These client-created problems usually take the form of last-minute changes. True, one of the advantages of live television programs, and live commercials, is that a last-minute alteration in script, casting, settings or commercial pitch is possible.

But a late switch is usually an expensive one. If union labor is involved, it is often on an overtime basis as the deadline is rushed. There is no time to cut corners.

Every major tv network has its own private case histories of clients who make last-minute changes that run up the tv bills a few hundred or a few thousand every week. In vain, say some network executives, do the networks point to "flow charts" that show how far in advance the components of a show must be ordered (usually, about two weeks before air date) in order to avoid overtime work. The same people just repeat the same mistakes, the networks say.

It can be done: The cost picture isn't completely bleak. SPONSOR's editors found that several package firms and ad agencies are extremely cost-conscious and budget-control their shows down to the last dollar, passing the savings along to clients.

Mama, a CBS TV-Carol Irwin production, is a good example. On this durable show, cost control starts at the very conception of the script.

While a *Mama* script is being hatched, the show's production staff works with writers to keep out unnecessary and extraneous items. The number and types of sets are carefully restricted. Cast size is limited. The running time of scripts is figured closely. And scripts are scheduled for completion so far ahead of actual air dates

NEW AND UPCOMING TV STATIONS

I. New stations on air*

CITY & STATE	CALL LETTERS	CHANNE NO.	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, EP
LITTLE ROCK, ARK.	KTHV	11	14 Nov.	316	1,736	CBS	KARK-TV KATV	113	Arkansas Tv Co. K. August Engel, pres. Henry B. Clay, exec. v.p.
KIRKSVILLE, MO.	KTVO	3	7 Nov.	100	1,082		None	NFA	KBIZ, Inc. James J. Conroy, pres. Merrill Gilmore, v.p.

II. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, RAD
TWIN FALLS, IDAHO		13	9 Nov.	12.4	588	KLIX-TV	NFA	Magic Valley Tv Corp. George M. Davidson, pres. Florence M. Gardner, v.p.
YOUNGSTOWN, OHIO		73	2 Nov.	17.9	317	WFMJ-TV WKBN-TV	151	Community Teleeasting Co. Guy W. Gully & Sanford A. Schafitz, co-owners
JUNEAU, ALASKA		8	2 Nov.	.260	—960	None	NFA	Alaska Bestg. System Inc. William J. Wagner, pres. Irene F. Wagner, v.p.

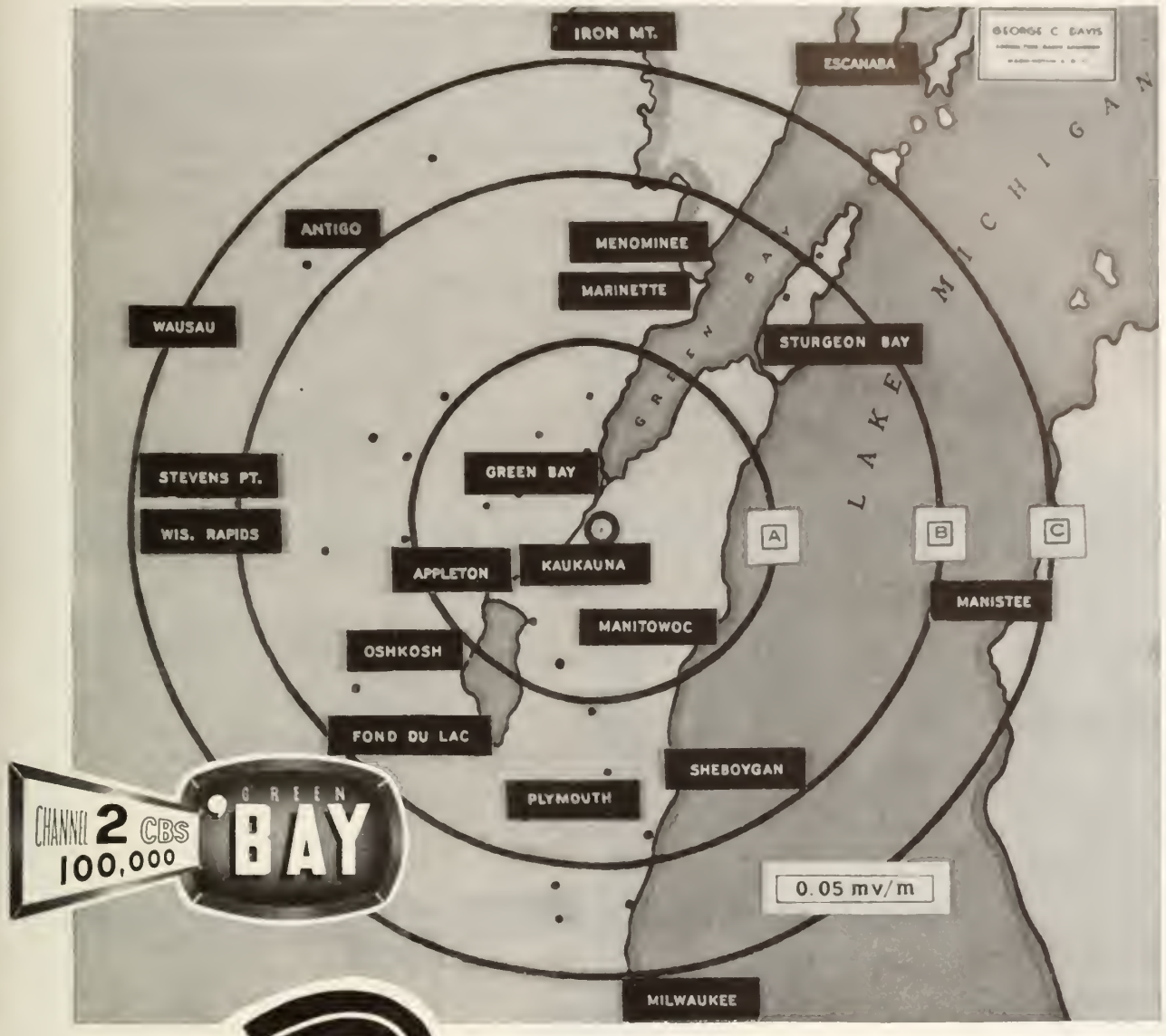
I. New applications

CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw)** Visual	Antenna (ft)***	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT, AM AFFILIA
ENSIGN, KAN.	6	4 Nov.	26.9	683	$193,032	$81,900	None	Southwest Kansas Tv Co. Inc. Leigh Warner, pres. Wendell Elliott, v.p.
PONCE, P. R.	9	28 Oct.	.826	2,524	$18,937	$45,000	None	American Colonial Bestg. Corp. Ralph Perez Perry, o&o

BOX SCORE

U. S. stations on air	**420§**
Markets covered	**260§**

*Both new c.p.'s and stations going on the air listed here are those which occurred 31 October and 11 November or on which information could be obtained in that period. are considered to be on the air when commercial operation starts. **Effective radiate Aural power usually is one-half the visual power. ***Antenna height above average terr above ground). †Information on the number of sets in markets where not designated from NBC Research, consists of estimates from the stations or reps and must be deemed mate. §Data from NBC Research and Planning. NFA: No figures available at on sets in market.



ch. 2 WISCONSIN

in the Land of... Milk and Honey

WHERE THE B&M TEST SHOWED A 98% INCREASE IN SALES!

HAYDN R. EVANS, Gen. Mgr. — Rep. WEED TELEVISION

that any rewrites do not involve actors already cast for their parts or sets already constructed.

A New York ad agency that produces its own weekly musical half-hour show has another answer. To keep costs within reasonable limits, the agency lets out contracts at a flat price to suppliers of scenery, props, drapes and other production raw materials. The price the client pays for the show has been agreed on in advance. As long as the agency can keep within this price—and it has for several years—the client and agency are satisfied.

Networks, for the most part, are the strictest at maintaining a proper sense of budget control—but the controls are kept primarily on the network's own packages. As pointed out earlier, networks will seldom go to a client to seek additional budget dollars if the price has been set in advance for a series.

At the same time, networks who package shows are slanting most of their budget-control efforts toward keeping shows at just about the budget mark, rather than attempting to reduce the original selling price. Networks *will*, however, aid an outside producer or agency in setting up a budget-control system—if he wants it. Experienced network cost estimators can actually do a lot to bring down production costs, many agencymen have come to realize.

How to save money: This seems to be the consensus of experienced television executives:

1. *Cost-cutting starts with the script.* It's far cheaper for a good story editor to work with a writer long before air-time in keeping costs down than it is to make changes during camera rehearsal. Extra characters can be cut

★ ★ ★ ★ ★ ★ ★ ★

"Our company works for many small local radio stations. We have developed for these radio projects a series of (research) questions that carefully detail the musical tastes of the potential audience. And for a station that devotes 90% of its air time to playing records, you can see how important that can be."

SEYMOUR SMITH
Director
Adrertest Research

★ ★ ★ ★ ★ ★ ★ ★

out or cut down, elaborate sets can be avoided, and locales can be adjusted to take advantage of "stock" scenery and film clips.

2. *No rushing means lower union charges.* There isn't much a tv adman can do to lower union charges. But money can be saved—as compared with the "normal" practice of many shows—by planned scheduling, avoidance of wasted rehearsal time and, above all, by cracking down hard on last-minute scenic changes.

3. *Plan as far ahead as possible.* Producers will get a good long-range view of their cost picture if they sit down and total up all of their fixed expenses for a contracted series—studio costs, scripts, contract players, salaries—and subtract this from the complete budget available. This will show the total budget that can be spent (without going over the top) for variables.

Knowing this amount, a producer or agencyman can then estimate costs—preferably from scripts—in advance



We're building more homes in growing San Diego!



San Diego is now the Nation's 15th Market
in the sale of Lumber and Building Materials.
(Sales Management, Survey of Buying Power, 1955)

Bigger than – Buffalo, New York; Kansas City, Missouri;
Miami, Florida or Dallas, Texas.

There are more people, BUILDING MORE,
making more, spending more,
and watching Channel 8 more than ever before!

KFMB 8 TV

WRATHER-ALVAREZ BROADCASTING, INC. SAN DIEGO, CALIF
REPRESENTED BY PETRY

America's more market



NOW!

KCRA·TV

WRAPS UP AND DELIVERS CALIFORNIA'S FABULOUS SACRAMENTO VALLEY!

Channel 3

SACRAMENTO

Full-line NBC Programming

100,000 WATTS MAXIMUM POWER

NEW STATION!
NEW VIEWERS!
NEW NBC SHOWS!

KCRA-TV delivers one of the country's richest markets, with spendable income of more than two billion dollars!

As Sacramento's new station, KCRA-TV, Channel 3, is the only low-band VHE station in the fabulous Sacramento Valley. Full-line NBC programming.

Be sure to review your present television programming and spot schedules. Then call Petry.

KCRA·TV
Channel 3
SACRAMENTO, CALIFORNIA
100,000 Watts Maximum Power
BASIC NBC AFFILIATE
represented by Edward Petry & Co.

"THERE'S LOTS TO SEE ON CHANNEL 3"

for each show in a series. Some shows will be over-budget. But others, because they can be trimmed, can be brought in sufficiently under the budget mark to allow a balance and possibly a savings to the client which he can well use in other areas.

Is it worth it?: Television has a long way to go before it reaches the kind of cost-control economies that are practiced in the automobile or clothing industries.

But, despite its lost dollars, television has managed to become an extremely efficient advertising medium, reaching more people more powerfully than any advertising medium in history.

Because of its generally excellent success, tv has been able to afford the luxury of tossed-around dollars without being hurt. And with both budgets and audiences on a steady, upward march, and with most tv admen working long and hard during the course of any given week, there hasn't been much time available for hard thinking about cost cutting.

Nevertheless, a growing number of clients and agencies are beginning to feel that a cost expert, particularly one with a production background, is a valuable staff member. Television prices—even when they can be fully justified on the basis of audience size or sales results—are now so high that a saving of only a few percentage

★ ★ ★ ★ ★ ★ ★ ★

"There is no law, no regulation that compels the American Broadcasting Company, or the other companies, to stay in the network radio business. We can stop being a radio network merely by letting our advertiser and station contracts expire; by paying off our phone bills; and running, at a profit, our own radio stations as independents. Speaking only for ABC, *we have no intention of doing this.* We are in business for a profit, as are all companies. We continue to have faith in the operation of radio networks, to believe that they represent, in addition to a great force for good, a means of making substantial money."

ROBERT E. KINTNER
President
ABC

★ ★ ★ ★ ★ ★ ★ ★

points in the weekly dollar budget of most shows can mean a sizable advertising nest egg for clients to spend.

Creative people traditionally dislike cost experts. But the job will have to be done if the medium is going to operate in a businesslike way. ★ ★ ★

ADDING RADIO TO TV

(*Continued from page* 37)

tic will show that the duplicated total of both shows comes to 36% (21 plus 15%). Therefore, the duplication was only 2% of all U.S. radio homes.

There is some evidence, though not conclusive by any means, that more duplication can be gotten by combining network tv with independent radio stations. Even if true, however, this fact would be too general for any practical timebuyer use.

To get specific data on radio-tv audience duplication the timebuyer often goes to Nielsen, which is the only research firm providing such data on a regular basis. Nielsen has this data available at extra cost not only for national network radio and tv but for local radio and tv in those markets where the Nielsen Station Index is operating. In addition, users of spot on a national or regional basis can buy data based on the national radio-tv indices when their use of spot is broad enough to cover a usable portion of the Nielsen sample.

Here are some examples, cited from Nielsen, of what kind of overlap advertisers can achieve:

Client A, a national advertiser, uses all four air media in Detroit, with particular emphasis on spot tv. The April NSI report showed that, over a four-week period, the client reached 1,020,100 homes with both tv media. Each home viewed the shows or commercials an average of 4.2 times.

Spot radio alone reached 103,000 homes but the combination of spot radio with the tv advertising reached 1,036,000 homes. This means that only 16,000 of the homes reached by spot radio were not reached with tv. Or, to put it another way, 87,000 of the 103,000 homes reached by spot radio were tv homes that had also been reached by tv, an overlap of 84%. The frequency of viewing was increased to 5.1 times per home during the four-week period.

If this begins to sound complicated, there's still more to it: Adding network radio to the other three air media brings the grand total of unduplicated homes reached to 1,146,500. This is 110,000 additional homes not reached by spot radio, spot tv and network tv. Since network radio reached 214,000 homes by itself, this means the overlap was about 50% with the



ARE YOU HALF-COVERED IN NEBRASKA'S OTHER BIG MARKET?

42-COUNTY
LINCOLN-LAND AREA TELEPULSE
Share of Audience — September, 1955

	KOLN-TV	"B"	"C"	"D"
MONDAY THRU FRIDAY:				
1:00 — 6:00 p.m.	50	21	13	11*
6:00 — 11:00 p.m.	53	18	14	11*
SATURDAY:				
1:00 — 6:00 p.m.	52	15	15	8
6:00 — 11:00 p.m.	50	13	15	17
SUNDAY:				
1:00 — 6:00 p.m.	34*	36	13	16*
6:00 — 11:00 p.m.	35	22	14	23

*Does not broadcast for complete period and the share of audience is unadjusted for this situation.

KOLN-TV delivers Lincoln-Land—42 counties with 200,000 families, 125,000 of them unduplicated by any other TV station.

95.5% OF LINCOLN-LAND IS OUTSIDE THE GRADE "B" AREA OF OMAHA! This important market is as independent of Omaha as South Bend is of Fort Wayne . . . Syracuse of Rochester . . . or Hartford of Providence.

New Pulse figures prove that KOLN-TV gets 194.4% more night-time Lincoln-Land viewers than the next station—138.1% more afternoon viewers.

Avery-Knodel has all the facts on KOLN-TV—the official CBS-ABC outlet for South Central Nebraska and Northern Kansas.

CHANNEL 10 • 316,000 WATTS • 1000-FT. TOWER

KOLN-TV

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET

Avery-Knodel, Inc., Exclusive National Representatives

AM – TV – FM

The Fetzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS

other air media. There was also considerable overlap between spot radio and network radio and between spot tv and network tv.

One reason the advertiser can accomplish so much overlap is that the Detroit market is heavily saturated with tv. When an advertiser uses radio in such a market, he is bound to hit a large number of tv homes.

This is illustrated in concrete terms with two other examples from Nielsen four-week tabulations. (As used below, the term "radio homes" means radio-tv as well as radio-only homes.)

Client B, a regional spot advertiser, last spring checked two large distribution areas—one more heavily saturated with tv than the other. The following was discovered:

1. Where tv saturation was heavy, the client reached 32.6% of all radio homes in the distribution area through tv only, 15.5% of all radio homes through radio only and 17.3% of radio homes through both radio and tv.

2. Where tv saturation was not so heavy, the client reached 17.4% of all radio homes in the area through tv only, 38.6% of all radio homes through radio only but 12.8% of all radio homes through radio and tv.

Client C, also a spot advertiser, checked his radio-tv coverage in metropolitan areas and nonmetropolitan areas (see chart on page 37).

1. In metropolitan areas, the client reached 35.6% of all radio homes with tv only, 15% of the homes with radio only and 20.5% with both.

2. In nonmetropolitan areas, where tv saturation is not so heavy, of course, he reached 22.4% of all radio homes with tv only, 27.5% of the homes with radio only and 12.5% with both.

Note that in the case of both clients, radio was used to hit at least half of all the homes reached, even in areas where tv saturation was heavier. This points up the fact that radio's impact can be added to tv in three ways. First, radio can reach homes also reached by tv. Second, radio can reach tv homes not reached by tv. Third, radio can reach radio-only homes, which cannot be reached by tv.

One last Nielsen tabulation to pin this down:

Client D, seeking information on his radio-tv coverage, got a Nielsen breakdown of tv and radio-only homes. The figures below are four-week cumulative audiences during the latter half of March and the first half of April, 1955. (A pie chart of these figures is shown on page 36.) However, the chart combines radio-only and tv homes into one base. This permits examination of the figures two ways.)

Of the total tv homes in the client's distribution area, 35.3% were reached by tv only, 20% reached by both radio and tv and 13.4% with radio only. Adding this up, we find the client reached 68.7% of all tv homes in the area with either radio or tv. A little more playing around with these figures shows:

1. The client reached 33.4% of all tv homes in the area with radio. Thus the client reached almost as many tv homes with radio as he did with tv.

2. Of the total tv homes reached, nearly 20% were hit by radio alone.

In addition to this, the client also, of course, reached radio-only homes with radio. During the period covered, the percent of radio-only homes reached was 56.9%.

All of which leads to the second reason cited earlier in the story as to why radio should be added to a tv




THE BIG STICK THAT PACKS A SELLING PUNCH
HEIGHT:
1685 feet above average terrain (tallest structure in Texas)
POWER:
316,000 watts
COVERS:
Dallas-Fort Worth, the nation's 12th ranking Metropolitan Market and its rich surrounding trade area.
TARGET DATE: "MID-DECEMBER"
BONUS SELLING PUNCH:
Programming designed with a "Feel for the Market"
WHICH MEANS:
To sell this rich market your only buy is WFAA-TV, Dallas
Channel 8
WFAA-TV
DALLAS
ABC • NBC
RALPH NIMMONS, Station Manager
EDWARD PETRY & CO., National Representative
Televisian Service of the Dallas Morning News

schedule, namely, to fill the holes in the television coverage of either markets or people.

Non-tv homes: The most important hole in tv coverage is, of course, the non-tv home. There are still a substantial number of such homes.

The latest authoritative figures are those from the June survey of the U.S. Census Bureau. At that time, the percent of U.S. households with tv sets came to 67.2. Taking into account the rate at which new tv homes had been popping into existence during the previous 13 months (that is, since the ARF-Politz study of May 1954), it can be assumed that tv saturation is about 70% at the present time.

This means there are about 14 million homes that do not have tv. Practically all of them, of course, have radio.

The non-tv universe can be looked at from two angles. One is geography; the other, family characteristics.

Tv saturation is far from evenly spread over the country. The June Census survey, which broke down tv saturation by regions, showed a range from a high of 79.7% in the Northeastern states to a low of 53.2% in the South.

Then there is the difference in tv saturation between rural and urban areas. For the U.S. as a whole the Census count disclosed that Standard Metropolitan Areas had a tv saturation of 78.3%, while in areas outside the SMA's the percent of homes having tv was 49.7%. In the South the tv saturation outside SMA's was only 39.7%.

This means, obviously, that the advertiser who wants to reach the small town and farm family cannot do a complete job without radio.

With heads-up timebuying an advertiser can team up radio and tv to cover all areas of the country with practically no waste circulation, assuming he is not seeking radio-tv overlap.

An actual example of how well this can be done comes from the Nielsen files. The advertiser cannot be named but he is big enough to use radio and tv, network and spot. Here's what he was able to accomplish with the four air media in a veritable classic of the art of timebuying backed by adequate market research.

For the country as a whole the client reached, during a week's time, 12% of U.S. radio homes with radio and 35% of radio homes with tv. His unduplicated total was 46%. Duplication? Only 1%.

Now note how this breaks down by county size:

In the "A" counties, the advertiser reached 4% of radio homes with radio and 53% with tv. The unduplicated total: 56%. Duplication: 1%.

In the smaller "B" counties the advertiser reached 20% of radio homes with radio and 29% with tv. The unduplicated total: 46%. Duplication: 3%.

In the smallest counties, the "C" and "D" groups, the advertiser reached 16% of radio homes with radio and 19% of radio homes with tv. The unduplicated total: 33%. Duplication: 2%.

Radio-only homes: The other side of the non-tv universe is the radio-only family itself. On the average it differs from the tv family in that it is older, smaller and generally on a lower income level.

This does not mean they are any less of a customer for the package goods that are so widely advertised on the air. For some products, such as low-priced "linoleum" rugs, they are ideal customers.

The make-up of the radio-only family leaves a clear imprint on the audience composition for network radio shows. For example, if you were to break down the age of housewives listening to a "typical" radio web program, you'd probably find, according to Nielsen researchers, that the largest group is over 51, the next largest between 35 and 51 and the smallest between 16 and 34. With the "typical" tv show, it is exactly the reverse.

Of course, the radio-only families will be smaller in number as time goes on, so more and more attention is being paid to reaching people via radio when or where tv can't reach them.

Most tv-proof of all is the auto radio. With autos selling at the fastest rate ever, the number of auto radios is, despite the growth of tv, almost as big as the number of tv sets. The last comprehensive survey of auto radio ownership was the May 1954 ARF-Politz study which showed 28,810,000 auto radios associated with U.S. households (of which 26,180,000 were in working order) and 25,500,000 U.S. households with auto radios (of which 23,180,000 had auto radios in working order). The difference in the two sets of figures is accounted for by households with two or more cars and two or more auto radios. The total number of auto radios is probably well over 30 million at present.

Auto listening is becoming more important for two reasons. First, there are more auto radios. It can be roughly assumed, according to James Cornell, manager of audience measurement for NBC, that auto radio listening is going up in proportion to the number of new auto radios. Furthermore, auto listening as a share of in-home listening is increasing because of the long-term decline in in-home radio listening at night.

Nielsen "Auto-Plus" figures, taken from NSI reports, show auto listening at times approaches the total amount of in-home listening. Here are some of the more sensational examples from last summer. The figures are auto listening as a percent of in-home listening:





WBZ-TV sparks all of New England!

The postcards piled higher and higher!

From the day WBZ-TV began its big contest to promote fire prevention within its coverage area to contest close, an avalanche of postcards poured in from all over New England. Winner of the National Board of Fire Underwriters' Gold Medal for 3 successive years, WBZ-TV continued its national leadership in Fire Prevention.

Thousands vowed to exercise caution against those fire hazards which cause the greatest loss of life and property in New England. Interest was heightened by WBZ-TV's offer of life-saving pneolators (respirators) to fire departments of towns with best pledge records, but no prizes were offered to individuals. The response to the WBZ-TV appeal was completely selfless.

Tons of mail, with dramatic undertones of warmth and human interest, were received, representing more than 50,000 pieces in all. For example—

- 35 Boy Scouts in rural Boxboro, Mass. (population 476) canvassed the entire village on a dreary Sunday afternoon, in driving rains that caused floods in New England!
- All officers and men at the South Weymouth Naval Air Station sent in pledges!
- Clergymen in Holbrook solicited from the pulpit to bring in close to a 100% response from town citizens!
- Entire Boston College football team stopped long enough in the middle of scrimmage to sign fire pledges!

And on and on and on. Here was the greatest evidence ever of the powerful pull of WBZ-TV, in the nation's sixth largest market. If you're thinking about giving a special spark to your sales story, start by calling Herb Massé, WBZ-TV Sales Manager, at ALgonquin 4-5670. Or call Eldon Campbell, WBC National Sales Manager at MUrray Hill 7-0808, New York.

WBZ·TV Channel 4 Boston

WESTINGHOUSE BROADCASTING COMPANY, INC.

RADIO	TELEVISION
BOSTON—WBZ+WBZA	**BOSTON**—WBZ TV
PHILADELPHIA—KYW	**PHILADELPHIA**—WPTZ
PITTSBURGH—KDKA	**PITTSBURGH**—KDKA-TV
FORT WAYNE—WOWO	**SAN FRANCISCO**—KPIX
PORTLAND—KEX	

KPIX REPRESENTED BY THE KATZ AGENCY INC

ALL OTHER WBC STATIONS REPRESENTED BY FREE & PETERS INC

94% in Chicago, July, on Saturday at 8:15 p.m.

82.8% in Washington, D. C., July, on Sunday at 7:45 p.m.

74.5% in Seattle-Tacoma, June, on Sunday at 7:15 p.m.

Daytime radio is partially tv-proof. Radio sets-in-use are higher than tv up to about the middle of the afternoon during the week. One of the examples given earlier in the story shows how beautifully nighttime network tv and daytime network radio work together to reach a large number of unduplicated homes.

In the final analysis the teaming of radio with tv must be viewed in the light of specific marketing objectives and the type of product involved. The facts above are general guides. They are not intended to supplant the creative timebuying that is so necessary to get the most out of the advertising dollar. But they do show that off-the-cuff attitudes about radio are dangerous and can overlook the substantial radio audiences that can be gotten through smart timebuying. ★ ★ ★



AD MANAGERS' HEADACHES

(Continued from page 41)

the top sales executive in presenting his advertising plans to top management. Going through these channels may influence and reshape the nature of the advertising program he presents. For example, the sales executive may think of advertising principally as a tool to get his men's foot in the retailer door and he may overlook the long-range value of developing a consumer franchise.

2. As the adman's contact with top management becomes more indirect, the breach in communications between top management and admen which many advertising managers complain about is necessarily widened. It's often very important for the advertising manager himself to explain to management how the various media fit into the over-all strategy, since top management is usually composed of men who are experts in fields quite different from advertising.

W. B. Potter, advertising director of Eastman Kodak, gives this advice to admen who want to gain management's understanding and support for their advertising:

"You have to present advertising plans factually and in management language. Advertising is not an exact science. We can't reduce selling appeals to a formula or promise that X advertising dollars will increase our business Y percent. But we can sort out incontrovertible facts and authoritative opinions, then try to establish areas of reasonable and sound judgment. We can avoid the impression that we are perpetually in an expansive mood."

The competitive fight for an ad budget: This is among the most universal problems of ad managers, and it's an annual problem.

Says Wildroot Co.'s director of advertising, Ward Maurer: "If we could position advertising in our companies where we think it belongs, thinking in terms of long-range planning, a great step would be made in the right direction. When you think in terms of top management receiving a request for plant expansion, shall we say, or for an increase in personnel they are going to need five years or 10 years hence, the long-range plans of the company or corporation are pretty well laid. But when top management thinks of advertising, they still do so on a calendar-year basis."

The budget problem tends to be most serious in companies with a decentralized, divisional type of organization with several product or brand ad managers.

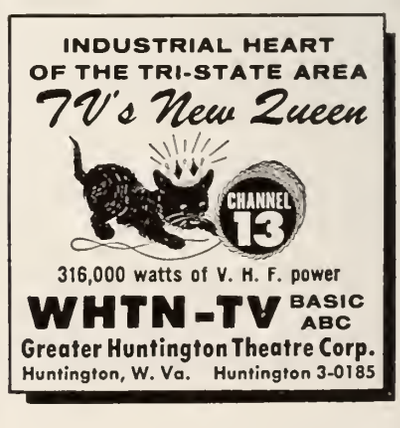
"The sales v.p. and at least three other vice presidents outrank me," one brand ad manager told SPONSOR.

"If I'm called in to a budget discussion at all, and that's generally only the last session, when all decisions have been made, the financial committee already has before it the recommendations of the various agencies, the recommendations of the top sales executive. I sit there alongside of some four or five other brand ad managers, each one of whom is anxious to get as much money as possible to work with. How much attention do you think is paid to any single one of us at this point?"

A few ad managers even complain that their budget is allocated on a rigid formula basis and that they can do little in the way of recommendations to amend it.

"Our budget is always a fixed percentage of the past year's sales allocated by district," one ad manager told SPONSOR. "I can't even shift funds from one market to another without consulting with the sales department, and in the case of a special spot tv buy this means that I lose out every time. No good schedules will stay open until I can get the appropriation."

Pressure from the sales department: Among the most common plagues ad managers endure are the weekly bombardments of letters from local dealers or district managers telling the ad manager how the money should really be spent in a particular market. Ad managers using air media



on either a spot or network basis have this problem in common: the questions from the local men as to why station X doesn't have a spot schedule or the company's network show.

"Some of these station managers must have a batch of letters ready for every occasion and waiting to be fired off," said the advertising director for a major drug company, pointing to a dozen letters he had received during the previous two weeks.

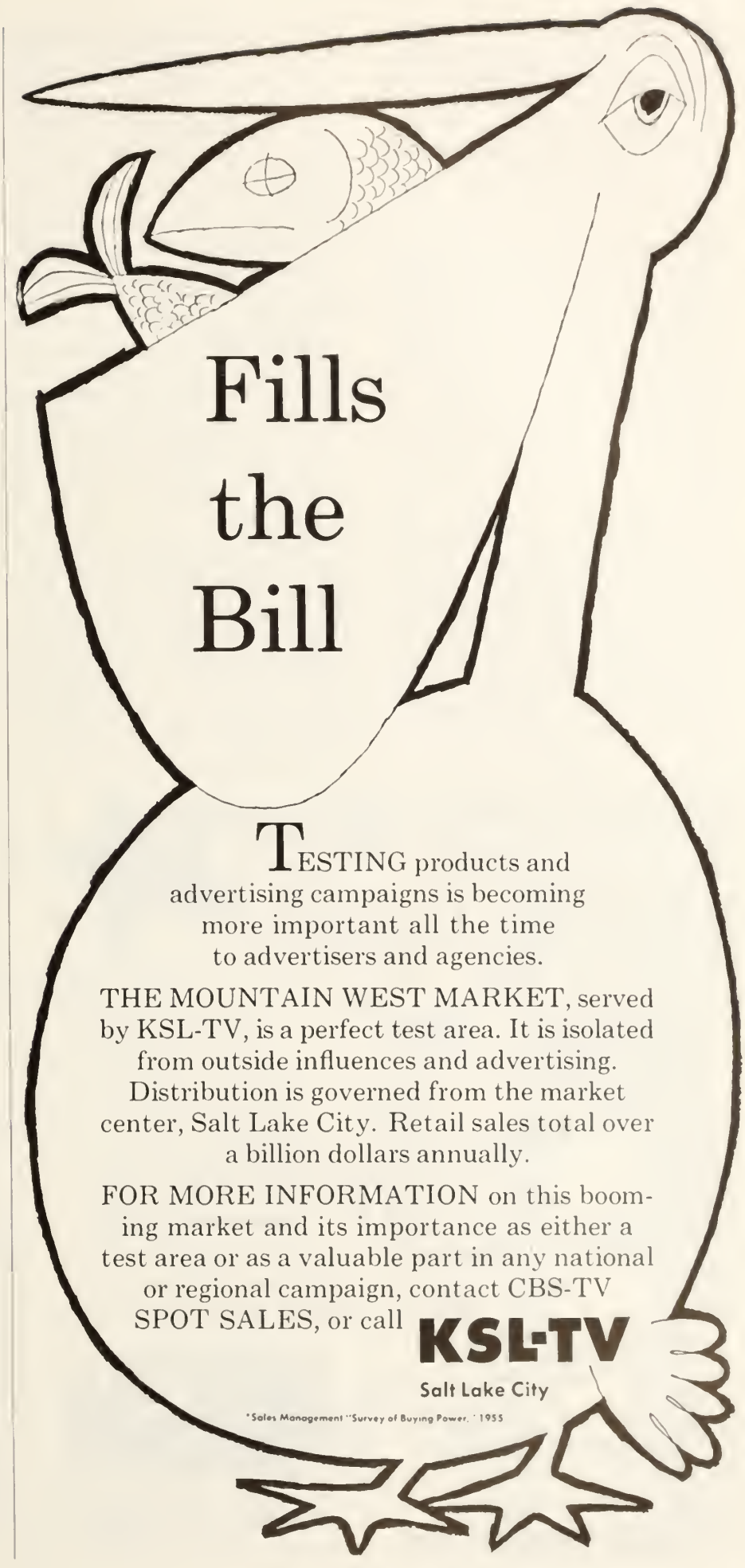
"I have to check into at least two markets a week because our local or regional men put the pressure on the sales department, which in turn comes running to me. Of course, I make up our market list in cooperation with the sales manager anyhow, and we review it together every 30 days. The avalanche of letters which station managers so often instigate just means several hours a week wasted by our department."

This is not a problem peculiar to the drug industry, but rather inherent in use of the air media. Oil companies are pressured by zone and division managers, food companies by wholesalers, car companies by dealers.

"I have no objection to reviewing our market list," the advertising manager of a top oil company told SPONSOR. "But I'd be grateful if the reps or station men came directly to me or, better yet, worked through out agency. When they fire up the zone managers, they cause unnecessary internal dissent and dissatisfaction and they don't really get anywhere. Our advertising is determined here and not by the zone or division men, who can't know the over-all picture."

Lack of tv time franchises: This problem varies partly by budget if the advertiser is a spot tv user and partly by rating, if the advertiser's on network. However, a large number of advertising managers consider the tight tv situation a big headache even if their position on the air seems secure at the moment.

"It's hard to plan ahead for the next season on network tv," said one man who had just bought a choice nighttime half-hour. "The networks have such an arbitrary attitude these days that there's no more time franchise. Regardless of how well a show sells for you, you can't be sure you'll have that time slot a few months from now."



Ad managers with spot tv schedules complained that the only way to hold on to a time period was to buy it on a 52-week basis. "Otherwise," said one, "you might lose it in the next cycle to an advertiser who's buying a heavy saturation package. Priority alone is no full-proof criterion on tv."

High cost of tv brings all into act: There's the now well-known, true story of American Machine & Foundry Co.'s entry into network tv three years ago. Chairman of the board Morehead Patterson made the proposal for an extra $26,000-a-week budget allocation to his board of directors.

"How much commercial time will that give us?" one director (a banker) asked.

"Two minutes."

"Good God," said the banker and left the room hurriedly.

The moral is implicit: the high cost of tv has brought top management into advertising decisions. And the glamor of the medium has made a number of presidents or other top executives want to be showbusiness experts.

Said the ad manager of a medium-size appliance manufacturer: "When we first went on network tv years ago the president of the company not only watched our show every week but sent a memo of his critique to me every week.

"And I used to go through dress rehearsals, as well as ride herd on the independent producer who made our commercials. Since everyone posed as an expert, a couple of our commercials finally had to be reshot.

"Since that time a lot of real specialists have been developed, and I find that it's more advantageous for me to leave the ultimate responsibility to the agency. We send someone from our department over just to make sure our product is displayed the way we want it to be."

Network tv, particiularly, is still a decision that, where budget allocations are concerned, is made on a top management level. Many ad managers comment that the number of self-styled showbusiness experts in top management have diminished. But, particularly in family-owned companies and those with one-man ad departments, the ad manager must still contend with advice on the making of the commercials, the show format, etc.

Lack of cooperation in merchandising: This is virtually a unanimous complaint from network tv advertisers. The feeling frequently is that network program exploitation is still in an early stage and that the merchandising that is done is sometimes "too little and too late."

One advertising director, with a 78-station line-up for a weekend half-hour show, made a survey of the stations and found that 42 received newspaper mats, brochures and promotional material from the network a week or more after the show originally went on the air. Only 11 received the material two weeks in advance, and therefore with time sufficient to do something in the way of merchandising.

"Our show is costing us over $3-million a year," he told SPONSOR. "You'd think the network could get on the ball and speed up the stuff they send out. After all, they're as interested in ratings as we are."

Merchandising can also cause a big headache when the star of the show won't cooperate. Most admen say that the seasoned tv entertainers realize that merchandising is as much a part of their responsibilities as their appearance before the camera, but, as one put it. "the Ed Sullivans are the exceptions. Most stars put a very narrow limit on their availability for merchandising. And, of course, the pressure's on the ad manager from the sales department and top management both."

★ ★ ★ ★ ★ ★ ★ ★ ★

"Major advertisers are rediscovering that frequency and reception are still the hallmarks of advertising, and the only medium that provides these solid values at such a low cost is network radio."

JOHN KAROL
V.P. in charge of Network Sales
CBS Radio

★ ★ ★ ★ ★ ★ ★ ★ ★

Lack of control of tv packages: "In the beginning the sponsor's word was law," a veteran tv advertiser recalled wistfully. "I used to practically rewrite the scripts when there was a policy problem. Now the network won't even let me see the show till it's on the air."

Even advertising managers whose program buy provides that they have



a final okay on the script find that script supervision causes a number of headaches.

"These boys with dramatic shows have a heyday," one advertising director said, waving his cigar expressively across the desk. "They should have a comedy-variety show like we do. That's where the script headaches come in. What the hell good does it do me to pass on the script? It's usually all changed by the day of the show anyhow. And what the star thinks is a screamingly funny skit could lose us half the Southwestern territory."

Agency relations: Advertising managers' relationships with their agencies are as varied as the backgrounds from which they come. There's no one right way, most of them agree, to get the most out of an agency. Some advertising managers make a point of maintaining personal contact with as many of the agency specialists as possible,

★ ★ ★ ★ ★ ★ ★ ★

"Farm radio reaches more farm family homes more frequently and more effectively, at a time when they are in a more receptive mood, and at a lower cost per listener than any other media."

PHIL ALAMPI
Farm & Garden Director
WRCA, WRCA-TV, New York

★ ★ ★ ★ ★ ★ ★ ★

even though this cuts into their time considerably. Others deal almost exclusively through the account executive and delegate a greater amount of responsibility to him.

However, most advertising directors feel that television has further complicated their already-difficult communications problem with agencies. "Tv is a major consideration today even in the choosing of an agency," the advertising director of a watch company told SPONSOR. "You have to work with a larger number of specialists in tv than in all other media combined."

A number of admen complained that the agencies, in their effort to get larger budget appropriations, occasionally base their presentations on promises they're not sure they can fulfill. "I got the size budget which was allocated for this year mainly on the basis of an agency presentation that leaned heavily on nighttime spot tv," one man complained. "Then when we were ready to go ahead, the agency couldn't deliver, and I had to go back and explain to the treasurer and financial committee." ★ ★ ★

SHIFTING ACCOUNTS

(Continued from page 29)

media, offered these words of caution:

"Marketing men exercise a big influence on top management, because, obviously, they talk their language. In the agency the orientation is basically toward consumer selling, not the wholesaler and the retailer. Hence the agency must guard itself, both from the client position and within the agency, against the marketing director's putting too much emphasis on other quarters and undervaluing the consumer-sell objective. If you go overboard on your marketing man relationship within the client organization or put the marketing man within the agency in too strong a strategic position, the result can be a threat to good advertising. It takes a lot of background and experience to know what makes a good media campaign, and if, for instance, these marketing people don't understand television, their influence would add up to bad advertising."

While SPONSOR's inquiry disclosed that the groundswell of expanded agency services and the shifting of corporate management control were the conspicuous factors influencing the recent wave of agency changes, quite a number of other reasons prevailed—some new, but many old.

They're all combined in the following list of reasons of why advertisers change agencies:

► *Change in top management:* The president or chairman of the board, holding a big block of stock and who's been in firm control for many, many years, has been replaced by "contractual management," or a hired top-management executive.

► *Mergers and absorption of company by purchase:* Part of the current big trend toward diversification of business or product. Top management, or the new ad manager, as a rule prefers to swing the budget to an agency he knows and has been happy with, or what he deems a "hot" agency.

► *Not keeping pace with servicing trend or responsibilities:* Agency hasn't geared itself to meet what the client regards as new and essential services, particularly in the broad areas of marketing, and even merchandising by itself. (In its inquiry among important national advertisers SPONSOR found



that the failure to assume such responsibilities may in due time become the No. 1 reason for shifting accounts in the nondurable consumer goods field.)

► *Output not up to standard:* Agency's general service has been slipping when compared to what the client has been getting from its other agencies. With a competitive yardstick at hand, it's easier to support a decision to make a change.

► *Weak management approach:* Agency lacks manpower with the seasoned business experience and stature that can counsel with top client management (a la, for example, Ben Duffy, Marion Harper Jr., and Sig Larmon).

► *Failure to deal with tv competently:* Agency either didn't get going fast enough to match the growth or change in television—via creative and technical services—or its commercials haven't produced the desired sales results. Or it could have made a "bad" program recommendation.

► *Losing too many accounts:* It's human to climb on bandwagons, and it's equally human to sidestep a loser, if convenient. Says the departing client: "Something must be amiss in that bailiwick and it ain't going to be my account that's last to hold the fort."

► *Loss of product, or field, leadership:* The product has been riding the crest for many years, and it has either slipped or is slipping from the top. Poor coordination with its agency on the client's part may have contributed much to the situation, or the blame may have stemmed from antiquated marketing. planning and strategy, but it's human to rationalize that a clean agency slate might be one step to rehabilitation.

► *Lack of new ideas, or "they went stale":* Often the letdown in excitement is mutual, with the client as culpable as the agency. After years of the same faces meeting and the same minds scintillating, the relationship could turn blasé. Or the ad manager had a tendency to play it cozy: he barred the agency from getting to the marketing director or sales manager with creative selling concepts or techniques and fumbled over making decisions, with the result that the agency was working in a vacuum much of the time.

► *Personal relations:* This can be anything from the client's wife's not liking the agencyman's wife, to serious personality defects. Veteran admen contend that theirs will always remain fundamentally a personal-relations business, but there are strong indications that, because of the changing character of corporate management, the client-agency relationship is becoming quite coldly businesslike. ★★★

CAPTIVE*

To

KGVO-TV

MISSOULA, MONTANA

*Because of its unique geographical location, only KGVO-TV . . . and we mean ONLY . . . airs an acceptable signal into this stable area having more than $140,000,000.00 retail sales. Diversified economy including agriculture, lumbering, manufacturing, University and government workers makes these 9 counties

IDEAL AREA TO TEST YOUR SPOTS' "SELL"-ABILITY

MAGNIFY YOUR SALES IN THIS STABLE $140,000,000.00 MARKET



ABORN

(*Continued from page* 35)

was developed from the money from one tv announcement plus a little extra new money.

The theory behind Aborn's Boston campaign is a simple one. It is this: *A good way to avoid too much home duplication and get wide coverage in a market is to buy the same time slots on a number of stations.* In other words, have commercials compete with each other.

If, for example, an advertiser bought an 8:00 a.m. commercial on every radio station in Boston his combined rating would be equivalent to sets-in-use at that time. This across-the-board technique would sweep up into his ad net practically every listening home. There would be no duplication except for homes with two or more radios tuned in and this duplication would be small. There might be some listening in Boston to stations from outside but in most cases this would be insignificant.

In carrying the theory into practice, the agency sought to milk its advantages. Starting off with the premise that the advertising would be run toward the end of the week to catch the shopping audience, A&C researchers sought two facts: (1) time of day when sets-in-use were highest before the normal shopping hours and (2) time of day when the percentage of women listeners was highest. The source was Pulse.

It was found that the best combination of these two was between 7:00-8:45 a.m. A half-dozen stations were found generally to be the leaders in this time period. They are WBZ-A, WCOP, WEEI, WHDH, WNAC, WORL — three network outlets and three independents (all Boston). Announcements were bought in and around news and music shows. The campaign kicked off 1 October and will run until the end of the year.

To say you're going to buy six stations at around the same period in prime listening time is one thing. To do it is another. The effectiveness of the technique depends a great deal on availabilities and budget.

If this were a world without such problems, A&C's Seydel explained, the ideal campaign would be set up as follows: The agency would buy announcements every 15 minutes during the 7:00-8:45 a.m. period on Thursday and Friday.

The number of stations that would be bought for each time period would not necessarily be all six. If three of the six stations get a very high percentage of the sets-in-use at 8:00 a.m. only three would be bought. Seydel

1,000,000 WATTS
1st in Power and Coverage
WILK-TV
Wilkes-Barre
Scranton
Call Avery-Knodel, Inc.

You're
"RIGHT
ON THE
SPOT"...

...the very instant the
spot campaign is being
decided...with your ad message
in the 1956 BUYERS' GUIDE
TO STATION
PROGRAMING



See how buyers
Coast-to-Coast
applaud...
and use
BUYERS' GUIDE

How buyers everywhere acclaim, use—and buy from—

BUYERS' GUIDE



GEORGE POLK
TV-Radio Super.

BBDO
New York

"When a client wants a particular audience in a hurry, I use the BUYERS' GUIDE to establish 1) which stations were catering t the audience (in one instance Negro, in another, foreign.) Then 2) to determine which stations specialized most in a particular are and would be most effective."

ARTHUR B. PARDOLL
Director of Broadcast Media

Foote, Cone & Belding
New York

"One of BUYERS' GUIDE's great advantages is that it saves time by providing information in easy to use form. Of particular value are the specialized directories."

ELAINE OGLE
Timebuyer

N. W. Ayer
New York

"In the last year we've had severa accounts interested in reaching the Negro market. Before BUYERS' GUIDE to Station Programing it was difficult to find stations that beamed broadcasts to this marke Now we find it with ease."

ANDREW VLADIMIR
Radio-TV Plans Director

Gotham-Vladimir Adv.
New York

"In our campaign for Japanese King Crabmeat I looked in SPONSOR's BUYERS' GUIDE and searched out the TV stations in the 5 markets we'd chosen that had a large homemaking schedule and which were equipped with operating kitchen sets."

JOHN MORENA
Timebuyer

Cunningham & Walsh
New York

"One day recently an account executive called me and said, 'I hav a client in my office who is interested in Negro and Spanish television. What stations program for these groups?' I was able to answer this question immediatel through BUYERS' GUIDE.

KATHRYN SHANAHAN
Timebuyer

Morey, Humm & Johnstone
New York

"The BUYERS' GUIDE is most valuable recommending a campaign for a product to reach women, for instance. Almost at a glance you can ascertain the stations with Homemaking programs. It's a great timesaver in many ways."

LESTER ROSSKAM, JR.
Advertising Mgr.

Quaker City Chocolate & Confectionery Co., Inc.
Philadelphia, Pa.

"Problem: Which TV Station in eleven major markets? Solution: Used BUYERS' GUIDE data for name of station with high percent of child shows. At agency level contacted station rep as indicated in BUYERS' GUIDE. Double envelopment tactics yielded fine time slots on best station for us. Thanks for assist BUYERS' GUIDE!"

JOSEPH BUDACK
Timebuyer

Warwich & Legler
New York

"I like the whole idea of the BUYERS' GUIDE. The most recent example I can give of the innumerable hours that it has saved me is in the Negro and Spanish station sections."

JEANE SULLIVAN
Timebuyer

Wyatt and Schuebel
New York

"Many times clients ask us which stations are best to reach their market. I've used BUYERS' GUIDE innumerable times to get the answer for them."

K. LLOYD
nebuyer
raig & Kummell
w York

"The way I've used it is to get a picture of the personality of the different stations in the different markets. This is necessary in order to get a station that supplies the right mood for the product we are advertising."



R IACDONALD
V. P.
Jorgenson Inc.
Angeles

"$6,000,000 local agency handling national accounts leans heavily on BUYERS' GUIDE."

N I. GROSS
& TV Director
Humphrey,
& Richards
w York

"I can definitely attribute a $170,000 campaign to BUYERS' GUIDE."

CLIFF BOTWAY
Timebuyer
Dancer-Fitzgerald-Sample
New York

"BUYERS' GUIDE, by giving program information, audience interest and appeal, provides the key to station 'personality' in one handy unit—information that previously had to be gathered from long experience and contact."

ET MURPHY
nebuyer
BDO
w York

"When one of our clients decided buying a 15-minute TV show on a local basis over 192 stations in major markets for 26 weeks, we turned to BUYERS' GUIDE for information on the selection of the best stations that would help us reach a young adult market."

EVELYN R. VANDERPLOEG
Timebuyer
Arthur Meyerhoff
Chicago, Ill.

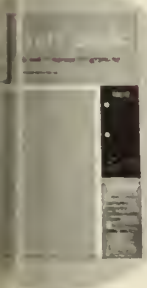
"With clients interested in special audiences, such as farm, Negro, Mexican-American, etc., we have been able to come up with some quick, specific facts about these groups."

Y SHANNON
mebuyer
er Thompson
ew York

"I use it as a 'tool' in pre-selling. It's used in determining whether it's possible to deliver to clients a spot campaign to a specific segment of the market."

KAY OSTRANDER
Timebuyer
Dan B. Miner Co.
Los Angeles

"I use BUYERS' GUIDE TO STATION PROGRAMING as a key to safe buying for clients who use live commercials."



KAY KNIGHT
Timebuyer
Gordon Best Co., Inc.
Chicago, Ill.

"When called into a client meeting I collect my Rate Book, myself and my BUYERS' GUIDE and off I go, confident that if I don't have the answer on a station's programing my BUYERS' GUIDE will come to the rescue."

Why BUYERS' GUIDE *exerts so powerful an influence on spot buying decisions*

1. 1956 BUYERS' GUIDE tells timebuyers how many hours per week your station devotes to each of 10 principal programing categories.
2. 1956 BUYERS' GUIDE gives timebuyers invaluable directories of stations appealing to specific groups and tastes – fits your station into the program categories you concentrate on.
3. 1956 BUYERS' GUIDE gives timebuyers basic data on studio facilities, film specifications, and slide specifications of TV stations.
4. 1956 BUYERS' GUIDE for the first time enables timebuyers to pinpoint character, audience interests, and facilities of your radio and TV stations.

1956 BUYERS' GUIDE *encourages advertisers to use MORE spot!*

1. It makes it quick and easy to whip up a *spot* campaign.
2. It brings to *spot* new advertisers who previously thought their product too specialized.
3. It gives current *spot* advertisers new campaign objectives.
4. It makes *spot* campaigns more effective by permitting more scientific selection of station – thereby enhancing the value of all *spot*.

1956 BUYERS' GUIDE ADVERTISING FORM

SPONSOR SERVICES INC., *40 EAST 49th ST., NEW YORK 17, N. Y.*

Please reserve following space in the

1956 BUYERS' GUIDE TO STATION PROGRAMING

- ☐ *double truck* . . **$900**
- ☐ *full page* **$450** *7x10*
- ☐ *two-third page* . **$330** *vertical 4⅝x10" deep*
- ☐ *half page* . . . . **$265** *horizontal 7x4⅞ deep*

NOTE TO CONTRACT ADVERTISERS: Earned contract rate including frequency discounts, applies to BUYERS' GUIDE and FALL FACTS BASICS in addition to regular issue.

NOTE TO ALL ADVERTISERS: If BUYERS' GUIDE and FALL FACTS BASICS are purchased in combination, additional 10% discount applies.

☐ I prefer placement in Master Directory
☐ I prefer placement in category listings
☐ I prefer front of book

Firm _____

City _____ Zone ____ State _____

Name _____

CATEGORY LISTINGS

RADIO

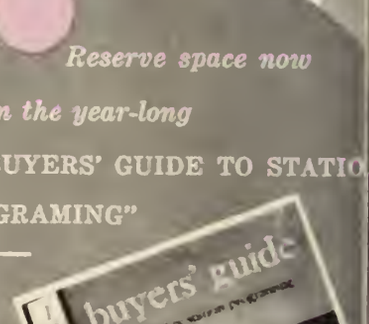
Children
Classical Music
Farm Service
Folk Music
Foreign Language
Mexican-American
Negro
Popular Music

TELEVISION

Farm Service
Feature Film
Homemaking
Special Facilities & Film & Slide Specifications
Specialized Appeals
Sports

Reserve space now in the year-long

"1956 BUYERS' GUIDE TO STATIO PROGRAMING"



estimates that under ideal conditions 90% of the radio sets in use during a given morning time period on either Thursday and Friday could be corraled on the six stations with this technique.

In actual practice, of course, a lot of good slots are just not available and budget limitations crop up, too. However, during a recent week the tally of announcements came to 25 over a period of two days. On occasion, A&C will buy Wednesday or Saturday morning to fill in holes and it is, naturally, always on the lookout for good availabilities opening up.

This is not the first time Seydel has used this method. For the first National Home Furnishings Show in New York City's Grand Central Palace six years ago, the agency bought time across-the-board on almost every station in town, morning, afternoon and evening during peak listening periods. Client spent $2,000 a day for eight days. Objective: a big box office.

The idea of spreading out stations buys to capture a high share of audience is getting increasing attention these days. A variant of the A&C approach is being pushed by WOR, New York. The station, in aiming its sales ammunition at the music-and-news independents, uses Pulse figures to argue that the advertiser who buys a number of them is duplicating his audience. By substituting a station with a different type of program for one or more of the music-and-news stations, the presentation says, the advertiser can actually reach more different homes.

Here are some figures WOR uses to nail down its point. An advertiser who buys, say, three music-and-news stations in New York (WNEW, WMCA, WINS) has a daily unduplicated audience potential of 40.6% of all radio families in the area. Substituting WOR for WNEW increases the potential to 50.9; substituting WOR for WMCA increases the potential to 55%; substituting WOR for WINS increases the potential to 56.1%.

All advertisers do not seek dispersion of audience, of course. Many seek to hammer at the same homes over and over. And, in some instances, agencies and advertisers have different ideas as to the best way to saturate a market. Emil Mogul, agency for Monarch Wine Co., prefers to do a fairly complete job on one station in a market before buying another (see "'Man, oh Manischewitz' — what a spot campaign!" SPONSOR, 31 October 1955).

SPONSOR's Manischewitz story says in part: "Monarch would rather do a thorough selling job on one station's audience, though it may be a small one, than scatter its shots over a big audience. Reason goes back to the theory of radio usage as employed in the Monarch case: radio's effectiveness for wine is believed to be a function of ad repetition. This means that it is not primarily the penetrative power of the individual commercial that counts, but the accumulated frequency."

Not that Aborn is going all out in its across-the-board technique. As a matter of fact this technique is only part of its over-all air advertising and only part of its air advertising in Boston, which is one of two New England markets where A&C is putting extra pressure.

This can best be explained by going back a bit. The Aborn people had been coffee blenders for about 70 years but until World War II, had blended mostly for private labels. When the war-caused coffee shortage came, Aborn saw a chance to sell more coffee under its own name and did so. When the war was over, however, the firm lost its retail outlets to the established brands coming back on the market. Aborn made little use of modern ad methods and the brand slid down in sales.

After Martinson bought the brand, it did very little but sporadic advertising until this year. A&C took over the Aborn account with a rough problem. The coffee business is fiercely competitive and while the Aborn name was known somewhat, there wasn't much of a budget. First step for the agency was to stop the downward sales curve. The strategy was to push as hard as possible in Boston, and secondly Providence, while performing a holding action throughout the rest of New England.

The budget provided for 40% of the money to go into air advertising and the rest to print. The latter consists of trade magazines in the grocery field, the consumer magazine, *Family Circle* (distributed in New England by First National Stores, New England's largest grocery chain) and small space newspaper ads in Boston and Providence.

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

•
NIELSEN
•
SAMS
•
BMB
•
PULSE
•
HOOPER
•
ETC.

You Choose!

Use the measurement YOU like . . . because for 31 years . . . in ROANOKE and Western Virginia the RADIO answer always comes out WDBJ:

Ask Free & Peters!

WDBJ
Established 1924 • CBS Since 1929
AM • 5000 WATTS • 960 KC
FM • 41,000 WATTS • 94.9 MC
ROANOKE, VA.
Owned and Operated by the TIMES-WORLD CORPORATION
FREE & PETERS, INC., *National Representatives*



For its holding campaign, A&C bought two regional radio networks. On the Yankee Network the agency bought two announcements a week in early morning news. It bought a woman's service show, that accented food, on the Granite State Network, a seven-station chain, most of whose outlets are in New Hampshire.

In Providence, the schedule called for six radio participations a week and the agency also arranged to have the coffee given away as prizes on other shows. In Boston, it called for four or five a.m. announcements a week in women's service shows, some early morning radio announcements plus, as mentioned previously, a nighttime video announcement, later canceled to buy the across-the-board campaign.

So far, these are the results of Aborn's 1955 campaign, according to the agency.

Aborn still has a long way to go, but Martinson and its agency feel it is on the way. ★ ★ ★



WITTING

(*Continued from page 34*)

delphia to come into town to buy. We sold the idea that "if they can't hear you, you can't sell them." And the local and regional advertisers understood and our business zoomed.

Q. *At the same time, did the national business go up?*

A. Oh, yes. The typical agency timebuyer is a slide-rule guy. He buys ratings in each market. By now WBC radio began to look pretty darned good in ratings. So, wherever he had been buying, the timebuyer stopped buying, and he began to buy ours.

Q. *Now, at the same time, you established something fairly new—your own programing setup. You brought in Dick Pack and, later, Bill Kaland. Did this contribute to progress?*

A. Very much. Dick Pack was the first new program man who agreed to join us, and Dick had the happy combination of having been exposed to both network thinking and independent station thinking. Dick had been at NBC before he joined us.

Dick knew the problems of multiple-station operation. He had both radio and television station experience. He understood the station program manager's problem of programing around network option time. He had, in our opinion, the right combination of experience to solve our problem. Bill Kaland had heavy independent experience. And he, too, is extremely creative, and he has demonstrated that at WBC.

Q. *How do they operate? Do they go around to your stations and analyze the troubles?*

A. They keep a constant check not only on the ratings of WBC stations but on the other stations in each market. They are, you might say, the traveling trouble shooters.

They have produced a highly successful jingle series for us. This series is being used on all our radio stations.

Pack and Kaland also serve as producers of our headquarters-produced public service programs.

Q. *Now, Chris, let's move away from the specifics of the WBC stations to the industry at large. In what direction should radio programing move today, to build the largest possible audience for advertisers?*

A. The broadcaster must be a man who has his fingers on the pulse of the public; who knows what they want; who is quick to recognize a change in its taste; and who doesn't hesitate to trust his own judgment in meeting the change.

I think, for example, that if a broadcaster is convinced that the music-and-news concept is the ultimate formula and retires and gives no further attention to his station, he will probably be out of business before long.

He must be alert to change.

He must also remember that what the public wants in New York City isn't what they want in Fort Wayne, Indiana.

If he spends his time at the 21 and the Stork Club or on Madison Avenue exclusively, he certainly won't know what the people in Fort Wayne want. He must know his community to run a station successfully.

Q. *What are some of the mistakes you have seen advertisers make in selling via radio?*



"It's just that KRIZ Phoenix always insists on 'point-of-sale-tie-in'."

A **BRAND NEW** Christmas

gift idea designed to bring

your company

BRAND NEW BUSINESS

Why settle for an ordinary gift when it takes just a few moments to give clients, prospects and business associates one that reflects your thoughtfulness at Christmas . . . keeps them reminded of you throughout 1955 . . . and shows them how to make their air advertising more profitable.

You actually give 3 gifts in one

all for as little as $5

Do your business gift shopping today . . . right on the special form provided in this issue.
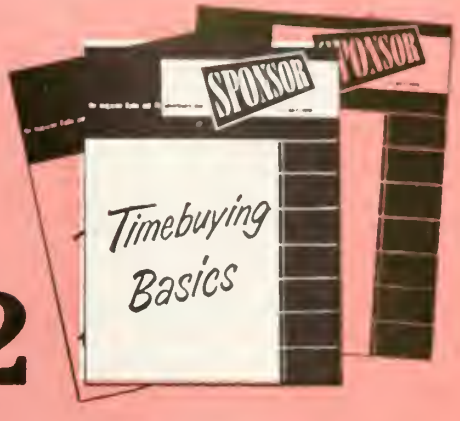
1



YOU GIVE A FULL YEAR
26-ISSUE SUBSCRIPTION TO SPONSOR

Starting at the Holiday Season and continuing throughout the year, SPONSOR helps your recipients save time, work, trouble . . . shows them how to cash in on broadcast advertising's great pulling power . . . gives them ideas they can get from no other source.

2



YOU GIVE SPONSOR'S
"REPRINT-OF-THE-MONTH"

You know what a great selling job the right reprint from the right publication can do. A reprint is easy to handle, gets top readership, and is pinpointed directly to the reader's interests. Under this new service your clients and prospects receive reprints of SPONSOR's "top article of the month"—every month direct from SPONSOR by first class mail.

3



YOU GIVE A HANDSOMELY DESIGNED
GIFT CARD AT THE HOLIDAY SEASON

One that reflects the spirit of Christmas and the broadcast advertising business all in one.


STARR YELLAND

Here's Your Man!

for SELLING afternoon Women's Audience • Sports Audience in DENVER

You're face to face with Starr Yelland—*sellingest* guy in Denver TV . . . his "Starr Yelland Matinee" out rates all other afternoon movies in Denver . . . "Sport Shop" is highest rated sports program . . . Most important, cases prove his salesmanship keep counter sales rolling.

Check into it with your KATZ man.

CBS Television in Denver

KLZ TV Channel 7

Denver's Highest Powered Television Station

A. The principal mistake advertisers have made was with the typical shoestring commercial. I believe that the average individual doesn't want to know when he is being sold.

If he can be subtly informed that a product is good, he will buy it. The message should be sincere and, if possible, fun to listen to. Despite the heavy commercialization in certain time periods which follows this pattern, the audience sticks and the show is sold out. Klaven and Finch on WNEW prove this point, it seems to me.

Good radio today turns away from the disturbing "pitch" which you and I used to hear some years back.

Q. *On the subject of network radio —you were one of the foremost opponents of* Weekday *on NBC. What is your present thinking about this network radio selling technique now that you are a client?*

A. I knew this question was going to come up.

I have opposed the efforts of the networks to get into the national spot business, because in my opinion the formula they had devised was not good from the station operator's point of view.

The network plan, it seemed to me, was directed toward taking away what had been traditionally considered station revenue.

A buyer of time, doing his job, should want as much coverage and time as he can possibly get for the least number of dollars. Now, as you say, I have become a buyer. Does my viewpoint on *Weekday* change? Obviously it does. But I still say the station shouldn't suffer to the advantage of the network.

Q. *There are those who say that the networks are now making a valiant effort for which they should be highly commended but that following this, if not successful, the networks will become something akin to a franchise service, very much like the AP or UP. Do you feel that this will be the future in network radio?*

A. As a matter of fact, I *have* suggested to NBC that a programing service for which the station operator would pay might be the answer. I believe not a single station operator in this country wants the networks to lose money. But, in like token, I believe the network should not expect to make money at the expense of the station.

Our own economic study, at WBC, of *Monitor* has indicated that we would lose money is we accepted it from one end of the day to the other. Our studies further indicate that the network would make a lot of money with *Monitor*. The revenue which would customarily be earned by the stations would be transferred to the network. I am certain that no network wants to see its stations go out of business. Therefore, I believe that ultimately there has to be some compromise.

Stations must continue to perform a local public service. This responsibility must not be abdicated. The networks, at least in the past, have also performed a national public service. If the economics of advertising can no longer support a national network as we have understood it, this doesn't necessarily mean that the public should be deprived of either the national or the local public service.

I am certain that every radio station operator in this country would be willing to subsidize the network on some sort of fee arrangement, so as to provide the public with continued national and local public service.

I truly believe great harm would be done to our communication system if stations found that their revenues would only permit them to act as slave stations to the networks.

Q. *What problems did you face with the WBC television operation when you took over in* 1953?

A. Fortunately, WBC television was healthy. We had the first television station on the air in New England. That was WBZ-TV in Boston. Westinghouse had started that station from scratch. Westinghouse had already purchased WPTZ in Philadelphia several months before I joined the company.

Since that time we purchased KPIX

in San Francisco and KDKA-TV in Pittsburgh. Both of these stations were in healthy condition and both were under able managers. Harold Lund in Pittsburgh is an able man. Phil Lasky in San Francisco is probably the finest example of a successful American broadcaster.

We had no real problems in television, except perhaps in certain operating areas an over-emphasis or an under-emphasis, from the new WBC point of view.

Q. *What about Westinghouse and color tv?*

A. We announced this week that we are in production with a new 22-inch rectangular color tube.

Now, this is the first announcement by any manufacturer of a rectangular color tube. Westinghouse is going to do plenty in color.

But at this time I would rather not disclose the number of color sets we plan to put in production when the present strike is over.

Q. *When do you think color television will have its first big year?*

A. Well, that depends on the national economy.

When I got into television, people thought of the tv set as something like whitewall tires or like a second car. Nice if you could afford it. Pretty soon, though, tv wasn't a luxury anymore. A black-and-white tv set became a necessity, like any other appliance in the home.

Now today people think of the color set the way they thought of the black-and-white set in 1947 or 1948. We'll see the same pattern in public thinking. Color tv will become a necessity.

Q. *How well are your tv stations handling the problem of finding time for all those advertisers who want in on tv?*

A. We had better ask the advertisers about that.

Q. *You are now an advertiser. What do you think the advertiser is entitled to as far as that is concerned?*

A. It's fundamental that the fellow who gets the best corner to sell his newspapers makes the most money. And the advertiser who had sense enough to get into television in the early days and now has a good spot—well, I think the Johnny-come-lately should not get anything of an advantage over the man with foresight.

Q. *Is it important for the television station to be strong in its origination of programs?*

A. Definitely. I think our history in radio demonstrates that we can't be dependent upon networks for all of our programs.

Q. *Is film programing important to a station as a source of local programing?*

A. Yes. However, I think we must watch with vigilance the public's feeling about film programing. At the moment, film has wide acceptance. This might change . . . next year.

Q. *There are a lot of film tv shows today far better than anything that was developed for radio by the transcription people. You agree?*

A. Yes.

Q. *You feel that this development is a healthy thing?*

A. I do. I believe that the ratings would indicate that in most time periods the networks dominate probably 80% of the available audience. Many major cities have more stations than there are networks. New York has seven stations. The low ratings of the non-network stations show the programing fare they provide is not competitive. Good film will do much to even off the dominance of the network stations, and the public will benefit.

Q. *If you were to return to broadcasting five years hence, what changes do you think you would find?*

A. In television I think you would probably find lots of color. I think we would find miniature sets being used. More programing on film. More remote pick-ups. Better news shows. We will see most commercials in color.



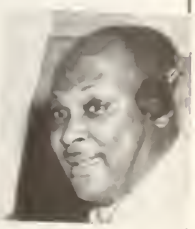
"Good morning, gents. Been listening to the 'All Night Club' on KRIZ Phoenix?"

WHEN PROGRAMMING IS RIGHT FOR AN AUDIENCE, A SPONSOR CAN'T MISS

. . . and if you want

TO HIT THE NEGRO MARKET, *Shreveport*

HERE'S THE Man WHO CAN **HELP YOU**



. . . IT'S *WILLIE CASTON,*

Uncle Bill to 50,000 Negro Families—Faithful KANV Followers

From 8-10 A.M. Mon. thru Sat Uncle Bill with his daily Spiritual Program, moves his audience to move stock from merchants' shelves.

It's PERSONALITY SELLING that may be equaled, but never bettered.

Contact Rep. nearest you or write, wire, or call G. V. Wilson, Mgr. Dir. for availabilities.

KANV 1050 KC 250 Watts DAYS

SHREVEPORT, LOUISIANA

portrait of a market

. . . where these factors combine for your sales' success



. . . a proven high-income industrial area . . .



. . . a proven year-round vacationland . . .



. . . where, with outstanding local and network productions, one station brings dreams to life for 446,200 television families.

Serving Albany, Troy, Schenectady, N. Y. and 30 counties of New York and New England

WRGB

A General Electric Television Station ★ Represented Nationally by NBC SPOT SALES

This will cause a great change in the packaging of merchandise.

Q. *What kind of saturation do you think we will have in color?*

A. Probably 40%. But ask me that again in 1957.

Q. *How about radio five years from now?*

A. Radio will be even better than ever, and television will be better than ever.

Q. *How many television stations will there be five years hence?*

A. I think 800 stations five years from now.

Q. *All profitable?*

A. I think stations can't live very long unless they are profitable.

Q. *There are about 2,700 radio stations now. How many do you think there will be five years from now?*

A. No more than there are at present. I think the air is just about saturated. ★ ★ ★

SPONSOR ASKS

(Continued from page 65)

To help this situation, we are now trying to make arrangements for a public viewing room in midtown Manhattan. We expect to have from eight to 10 color sets working all the time, and if our estimates hold up, about a million people should come in to see color tv there during about a six-week period.

In that same vein we're giving all possible assistance to dealers who show initiative in trying to sell color sets to restaurants, taverns and bars. Here a large number of people will be able to see color and, in turn, they'll want it at home. After all, the sets in public places were a very important factor in the quick saturation of black-and-white tv.

While I can't reveal actual figures, General Sarnoff has stated that Bruno-New York's billings for color tv sets will far exceed those for black-and-white sets in 1956, and we know that he'll be right. That should indicate that RCA, as well as we, feel strongly that color will be seen in more and more homes all the time.

NOT ENOUGH COLOR SHOWS



Manager, tv department of big New York department store. (Store policy prohibits the use of names)

● We've got two on the floor—a Magnavox and an RCA—and one of them is connected for demonstrations. But it hasn't proven a good investment for us. We've sold one set to a Bronx housewife in all of 1955.

It isn't only the price. Certainly, if we could offer sets for $400 they'd be a lot easier to sell. But still, first of all, there aren't enough programs. On Channel 4 they've got quite a few now, and Channel 2 has one every once in a while. But there are all the other channels, and even on those two I mentioned, most of the real big favorites are in black and white. They ask me: "If I buy the set, will I be able to see *I Love Lucy* in color?" Well, they won't and I have to say so. The same with *Dragnet* and *$64,000 Question* and *Arthur Godfrey* and all those other shows.

And you have to be a real expert to tune these sets. Before *Matinee* they have that kaleidoscope effect on the screen. It looks real pretty, but we don't know what the colors are supposed to be. So we tune it in as best we know how and the first time a face shows on the screen, it's green. Then we've got to start fiddling again and before we get it right, the customer thinks that the set isn't really much good yet and decides to stick with black and white or, worse yet, with the old set he's had for a couple of years already.

It would help us an awful lot (and I should think that one of the main reasons for *Matinee*'s being in color, is so that we dealers have something to show our customers) if they would, for five minutes or so, transmit a color photograph of a face or a color chart

...LUCKY STRIKE USES

KWIKW

PASADENA • LOS ANGELES

Spanish Language Station

AM-FM

representatives:
New York—Richard O'Connell, Inc.
San Francisco—Broadcast Time Sales
Chicago—Broadcast Time Sales

NORTH CAROLINA'S

GOLDEN TRIANGLE

LISTENS



TO THE BIG VOICE

WSJS

RADIO

WINSTON-SALEM

NORTH CAROLINA

NBC for WINSTON-SALEM, GREENSBORO, HIGH POINT

5000 W • 600 KC • AM-FM

HEADLEY-REED REPRESENTATIVES

or something so that we have time to tune the sets.

And there's another problem. A color set isn't much good in a small room. You've got to be about 15 feet away to get a good picture, and that's true whether you look at a black-and-white or color show on a color set. But how many people in New York apartments have roo menough for that? They get up close to those 21-inch colo rscreens and they see all the dots and in black and white they see the color spill, and they decide the set's no good.

And last, but by no means least. whoever keeps putting out that publicity about sets getting cheaper is hurting the sales. People don't want to pay over $700 and then find out that three months later they could have gotten the same set for a couple of hundred dollars less. But you read it all the time: "As soon as color receivers get cheaper. . . ." Well, if you ask me, the only way they'll get cheaper is if enough people buy them so that they can produce them in larger quantities.



IT'LL TAKE THREE YEARS MORE



Leonard Agins, manager, tv department Korvette Stores, New York

● We cater to all kinds of people—rich and poor, housewife and businessman. But we're a discount house and when a customer comes in here we know he's looking for a bargain or a good deal. They seem to know all the angles before we have a chance to start selling.

The price isn't too bad. at least not the way we sell. It's about like the high-priced black-and-white sets. But you take the service contract. . . . The distributor insists that it goes with the sale, and we're all for it because it takes us off the hook. But the buyer knows immediately that as long as he's forced to buy a service contract, something is likely to go wrong with the set. So he gets cagey.

People don't realize, but it takes months to learn to tune those sets correctly. In the meantime they get fuzzy pictures and color-drift and the next thing you know, they're dissatisfied with their sets.

We had three this year and we sold them. I don't have any now, but I guess I'll put a few in again. One of our troubles is that here, with electric gadgets goin all over the place, we don't have ideal reception ourselves. And you've got to be able to show how it looks. Usually the people who buy color tv sets from us are those who've seen one in operation somewhere else under ideal conditions. They already know that they want to buy one when they get here, and the only reason for coming to us is that they save money.

Still, to sell regularly it's got to be on display. People are funny: they want to touch and fool around before they buy.

Personally, I think it'll easily take another three years before color tv stops being a novelty and gets to be the regular thing, like black and white is today. Too many people still say, "It's beautiful, but who needs it?" It's when there are enough of them around that the keeping-up-with-the-Joneses element enters into it, that color will really begin to take hold. Then it'll be a matter of pride, like trading in last year's car, though there's nothing really wrong with it. But that's a long way off.

Of course, if RCA went into it whole hog, like they did with the 45 rpm records, they could shorten this time considerably. But it would cost them millions. Still, with RCA one never knows. ★ ★ ★

ROUND-UP

(*Continued from page* 51)

Portable tv sets are now a sales tool for time salesmen. KABC-TV, Hollywood, has just introduced a new sales method for its seven time salesmen. When calling upon clients and agencies, each of the seven men is fully equipped with the traditional briefcase plus a 32-pound portable tv set.

KABC-TV salesmen already report noticeabale sales increases. They claim that negotiations that had previously taken weeks or months to complete because buyers couldn't get away to watch the shows, are now signed in record time, particularly when it's a question of a morning or afternoon tv show.

The idea was introduced by Elton Rule, KABC-TV's general sales manager. Says he: "Radio has long used this method with portable radios. But who would have thought a tv set would one day be developed that would be light-weight and functional enough for such similar selling?"

* * *

Tv produced quick results for Necchi Sewing Machine Sales Corp.'s contest. Within three weeks on NBC TV's *Ding Dong School*, the letter contest, "When should children begin to learn how to

$99.00 INVESTED in the
NASHVILLE, TENNESSEE
NEGRO MARKET
SOLD $3,500.00 in appliances
VIA **WSOK**

sew?" (through Grey Advertising) got 40,000 replies.

Miss Frances (Frances Horwich), founder and star of the tv show, had announced the contest, with its prizes of 1,000 children's sewing machines in reward for the best letters.

* * *

Animated movie techniques are now possible with motorized camera and art work mechanisms. John Oxberry, The Animation Equipment Corp., New Rochelle, N. Y., is currently exhibiting a new 30-minute, 16 mm. sound film with one color sequence to show the new techniques and how they're achieved. The entire film is devoted to animation techniques.

Several zooms are shown, with automatic camera focusing from a 30 field to a 3 field at high and low speeds both. There are such samples of bimotion as a zoom combined with a pan or an east-west pan combined with a north-south pan. There are sequences in 3-D color animation, explanations of varying uses of art work.

Virtually every technique is illustrated through clips from already existing commercials, such as Griffin polish, Marvel oil, Ipana toothpaste, Yonkers Raceway, Tastykake, Chatham blankets, Lysol, Lustre Cream Shampoo, Modern Form foundations, Black Flag, Old Gold and Crosley Bendix.

* * *

"Strong public service programing pays off," says WKLO, Louisville.

This station took an unsponsored afternoon newscast and built it around worthy public services. It selected the Ground Observer Corps to benefit from the time on a continuing three-day-a-week basis, the remaining weekdays to go to other good works. And instead of using "canned" plugs, WKLO built each one-minute Ground Observer Corps commercial around an interesting member of the Louisville chapter.

Results were immediate in terms of listeners gained: one featured volunvolunteer gathered some 30 women from her woman's club around her radio the day her story was aired. A recent broadcast brought the Louisville Air Defense Filter Center five telephone responses within 15 minutes following the broadcast. Said Air Force officials: This individual recognition of volunteers will help keep members after the novelty has worn off. ★★★



Television commercials represent creative energy expended during countless man-hours of hard work.

To let the slightest element in their presentation go wrong is a waste of talent, time and advertising dollars.

That is why WBEN-TV "guides your commercials" from copy checking to control-room shading . . . from film room to studio floor.

And no television station in Western New York is better equipped for this important job. Pioneer since 1948, WBEN-TV has developed skills and techniques to the point of perfection that counts most when "you're on the air."

You buy "QUALITY" when you buy WBEN-TV — and it costs you no more. In considering your next TV move in the Buffalo market, consider — first — WBEN-TV.

Your TV dollars count for more on CHANNEL 4.

WBEN-TV DELIVERS

Western New York is the second richest market in America's richest State. And — WBEN - TV delivers this market as does no other television station.

WBEN TV

CBS NETWORK BUFFALO, N. Y.

WBEN-TV Representative } Harrington, Righter and Parsons, Inc., New York, Chicago, San Francisco



"My Little Margie"

Mondays thru Fridays

4:00-4:30 P.M.

Three 1-minute spots available within the show at regular rates

---

"Million Dollar Movie"

Sundays 1:30-3:00 P.M.

—also—

Sundays 11:00-12:30 Nite

Minutes available at no premium . . . film and slide commercials only.

Write, wire or phone WEED or the Station for rates and availabilities.

Channel 4

WFBC-TV

Greenville, S. C.

NBC NETWORK

Represented Nationally By

WEED TELEVISION CORP.

Newsmakers in advertising



C. H. Carter *has been named vice president in charge of the cough syrup, cough drops, and Sofskin departments of Vick Products Division, Vick Chemical Co. In addition, he heads up the sales and sales promotion departments. Since joining the firm as a divisional salesman in* 1945, *he has been assistant sales manager, Canadian manager, product manager, and, most recently, group product manager. Other vice presidents appointed to the products division are J. G. Morrison, in charge of VapoRub, Va-to-nol, Inhalers, and Lozenges; and H. A. Shull, in charge of new product development.*



G. Warren Schloat Jr., *young veteran radio-tv producer, has joined Compton Advertising Inc. as vice president in charge of television commercial production. At William Esty for the past two years he was senior executive producer and administrator of the television department. Before entering agency work Schloat spent several years as a department editor for* Look. *His career started with Walt Disney's Hollywood studios, where he was an animator and story director. Schloat has also authored a series of books for children.*



Donald H. McGannon *becomes president of Westinghouse Broadcasting Co. Inc., succeeding Chris J. Witting, who has switched to the post of vice president-general manager, Westinghouse Electric Corp.'s consumer products division* (see page 32). *McGannon had been vice president-general executive of WBC since January* 1955. *Before that he was associated with the Du Mont Network as assistant director and was general manager of its owned-and-operated stations from* 1952 *to* 1955. *Only* 35, *he has practiced law in New York and been active in the construction business.*



Irving A. Fein *has been appointed to the newly created position of vice president of CBS Radio in charge of sales promotion, advertising, and press inofrmation. He will headquarter in New York. Previously he was director of publicity and exploitation for CBS Radio, Hollywood, since* 1953. *Fein joined the network in* 1948 *after it had bought Amusement Enterprises Inc., of which he was advertising and publicity director. He had, prior to that, been the publicity and or exploitation director for several motion picture companies.*



looking for coverage ?...

look to wfmy-tv!

For on-the-ball coverage—for outstanding sales results in the Prosperous Piedmont section of North Carolina and Virginia—make sure you look to WFMY-TV. WFMY-TV can play your entire sales-game. No substitutes are needed.

With more TV selling experience than any other station in the Prosperous Piedmont, WFMY-TV completely dominates this 46 county area where there are more than 2 million potential customers for your product.

Full 100,000 watts power, plus the only *basic* CBS programming in the Prosperous Piedmont means increased sales and profits for you.

Call your H-R-P man today for the on-the-ball sales story of this $2.3 billion market and WFMY-TV.

wfmy-tv

Channel 2

GREENSBORO, N. C.

Represented by
Harrington, Righter & Parsons, Inc.
New York — Chicago — San Francisco

CBS
Now In Our Seventh Year

ATN
Air Trails Network

promotes sales in a

6 BILLION MARKET $

Dayton
Louisville
Columbus
Springfield
Ashland-Huntington

Call any H-R Office for:

WING—WCOL—WIZE
WCMI
or
John Blair & Co. for WKLO

WING WKLO
WIZE WCMI WCOL

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WSIX-TV, Nashville	43
WSJS, Winston-Salem	95
WSOK, Nashville	96
WTVJ, Miami, Fla.	49
WVET, Rochester	90
WWJ, Detroit	66
WXEX-TV, Richmond	IFC

When the surveys indicate that

WHBF am • fm • tv

is the

"QUAD-CITIES' FAVORITE"

. . . we believe that this distinction has been earned and achieved through the 25 years of continuous, reliable WHBF service in the broadcasting of news, education and entertainment to an appreciative Quad-City community . . . now ¼ million people.

Les Johnson, V.P. and Gen. Mgr.



Quad-Cities' favorite
WHBF AM FM TV
TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.

FIRST IN PUEBLO COLORADO KKTV
CHANNEL 11
FIRST IN COLORADO SPRINGS, TOO
Covering Colorado Springs and Pueblo for CBS, ABC television networks
NATIONAL SALES OFFICE
KKTV, PUEBLO, COLORADO

Stockton's Most Listened to Station



KSTN
Music • News • Personalities
Represented by Hollingbery

KMPC

the one-station network in southern california



You could buy 38 Stations in Southern California and still not get the great KMPC coverage.

S'wonderful! . . . . . S'marvelous!

how business keeps up — and UP — and UP! at KMPC, Los Angeles. Of course there's a reason — the wonderful coverage and SELL-ABILITY of KMPC in Southern California.

Loyal listeners, who keep 710 Los Angeles tuned in regularly, promptly respond in buying goods or services advertised by our clients.

If you really want to be "in business" in this fabulous area — line up for a preferred selling position on KMPC, the one-station Southern California network.

KMPC 710 KC LOS ANGELES

50,000 WATTS DAYS • 10,000 WATTS NIGHTS

GENE AUTRY, President — R. O. REYNOLDS, Vice Pres. & Gen. Mgr.

Represented Nationally by A. M. Radio Sales

Chicago • New York • Los Angeles • San Francisco

The South—Problem or Opportunity?

By John Pepper and Bert Ferguson



Does it actually cost you more to get sales in the South? Is it really a difficult area for your sales organization? Then—is it possible that you may have been missing the key to the whole problem?

There's good reason for saying the South is different. You'll see it in the way people walk along the street. The way they catch a bus, talk things over during a coffee break. get a day's work done in the office. The way they offer to serve you in the stores. And: *the way they buy.*

Decisive element: All the things people live with in a place will make it different—things like weather, income, density of population. quality of leadership, a changing economy.

But there's one important factor—perhaps the most important of all to men who think of the South in terms of sales—which until just recently has been overlooked. This factor is the size and power of the *Negro market.* You take a market the size of Memphis. for instance. The Memphis area is *forty percent Negro.* Not many people stopped to think of that when they got ready to break into the Memphis market.

This group had never been directly reached until our radio station WDIA became the first to program exclusively for them. It wasn't long before we were impelled to call this market the "Golden Market." Here is why this description is more true than ever right now.

In the first place, there are in the WDIA coverage area 1,230,724 Negroes. That is more than there are in Chicago, *plus* Los Angeles, *plus* Cleveland. In this one area are concentrated almost *ten percent of the entire Negro population of the United States!*

Second, this "Golden Market" is absolutely dominated by WDIA. WDIA is the only 50,000-watt radio station in Memphis, the area's hub and metropolis. It jumped to 50,000 from 250 watts in just one move.

WDIA is regarded by the Negro listeners as their *own station.* As far as most of them are concerned it's the *only* station. It uses only Negro voices and Negro music. You turn the dial just once—and you'll know when you've got WDIA. It has a language and a flavor these listeners know, enjoy and respond to. They take pride in it.

Still another result of this devotion is that WDIA has shot straight to the top of both Hooper and Pulse ratings day and night. And it has stayed there five straight years. For these listeners stay put.

They spend 80%: And there's still another consideration that counts heavily for WDIA. That's the fact that when you present your sales message to these people, you're singling out a group that by actual record spends eighty percent of their income. And they'll earn a quarter billion dollars in 1955.

Look at that 40 percent of the Memphis trade area. That 40 percent buys more than you'd think it would. It buys 56.8 percent of the salt. 40.6 percent of the women's dresses. 53.4 percent of the hosiery. 60 percent of the deodorants. 64.8 percent of the flour.

Nor is this low-income buying, either: these folks buy national brands and quality items like other folks—only more of them. They have special reasons for doing this way. Habit—and the circumstances from which habit grows. The necessity of centering most of their social activities at home, for example, and therefore buying all the comforts they can for their homes. The comparatively large size of their families, and their affection for them. The willingness to enjoy and make the most of the present, when the future may be problematical. These are some of them.

Because we've had the customers and the medium, we've been able to see the healthy effects of WDIA's impact on a lot of advertisers. We've got success stories aplenty at WDIA, including those of

Colgate Dental Cream, Dodge Automobiles, Folger's Coffee, Fletcher's Castoria, 666 Cold Remedy, Carter's Little Liver Pills, Continental Trailways, Cheer.

That's a few of them—there are many more.

But the important thing is to give you a clear idea of what results this combination of market, medium and approach can deliver, for the particular products that interest *you* most. We believe we can do that.

All that's necessary is for you to drop us a note here at WDIA on your letterhead, indicating the kind of product you've got in mind. Leave it up to us to get the proof of performance into your hands promptly. There's some first rate factual data on how WDIA's powerful advantages can turn *your* problems into profits. It's yours if you want it.

WDIA is represented nationally by the John E. Pearson Company.

JOHN PEPPER, President

BERT FERGUSON, General Manager

HAROLD WALKER, Commercial Manager

(Continued from page 2)

Nielsen to revise rating data form

Well-informed trade talk has it that Nielsen will revise its pocket piece and "top 10" press releases to give equal prominence to average minute and six-minute ratings. Latter figures are ones referred to when term "Nielsen ratings" is used. Reason for move: 6-minute ratings do not permit fair comparisons between shows of different lengths. Half-hour and 90-minute shows, for example, can have identical average minute ratings, yet longer show will almost invariably have bigger 6-minute rating because it has more time to accumulate audience. While total audience to long show is important, advertiser who sponsors segment of long show has better picture of audience from average minute rating. Six minute ratings in "top ten" shows also give disproportionate number of places to long shows, like spectaculars.

-SR-

Low cost tv plant offered

One of background factors in whole tv allocations picture is question of how many stations U.S. can support. Part of answer lies in whether or not cheap enough transmitting equipment can be built to permit small, local stations to exist as in radio. In light of this, claim by Dage Tv Division of Thompson Products makes interesting reading. Dage has announced new tv equipment which, it says, makes possible "local tv advertising time costs in a community of 50,000 . . . approximately the same as low time charges made by small 250- watt radio stations in similar population areas." Its complete new stations, says Dage, cost about $50,000.

-SR-

Syndicators seek more outlets

Biggest problem facing newly organized Association of Tv Film Distributors is how to expand market for their product. Problem impinges on such issues as uhf, tv channel allocations and network domination of prime time in 2- and 3-station markets. While trade group is too freshly organized for concerted action now, it is no secret syndicators feel more tv stations are needed to permit kind of big budget shows they would like in order to compete with video webs. Decisive third meeting of group, held in New York's Roosevelt Hotel 17 November (1) decided on name, (2) opened membership to all firms engaged in tv film distribution, (3) set 31 December date for membership applications so steering committee can call year-end meeting to elect permanent officers and plot initial moves.

-SR-

McCann air chief comes from inside

Naming of McCann-Erickson's own George Haight as vice president in charge of the agency's Tv and Radio Department came after McCann brass thoroughly scouted the outside without finding a man for the post. Announcement came 23 November, takes effect 1 January. Haight is now director of programing for McCann in Hollywood. In new post Haight will report to Terry Clyne, vice president and "management supervisor" of tv and radio.

-SR-

New regional net formed

Never-ending fight between powerhouse and locally oriented am outlets is reflected in newly organized Georgia Big Five, to be repped by Avery-Knodel starting with new year. Big Five replaces Georgia Trio's efforts to meet competition of WSB, Atlanta, an "umbrella" station. Trio, which will dissolve at end of year, consists of WAGA, Atlanta; WMAZ, Macon; WTOC, Savannah. Big Five will be WGST, Atlanta; WGAC, Augusta; WRBL,Columbus, plus WMAZ and WTOC. Buyers of Big Five will get discounts for full group, which will claim superior coverage in WSB area.



Agencies in transition

What may well turn out to be the tradepaper story of the years starts on page 27 of this issue. Its subject: the changing role of advertising agencies brought about by the client's insistence that agencies furnish marketing-merchandising guidance as well as the more traditional agency services.

We feel, not too shyly, that this is a history-making series on which we have embarked because it bites right through to the basic nature of the way advertisers today are fulfilling the selling function. The broadening of the agency's service occurs simultaneously with the growth of television and is linked to it. The sales impact of television has, SPONSOR believes, been a major factor in causing clients to re-examine their approach to marketing.

While delineating the changing role of advertising agencies, we suggest one note of caution: In their eagerness to bring agencies into an active marketing role, advertisers must be careful not to put traditional creative services into the shadow. The best-planned marketing strategy will not properly harness the power of television and radio as well as other media if in the end the selling is given cursory thought or placed under the control of men without the background to evaluate it.

* * *

NCAA's medieval approach

The NCAA's tactics in refusing to allow WJIM-TV, Lansing, to carry the game between Michigan State and Illinois late last month strike us as more in the tradition of medieval craft guilds than representatives of free American universities. We are aware of the fact that even though a game is sold out, the NCAA may rule for a tv blackout on the grounds that other games will lose out in the area.

But this kind of approach smacks of coercion. NCAA puts a big price on the football fan's enjoyment of tv. Enough fans must contract in advance to not only (1) fill up the stadium of the big game in an area but (2) also buy out the smaller games before NCAA will permit the vast majority of those who can't get to any of the games to enjoy football at home.

We doubt NCAA can succeed in filling stadiums where fans don't want to turn out by this kind of tactic. We particularly doubt they can do it if the fans realize what NCAA is up to. For this reason protest action like that of H. F. Gross, president of WJIM-TV, who wired Attorney General Brownell requesting his department's intervention, is important in marshaling awareness of NCAA's stand.

Other stations which have made a major contribution along these lines include: KRNT-TV, Des Moines, which defied the NCAA and brought its viewers the Iowa-Minnesota game; WMT-TV, Cedar Rapids, which ran a printed card during the entire Wisconsin-Illinois game, explaining NCAA had blacked the game out; KVTV, Sioux City, which carried the same game, as fed to it by CBS TV.

* * *

Tv set count

Report # 9: We think at this point that the best hope for usable tv set count figures—fast—is from ARF's attempt to make projections from the spring 1955 Census study. This is a case where the raw data are in hand and what's needed is a computation method and then some computations.

But we're disconcerted on hearing that ARF, with a heavy roster of projects on its drawing boards, does not seem to be in a position to move at the pace the situation requires. We're well aware that many matters require urgent consideration by ARF. It's our hope, however, that figures which every advertiser and agency needs for proper evaluation of television allocations will be made available rapidly.

Applause

Radio's service era

During decades past, radio was satisfied to entertain. But today radio stations throughout the country are pioneering new concepts of local radio programing designed to give the listener something more than recreation —and incidentally something outside tv's scope.

It's service that they're stressing. Service to the listener in the form of on-the-scene news coverage, local and regional feature stories, time, weather and traffic information designed to keep listeners tuned in.

This type of programing has been called the *Monitor* concept, although many local pioneers turned to it long before the NBC Radio weekend show went on the air. *Monitor* seems to be accelerating the trend to service, however.

On 6 November, *The World Now* premiered on WLW, Cincinnati. The entire programing of the station becomes a part of this new approach to radio, with a large emphasis upon "comex," or communications exchange, which is the news part of *World Now*. *World Now* is a newspaper in sound, with its sports page, human interest features, comics and women's items.

WAVE, Louisville, has coordinated a series of its programs into its *Dial 970* local service operation. This station too stresses on-the-spot news and features, typified in its show, *Nightbeat: The pulse of Louisville after dark*.

Two NBC O&O stations began their own local version of *Monitor* on the same day, 7 November: WRCA, New York, with *Pulse* and WMAQ, Chicago, with *Chicago Calling*.

Independent stations like WCUE, Akron, have been acquiring equipment over recent years making it possible for them to telerecord local news stories, rebroadcast stories that were originally reported on stations in distant cities. WCUE even initiated a service paying $5 for each story phoned in by an out-of-town radio station and rebroadcast on WCUE.

Stations that have invested in new equipment and innovated fresh programing ideas get rapid response among listeners. This willingness to experiment inspires advertisers' confidence in radio's long-range vitality.

IN SPORTS TOO...

KPHO RADIO IS B-I-G B-I-G BIG in PHOENIX!



Yes, in Sports — as in News and Entertainment — KPHO RADIO is as BIG as the growing area it serves. KPHO carried Notre Dame football exclusively in Central Arizona. During the ten University of Arizona football games, KPHO Radio Sportscaster Johnny Green's play-by-play broadcasts were carried on 13 Arizona stations and on stations in Idaho and Oregon. Millions of listeners . . . a B-I-G audience!



KPHO-RADIO

KANSAS CITY		SYRACUSE		PHOENIX		OMAHA	
KCMO RADIO 810 kc. ABC	KCMO TV Channel 5 CBS	WHEN RADIO 620 kc. ABC	WHEN TV Channel 8 CBS	KPHO RADIO 910 kc. ABC	KPHO TV Channel 5	WOW RADIO 590 kc. CBS	WOW TV Channel 6 NBC

Represented by KATZ AGENCY INC — JOHN BLAIR & CO. — BLAIR TV INC.

MEREDITH *Radio and Television* **STATIONS**

affiliated with Better Homes and Gardens and Successful Farming magazines

After 2,500 broadcasts, we ask you —

"Who's as busy as our Bea?"



BEA JOHNSON, Director of Women's Activities for KMBC-KFRM-KMBC-TV and winner of the 1953 McCall Magazine Golden Mike Award for outstanding public service, completed her 2,500th broadcast for the KMBC Broadcasting Company November 22, 1955.

A WHIRLWIND of energy with a world of talent, Bea Johnson has established an enviable record of accomplishments during her nearly two decades with the KMBC Broadcasting Company.

In addition to earning some of the most coveted laurels in her field (the McCall Magazine Award, the Zenith Television Award and the Ohio State Award), Bea has received a long list of civic and other professional honors.

The results of her tireless participation in community, national and international affairs show up consistently in the ratings for her daily show, "Happy Home" — the highest-rated women's TV program, network or local, in Kansas City. Audience figures prove that Kansas City women appreciate the tremendous interest Bea takes in keeping abreast with important happenings in the world of women.

Like all of the high-calibered personnel on the KMBC staff, Bea is more than a face on a TV screen or a voice on the air. She is an important community figure — a person who is respected, admired and emulated by her thousands and thousands of Radio and TV fans.

The station's policy of providing topnotch air personalities explains, in part, the amazing sales ability of KMBC Radio and Television. To find out more about the terrific influence of KMBC-KFRM-KMBC-TV on the Kansas City market, see your Free & Peters Colonel.



BEA'S OWN "HAPPY
Beck for her
of what kind of
to a women's
family, left to
Dean, a highly
Becky, 13, a
whose various
tivities rival her
Woman of the
Jill, 10, a fifth-
herited all the charm and
successful parents, and
Sugar, the only member
seems just to take life easy.



MINGLING WITH THE INTERNA
Bea attends a party at
London England's Queen
guest of honor and the
terbury was host. The event
Bea's recent trip to Europe,
ducted a party and was
accredited women
the Big Four Geneva Confer



THE JOHNSON'S RAMBLING RANCH HOUSE, situated in a fashionable Kansas City suburb, is proving ground for Bea's homemaking activities. Here Bea experiments with home decorating, cooking and entertainment ideas that are later passed on first hand to her Radio and TV listeners.



CHRISTIAN DIOR, NOTED DRESS DESIGNER, records an informal interview with Bea following a fashion show staged for her party. This personal glimpse into the world of women's fashions is typical of the kind of program material Bea relays to her Radio and Television audiences.



BBC TURNS THE TABLES
for the British Broad
interviews Bea in Lo
European junket, Bea
programs and film
casts. This exampl
age points up one of
the only woman
west listed in the 19
Who in Radio and



the Swing is to "BIG-TIME" DAYTIME *on Kansas City's Most Powerful TV Station—*

KMBC-TV

KMBC Radio *of* Kansas City KFRM Radio *for* the State of Kansas



FREE & PETERS, INC.
Exclusive National Repres

DON DAVIS, First Vice Presid
JOHN SCHILLING, Vice Pres.
GEORGE HIGGINS, Vice Pres.
MORI GREINER, Director of Te

ROCKEFELLER PLAZA

magazine radio and tv advertisers use

SPONSOR

12 DECEMBER 1955

50¢ per copy • $8 per year

MARKETING: TOOL OR CLICHE?
page 29

Top 20 air agencies: report on billings
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Radio-and-giveaways: world's fastest, cheapest sales tool
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So you think you've got a headache!
page 40

How film sponsors promote shows with tie-ins on local level
page 42

Can a tv symphony sell a supermarket?
page 44

Are you neglecting talent research?
page 46

40%

OF THE
MEMPHIS
RADE AREA
IS



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nd the only way
reach them is with

VDIA

MEMPHIS' ONLY 50,000 WATT STATION

Represented Nationally by John E. Pearson Co.
TOP HOOPER AND PULSE RATED 1070 KC

OVERS THE "GOLDEN MARKET" OF 1,230,724 NEGROES—
EARLY 1/10TH OF AMERICA'S TOTAL NEGRO POPULATION!

NIELSEN
PULSE
HOOPER

Take your choice

We don't care which rating service you prefer. Because W-I-T-H's big audience always puts us up with the leaders—night and day!

At W-I-T-H's low, low rates, this big audience means listeners for you at the lowest cost-per-thousand in town! Get your Forjoe man to tell you the whole W-I-T-H story!

In Baltimore buy

W-I-T-H
W-I-T-H
W-I-T-H

Tom Tinsley, President **R. C. Embry, Vice President**

REPORT TO SPONSORS

12 DECEMBER 1955

What's Weaver's new role?

What changes now that Pat Weaver is chairman of board and Bob Sarnoff is president of NBC? One theory in informed quarters is that change means very little, that team of Pat and Bob continues in pattern established over past 2 years with Pat sparking creative ideas and Bob bearing brunt of management responsibility. If anything, goes theory, Pat Weaver will now be freer to create concepts like magazine plan, long shows which he pioneered. Speculation among those who know Weaver best is that he'll be active chairman of board, particularly in programing. He's said to have long term contract.

–SR–

Bob Sarnoff youngest prexy

At 37, Bob Sarnoff is believed to be youngest ever to hold post of network president. Elevation of Sarnoff to presidency and Weaver to top policy post followed wide speculation such a step was forthcoming. Sarnoff has more and more in recent months borne brunt of administration and, it's said, Weaver prefers creative roll to management responsibilities. Active Weaver role would offset speculation in some quarters that he is on way out.

–SR–

Y&R again top air agency

Young & Rubicam is again top agency in tv-radio billings this year, SPONSOR survey reveals. Y&R has $72 million in tv-radio billings this year compared with $64 million last year. BBDO remains second with $60 million this year compared with $59 million in 1954. McCann-Erickson moves into tie with BBDO, also with $60 million. McCann-Erickson was No. 4 last year with $46 million in radio tv billings. For breakdown on top 20 agencies in radio-tv billings, see page 36.

–SR–

First details on NCS No. 2

First details of NCS No. 2 have been revealed by Nielsen in preliminary letter to stations under date of 30 November. It is understood letter promises larger sample than NCS No. One, more area breakdowns, fast reporting, up-to-date data on radio-tv set ownership, including auto radios, out-of-home listening and viewing. Timetable: field work during spring 1956; computation and analysis during summer; report production during late summer; delivery by early fall. There will be separate radio, tv questionnaires, separate day and night radio, tv reports. Data will be similar to NCS No. One, will answer following questions: What areas, homes does station cover? How many families tune regularly to station? What outside signals come in?

SPONSOR announces major editorial expansion

In a major editorial expansion SPONSOR has promoted Miles David to executive editor and appointed James E. Allen editorial director. The move will enable Mr. David, for the past 6 years managing editor and editorial director, to devote his full attention to creative ideas, leadership projects and further improving SPONSOR's editorial content. Mr. Allen, who has just resigned as advertising and promotion director of Crosley Broadcasting Corp. and, prior to that, was city editor of the Cincinnati Post, will have charge of all editorial administrative functions.

SPONSOR, Volume 9, No. 25, 12 December 1955. Published biweekly by SPONSOR Publications, Inc. Executive, Editorial, Advertising, Circulation Offices, 40 E. 49th St., New York, 17. Printed at 3110 Elm Ave., Baltimore, Md. $8 a year in U.S. $9 elsewhere. Entered as second class matter 29 Jan. 1948 at Baltimore postoffice under Act of 3 Mar. 1879.

REPORT TO SPONSORS for 12 December 1955

Pepsi, $8 million, Beirn leave Biow

Record for number of upheavals has been set at Biow-Beirn-Toigo with (1) sudden loss of Pepsi-Cola, $8 million account, (2) coincidental exit of President F. Kenneth Beirn, (3) resumption of presidency by Milt Biow. Rupture in Pepsi-Biow relationship is reported to derive from factors far removed from advertising efficacy and likely to lead to further headline developments. D'Arcy has been mentioned as new Pepsi agency on basis of its long experience with Coca-Cola account (which it lost to McCann-Erickson). At presstime Pepsi-Cola was mum.

–SR–

CBS TV evening ratings up

Early indications CBS TV early evening weekday strip (7:30-8:00) was doing badly compared to 1954 are now reversed. November ARB ratings show increase of 16% over 1954. ABC TV, whose successful programing in that time period last season was behind CBS TV revamping of strip, showed increase of 9% over 1954. October ARB ratings had told another story. They showed CBS TV down 20% compared with 1954 with ABC TV up 82%. Big reason for this ABC showing was fact that "Disneyland" and "Rin Tin Tin" were not yet on air in October 1954, hence ABC increase in October 1955 looked good.

–SR–

Total radio, tv 1954 spending

Recently released FCC figures on 1954 broadcasting income does not represent total advertiser spending in 2 media. In addition to $1,042 million in network and station revenue reported by FCC there's $133 million in commissions to agencies and reps plus $193 million for talent and program production paid to non-broadcasting firms. Thus, total comes to $1,368 million, which is identical to 1954 estimate of McCann-Erickson's research department.

–SR–

P&G buys more participations

P&G's purchase of 30 participations in ABC TV "Famous Film Festival" is another indication Cincinnati soapmaker is becoming participation minded. Previous P&G participation buy was on NBC TV as part of pre-Thanksgiving one-day splurge for Fluffo (Sponsor Report, 28 November 1955). ABC TV buy is for Shasta shampoo at cost of $195,000. P&G in past had concentrated on half-hour show sponsorship. Biow-Beirn-Toigo is agency for both Shasta and Fluffo.

–SR–

Can symphonies sell groceries?

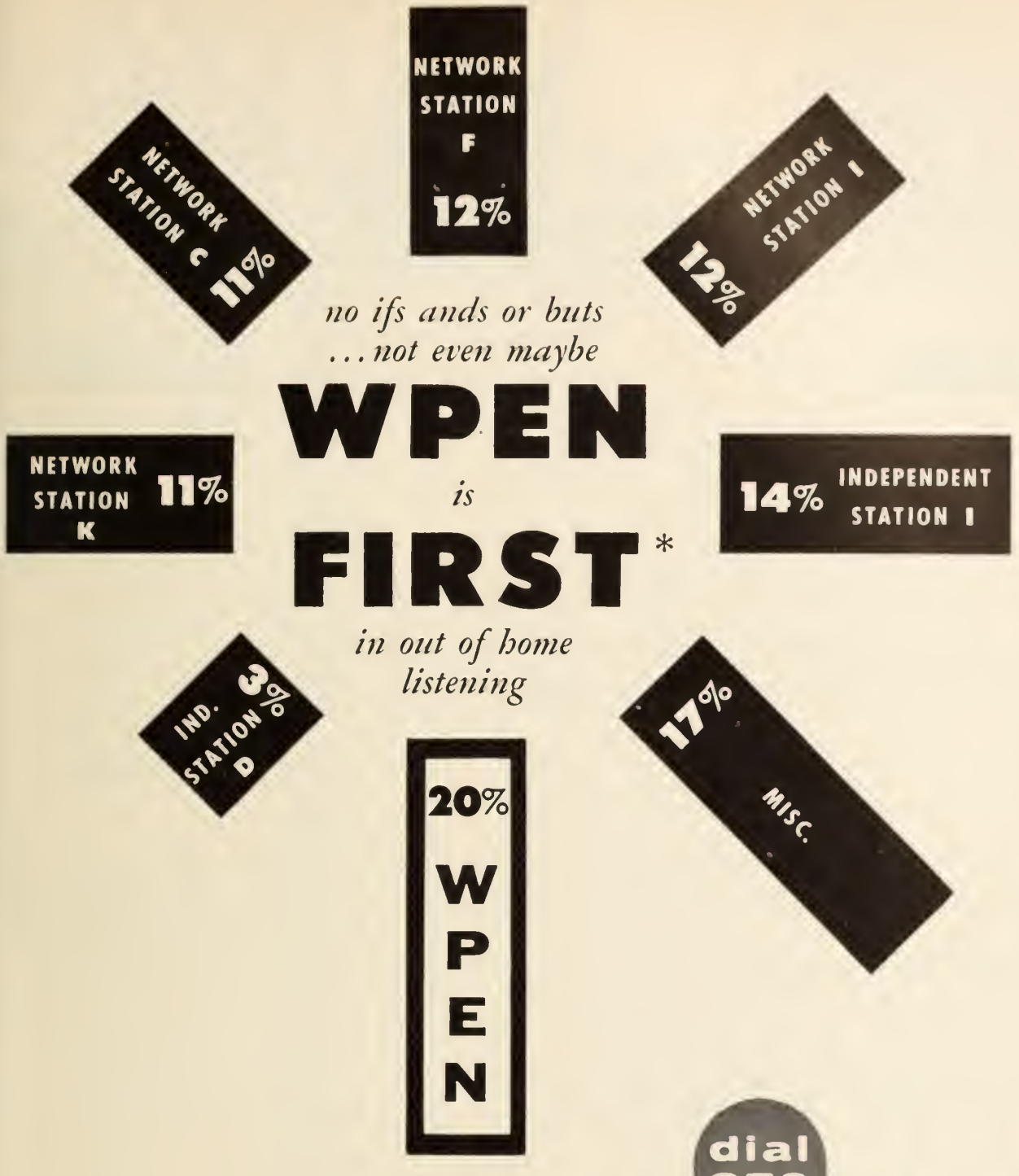
Can long-hair tv show sell for mass-market product? One advertiser who flouted traditional belief "you can't sell soap with a symphony" and made it pay is North Carolina food chain, which sponsors Charlotte Symphony at program cost of $1,300 weekly. September Tele-Pulse: 47.5. See story page 44.

–SR–

B&M's post-tv gain: 107%

In third month after Burnham & Morrill 26-week tv test had come to end in Green Bay, Wis., sales of New England firm's bean and brown bread products were 107% over same month previous year. That's carry-over effect of tv campaign. No advertising was used at all during period when these sales were recorded and furnished to SPONSOR. Sales increase for post-tv months actually topped 98% gain scored by tv campaign itself. B&M is now back in tv in Green Bay on WBAY-TV with participations in local morning show, "Party Line." (Complete figures for B&M's third month following tv campaign will appear in 26 December issue of SPONSOR.)

(Sponsor Reports continues page 123)



No additional comment is needed...

The Pulse figures speak for themselves

In Philadelphia it's...



*Pulse Sept.-Oct. '55

Represented Nationally by Gill-Perna Inc.

the magazine radio and tv advertisers use

SPONSOR

12 December 1955
Volume 9 Number 2

ARTICLES

Is "marketing" a new agency tool—or cliche?

Advertisers ask an ever-increasing number of marketing services. This second SPONSOR article on agencies in transition traces the results of these demands **29**

Tv impact for the price of radio

Using tv sound tracks on radio recreates the tv images the listener has seen before. "Radiovision" concept is product of KWKH's Henry Clay, Shreveport **33**

Beauty, brains . . . what a combination

Viewers are getting a chance to see both Miss America and Miss Universe as the beauties turn their talents to tv and make merchandising easy to take **34**

The top 20 air agencies

SPONSOR's annual survey of air media purchases among the top 20 air agencies finds an over-all increase of $86 million, total air billings of $673 million **36**

Radio-and-giveaways: cheap, fast sales tool

You've got to give to get is what Ray Morgan tells advertisers, and the best medium for the job is radio, when it's intelligently bought and used **38**

"So you think you've got headaches!"

Part four of SPONSOR's six-part series on industry headaches eavesdrops on a radio rep and tv rep as they discuss their respective problems over lunch **40**

How film sponsors promote their shows

Promotions using the stars or themes from their syndicated film shows pay off for those sponsors willing to do a little extra work and spending **42**

A symphony selling for a supermarket?

Harris Supermarkets in Charlotte, N. C., is using a symphony program on tv to sell itself. While breaking all of the usual supermarket selling rules, it has managed to break some of its previous sales records, too **44**

Are you neglecting talent research?

Why pay high prices for your big-name talent today when you could have picked up the same entertainer last year for a song? A small investment now in talent research might turn up a Gleason or Gobel for your show tomorrow **46**

COMING

Role of account supervisors, executives

Third part of the agency-in-transition series will show how account supervisors and executives are being affected by the emphasis on marketing **26 Dec.**

Headaches of radio and tv directors

Radio and tv directors air their gripes in the fifth of a six-part series on industry headaches, tell why they need decision-making authority **26 Dec.**

DEPARTMENTS

AGENCY AD LIBS
AGENCY PROFILE, William R. Hillenbrand
FILM CHART
FILM NOTES
49TH & MADISON
MR. SPONSOR, Edward Gellert
NEW & RENEW
NEW TV STATIONS
NEWSMAKERS
P. S.
RADIO RESULTS
ROUND-UP
SPONSOR ASKS
SPONSOR BACKSTAGE
SPONSOR SPEAKS
TV COMPARAGRAPH
TIMEBUYERS

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Accounting Department: Laura Oken, Fazio
Secretary to Publisher: Helen L. Hane

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come on in, Diogenes....

If you're looking for a plan that will deliver maximum honest value, we're your men. Or—collectively—the 36 stations of The Quality Radio Group are your medium.

We believe in RADIO—its ability to move goods and services, its tremendous power of personal persuasion, its unmatched mass coverage—*120 million* sets in the U.S. today, an anticipated *14 million* new set production for the year 1955. We *know* that RADIO, used intelligently, with resourceful imagination and boldness *is* the most effective, low-cost mass advertising medium for national advertisers.

We're equally positive we've evolved a successful formula for the profitable use of RADIO. Because we have honest faith in the medium, and the undoubted worth of our plan, we're starting a second year this month with this reaffirmation of certain basic principles—

QUALITY in stations and programs builds audiences.

EFFICIENCY in coverage—minimum duplication—means a more efficient investment of advertising funds.

ECONOMY of increased sales at lower costs is a necessity for national advertisers.

And this, briefly, is what we offer—

The facilities of 36 of the nation's great radio stations, delivering 90% of all U.S. Radio Homes.

Daytime and night-time program formats—from five-minutes to half-hours, priced for one-time or frequency use for cumulative circulation.

An economical rate—day and night—tailored to fit one-time or frequency requirements. Lowest for the circulation provided. And easy to buy: one order, one invoice.

The merchandising know-how—at the *local* level—of our member stations.

There are more details, of course. They're waiting to be revealed to smart advertisers, keen for the profits to be gained from the best use of today's greatest mass medium, RADIO. If you're the Diogenes type, look no further. PLaza 1-0116 is our number.



the uality radio group, inc.

Ward L. Quaal, President
W. B. Ryan, Executive Vice President
21 East 52nd Street, New York, N. Y.

Whatzis I hear abo



anorama Pacific"?



Yep. Just added the two big Northwest markets, Portland and Seattle-Tacoma. *Now 91% of all West Coast television families* are within reach of the Coast's favorite morning show, on the CBS Television Pacific Network.*

*"Panorama Pacific" is seen on KNXT Los Angeles, KPIX San Francisco, KFMB-TV San Diego, KOIN-TV Portland, KTNT-TV Seattle-Tacoma, 8-9 am Monday-Friday (also 7-8 am on KNXT, KPIX and KFMB-TV only). For details and availabilities, call the CBS Television Pacific Network or CBS Television Spot Sales.

In Southern California there's only 1 Independent

powerful enough and popular enough to register audiences in radio survey ratings of both

Los Angeles and San Diego.

Reach BOTH

these great markets via the saltwater route from Catalina by KBIG . . . at a lower cost-per-thousand listeners than any other station.

Any KBIG or Robert Meeker Account Executive will show you the documents.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOllywood 3-3205

Nat. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



Anne Wright. *J. Walter Thompson, was one of four timebuyers who reviewed radio-tv trends in "Timebuyers at work" two years ago (December 1953). At the time she saw a "greater surge toward creative thinking in use of radio." This description has been borne out both in terms of timebuying and such program developments as those on network radio. Miss Wright is now an associate media director at JWT, a post created when agency revamped media buying functions.*



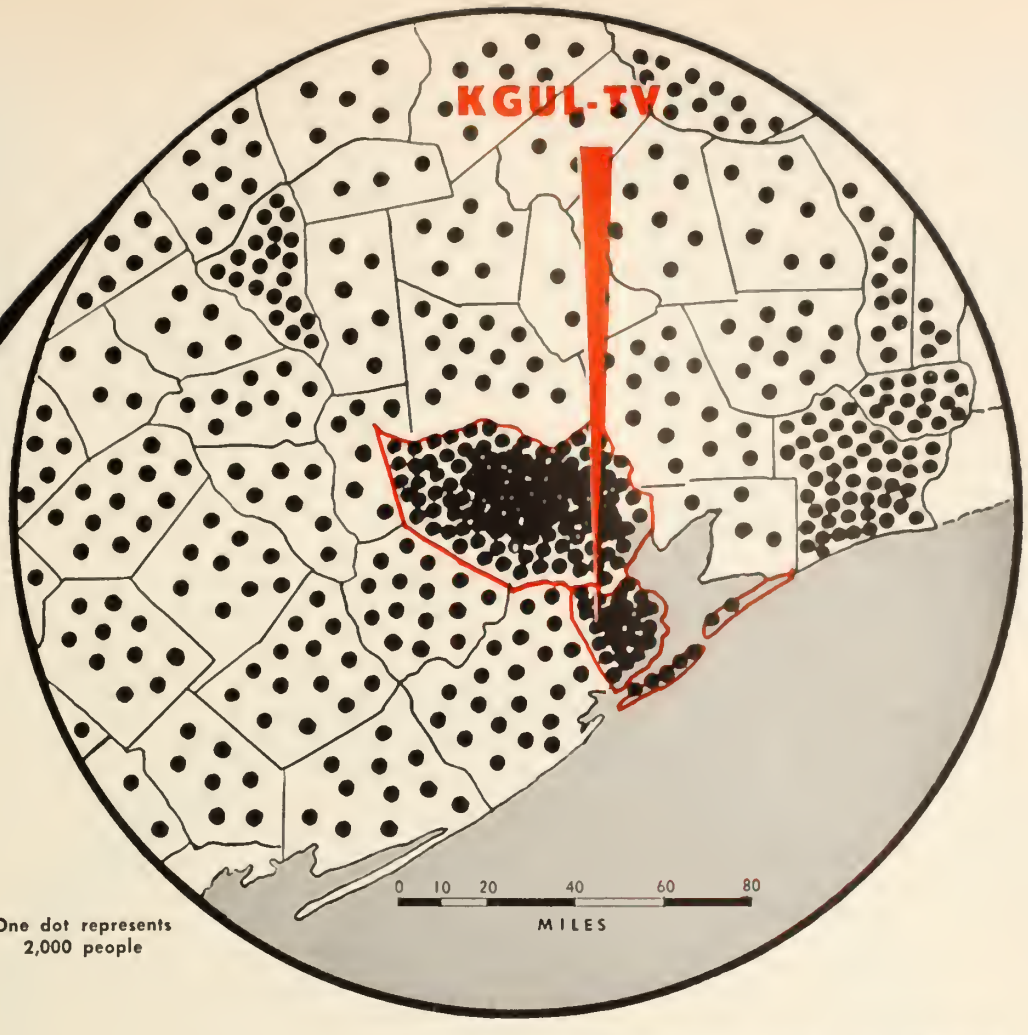
Charles M. Wilds. *now roving around Europe, was at N. W. Ayer two years ago when he predicted that tv "will enter the competitive stage" in 1954. His statement, made at the beginning of the tv thaw, has become especially prophetic as regards network tv. The season following his statement saw the beginning of spectaculars, the upsurge of ABC TV, the battle to sign up star talent. Clearances have also become easier for timebuyers. Rumor has it Wilds will set up some kind of advertising service in Switzerland.*



Grace Porterfield. *Benton & Bowles, predicted at 1953's end an increased interest in using nighttime radio to reach the lower-income radio-only families. This use of nighttime radio has become more pronounced as tv saturation has increased. A recent* SPONSOR *story, "What you get when you add radio to a tv campaign," 28 November 1955, pointed up the use of radio for low-priced products. Miss Porterfield, now as then, works on the Instant Maxwell House Coffee account for General Foods.*



John R. Collins. *Benton & Bowles, was at Sherman & Marquette (now Bryan Houston), when he said the era of the all-media buyer was at hand. In December 1953, Collins was buying space and time for three products. In moving to B&B recently, he became an assistant media director in the agency's semi-integrated media buying setup, supervises both time and space buying for a group of products. His prediction looks better than ever now with J. Walter Thompson being the latest to integrate air and print buying functions.*



Area Coverage Means More Viewers Per Dollar

The Texas Gulf Coast **Television Market** is nearly twice the size of the Galveston-Houston Metropolitan market alone.

	Galveston-Houston	Gulf Coast TV Market*
Families	333,000	544,800
Income	$2,075,371,000	$3,076,812,000
Sales	$1,347,228,000	$2,091,153,000

KGUL-TV — the CBS Basic Affiliate for the Gulf Coast Area — **completely** covers the fastest growing major market in the country.

More audience every day means your advertising dollar buys more . . . every day on KGUL-TV.

*Measured by Research Department of Television Magazine

YOU GET MORE ON

Represented Nationally by

CBS Television Spot Sales

kgul TV

Gulf Television Company Galveston, Texas

A Captive Market

SANTA LOVES KPQ-WENATCHEE

Mr. Claus knows the Christmas items he delivers to this area will sell like mad—if they're advertised on KPQ. He knows that KPQ, an ABC-NBC affiliate, is located in a rich area that outside radio and TV can't penetrate because of the high mountains.

Santa recommends KPQ for year 'round use, too. Agriculture, industry, and growth potential make the Wenatchee market a dog-gone good buy.

IN CASE WE DON'T GET ANOTHER OPPORTUNITY BEFORE CHRISTMAS, SEASON'S GREETINGS FROM KPQ

KPQ

5000 WATTS
560 K.C.
WENATCHEE
WASHINGTON

REGIONAL REPRESENTATIVES
Moore and Lund, Seattle, Wash.

NATIONAL REPRESENTATIVES
Forjoe and Co., Incorporated

(One of the Big 6 Forjoe Represented Stations of Washington State)

AGENCY AD LIBS



by Bob Foreman

Recommended reading for admen of all ages

To those who despair that the art of reading will, like the vermiform appendix, become atrophied, I say: take heart. Your correspondent, of all people, has read a book, and by "book" I refer not to one of those paper-backed erotica which grace the spinning racks at airline terminals and railroad depots, but to an honest-to-goodness tome, board-covered and replete with pages and fine print. May I say with justifiable pride that this here book is 568 pages long. It is heavy with substance.

It was written by Charles L. Whittier, one of advertising's statesmen. Whit looks 10 years younger than his age, has the vigor and interest and courage of a man 20 years younger. As a person he is tops, as an agency competitor he is rough, as an advertising consultant he is inspiring. In no way does he ever resemble a man in a gray flannel suit or a huckster.

Whit has written about the heart of the advertising business, all of it relevant to readers of this publication. For this reason alone the book should not be missed. But his book is of even greater importance than as a source of information. Call this added factor the spirit of the book, if you will, which is pure Whittier, 100 proof. This spirit is a joy of working, an enthusiasm for the profession of advertising and a sincere belief that the business is essential. What a marked contrast to most of the book writing done on the subject of advertising these days when authors seem to try so hard to muckrake our business and put its denizens on a par with dope-peddlers and keester-operators.

In addition to wisdom and practicality, Whit's book gives access to such vital documents as Clarence Eldridge's outline for writing a marketing plan and Mr. E's exposition of what the agency-client relation ought to be.

But to come back to that big plus mentioned before. There is a rather strange and quite wonderful quality in the book which makes it ideal reading for the newcomer to advertising as well as for the long-time practitioner of the business. This quality is one that I've never before seen achieved in books on our business. Generally speaking, they are too elementary for the person who's been in the business or too difficult for the student to comprehend. Not so, however, with "Creative Advertising" by Charles L. Whittier.

Since Whit's is a comprehensive book, I doubt that there

(*Please turn to page* 59)

The latest
Telepulse for
Indianapolis shows
all 15 top programs
on WISH-TV...
Confirmation that WISH-TV
is the dominant station
in Indianapolis
WISH-TV
channel **8**





Yes . . . we're the BIG SHOT when it comes to play-by-play sports in Milwaukee. Our Earl Gillespie does the Braves Broadcasts, Marquette University and Green Bay Packers football. And, for good measure, we round out the year with University of Wisconsin basketball.

To over a million "sports" in Milwaukee, *radio means WEMP*. So a pretty healthy hunk of the population is ready and waiting to receive your message . . . over WEMP. . . at the lowest cost per thousand. Local buyers know it . . . and take advantage of it. Why don't you?

Milwaukee's Best Buy **WEMP**

5000 Watts at 1250

1935-1955 . . . 20 years of service to Milwaukee · Represented nationally by Headley-Reed

49th and MADISON

SPONSOR *invites letters to the editor. Address 40 E. 49 St., New York 17.*

CAMPAIGN WAS LARGER

Your recent capsule case history (28 November issue) on our experience with Rayco Auto Seat Cover Co. in Los Angeles failed to indicate that the Emil Mogul Co. is the advertising agency.

In addition, please note that our advertising effort in Los Angeles was not limited to four stations as indicated but, as a matter of fact, included KRCA-TV, KCOP-TV, KTTV, as well as KMPC, KLAC, KFMB, KFOX and newspapers.

The KTTV buy definitely produced maximum results per dollar invested, but I would prefer to refrain from any dollar-investment and station-pull analysis between the various stations, as you present it, in view of the difference in character between the buys. Our success with KTTV was not anticipated in view of the fact that we were using live commercials in *Jackson's Theatre*, whereas our buys on the other television stations were both 20's and minutes—on film. I think the difference between the two types of buys renders comparison on a "dollars of sales for dollars of advertising invested" basis virtually impossible.

In addition, the data presented on numbers of sales produced for our weekly outlay on the station which, in turn, is related to sales produced on the other stations at the various investments made of them, are misleading in view of the fact that the alleged sales and advertising budget figures do not embrace a long enough period to make the case statistically.

I should point out for the record that for Manischewitz we have been running a very heavy schedule on KRCA-TV (as well as KMPC, KLAC, KFMB and KOWL) and have enjoyed excellent results—completely dominating the kosher wine market of Los Angeles for years now as well as being one of the more important supermarket and liquor store call items in southern California.

NORT WYNER. *Account Executive*
Emil Mogul Co., New York
(*Please turn to page* 17)

W•GTO

FIGURES *BIG* IN THE FLORIDA MARKET



from Gulf To Ocean • Gainesville To Okeechobee

Here's why the scales are tipped so heavily in favor of the W•GTO advertiser. 95% of Florida's golden citrus belt lies well within the 0.5 m/v contour of W•GTO. That's a lot of vitamin C.

Florida has come into its own as a cattle producing state—800,000 graze in the lush pastures from Gulf to Ocean —Gainesville to Okeechobee! High in protein!

And in minerals, well, nobody anyplace produces more phosphate than the state of Florida and 79% of that lies almost at the feet of the W•GTO tower.

This and other diversified industry brings in an effective buying income of $1,869,606,000 annually. On top of this W•GTO is heard by hundreds of thousands of tourists who each year spend $650 million in the W•GTO area.

When these thousands of buyers return to their home states, they remember your message heard on W•GTO.

How can an advertiser reach so many people from so many different states at one low cost? Use W•GTO, of course.



10,000 WATTS
540 KILOCYCLES

W•GTO

HAINES CITY, FLA.
PHONE 6-2621

owned and operated by KWK, *St. Louis, Missouri*

Represented by
WEED & COMPANY



From left to right:

VERNON S. MULLEN, JR. —*Advertising Monager, Miller Brewing Co.*
JACK SEVERSON — *Rodio ond Television Media Director, Mothisson & Associates, Inc.*
EDWARD G. BALL — *Vice President, Mathisson & Associates, Inc.*
GEORGE F. GILL —*Assistant Advertising Manager Media, Miller Brewing Co.*



Men who build brand leadership are

sold on spot

Miller Brewing Company and its agency, Mathisson & Associates, Inc., are Sold on Spot as a basic advertising medium. Of the nation's 383 beers, Miller's High Life ranks among the top ten in sales volume. Product quality is one reason. Effective advertising is another . . . and Miller's sound use of Spot contributes heavily to the success of its overall campaign.

Sports fans are among Miller's best customers. On a Spot basis, Miller sponsors many major sporting events in specific markets for low-cost precision selling to its choice prospects.

Your product message may require a different programming environment, your distribution pattern a different buying approach. But you can tailor Spot Radio and Spot Television schedules to your own selling situation.

Call your agency or an NBC Spot Sales representative. You'll see how Spot can build your sales volume in twelve major markets, accounting for 45% of the nation's retail sales.

NBC SPOT SALES

30 Rockefeller Plaza, New York 20, N. Y., Chicago, Detroit, Cleveland, San Francisco, Los Angeles, Charlotte, Atlanta*, Dallas* *Bomar Lowrance Associates*

representing television stations:

WRGB *Schenectady-Albany-Troy*, KONA-TV *Honolulu, Hawaii*, WRCA-TV *New York*, WNBQ *Chicago*, KRCA *Los Angeles*, KSD-TV *St. Louis*, WRC-TV *Washington, D. C.*, WNBK *Cleveland*, KOMO-TV *Seattle*, KPTV *Portland, Ore.*, WAVE-TV *Louisville*.

representing radio stations:

WRCA *New York*, WMAQ *Chicago*, KNBC *San Francisco*, KSD *St. Louis*, WRC *Washington, D. C.*, WTAM *Cleveland*, KOMO *Seattle*, WAVE *Louisville*, KGU *Honolulu*, and the NBC WESTERN RADIO NETWORK.

NOW AVAILABLE—the greatest boon to time buyers since the invention of the coffee break. The NBC SPOT SALES RADIO–TV SPOT ESTIMATOR

- Instantly determines "audience size"
- Instantly determines "cost per thousand."

For your free copy, write to: NBC Spot Sales Research Department, 30 Rockefeller Plaza, New York 20, N. Y.

People on the Pacific Coast say..

"Don Lee is 'Our' Station"

from a survey by Dr. Ernest Dichter



When Dr. Ernest Dichter, of the Institute for Motivational Research, surveyed Pacific Coa network radio he asked listeners which network most nearly typified the West. Results of th survey showed that listeners strongly favor Don Lee.

Don Lee is Pacific Coast Radio

Mutual DON LEE RADIO

EXCERPT FROM THE DICHTER SURVEY: **"85% of our respon ents consider Don Lee typical of western living . . . far more typical than any other network.**

70% of the respondents say, 'Don Lee is our station.'"

For a viewing of the film strip, "The Depth of Penetration of a Advertising Medium," illustrating Dr. Dichter's survey, writ to H-R Representatives, Inc., or to the Don Lee Broadcastin System, 1313 North Vine Street, Hollywood 28, Californi

40 E. 49TH ST.

(*Continued from page* 12)

JOB SEEKERS TAKE NOTE

Bob Foreman's November 14 article about "How to prepare a job-getting resume" was excellent.

You are right about such a job being "the toughest." But what is there about selling one's self that floors the man who can sell most anything else?

I learned this during the 1930's when, with job competition keen, I worked on the Man Marketing Clinic run by the New York Sales Executive Club. We helped hundreds of top business men and women prepare their resumes. It was amazing the way excellent executives flopped at selling themselves.

Also, along the lines of your article, I have another observation. Recently I had to get a sales manager for a client. I ran an advertisement which brought in hundreds of resumes. To my amazement, about 40% had been prepared by some outfit that evidently employed stereotyped paragraphs or format and just dropped in the individual's facts. It was so obvious, I felt sorry for those job seekers who paid out good money thinking they were each getting a "tailored" resume.

GEORGE G. FELT
Felt Advertising
East Orange, N. J.

BON MARCHE RADIO SUCCESS

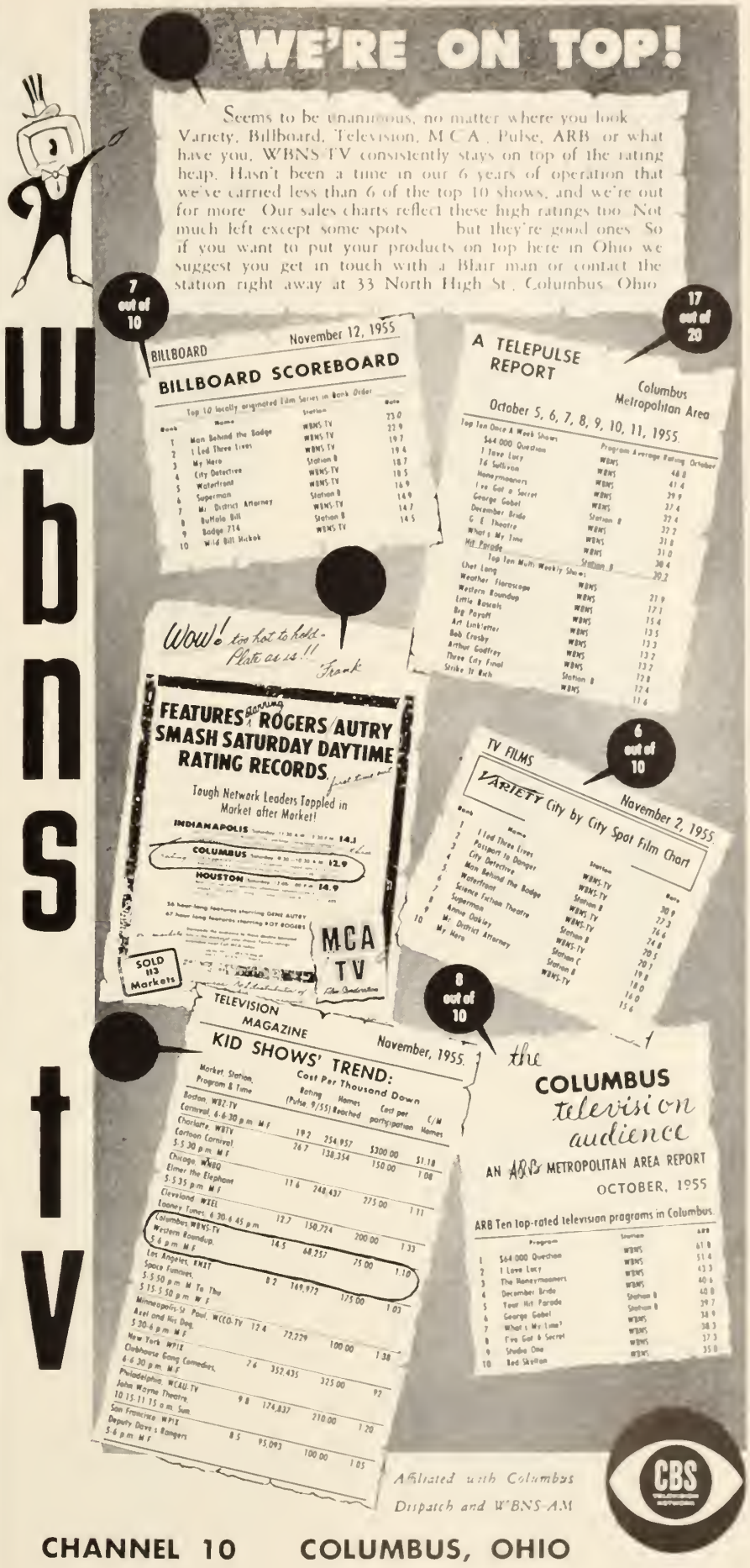
We are very much impressed with your fine story (14 November) on the way Bon Marche uses radio. We would like to spread this gospel among the local department stores.

I imagine you will have many favorable comments on this article, in which case you may make up reprints. If you do so, we would like to have 200 copies. If you do not make up reprints, we would like to ask that you send us 35 copies of the magazine.

RICHARD H. VOORHIS
Manager
WMC-WMCF
Memphis

• Reprints of "Radio-print teamwork breaks sales records for Bon Marche" are available at 15c each.

(*Please turn to page* 109)



ASK THE MAN IN THE GREY FLANNEL SUIT!



BERNIE HOWARD
Stars-National, New York

HE KNOWS!

1. THE BEST RADIO BUY
2. THE BEST AREA BUY
3. THE BEST MARKET BUY

PLUS

Complete Product Merchandising all at **NO EXTRA COST!**

94% NEGRO PROGRAMMING

KSAN
SAN FRANCISCO

RICHARD BOTT, Station Manager



Mr. Sponsor

Edward Gellert

Manager of Sofskin Products
Vick Chemical Co., New York

"We moved to network tv because we want the prestige of network associated with our product," Ed Gellert, Vick's manager of Sofskin Products, told SPONSOR.

"Also, we want to make Sofskin a brand name covering a variety of cosmetics products. At the moment, we're marketing Sofskin Regular Hand Cream and Sofskin Moisture Magic."

"Our budget has increased 200% over last year," says he, "partly because Moisture Magic, as a new product, needs dynamic advertising support to launch its first year of national distribution."

Starting last October, Sofskin has been on NBC TV's *Home*, ABC TV's *Film Festivals* and *Mickey Mouse Club*.

"The way Arlene Francis does the commercials for us is most representative of the type of thing we like," Gellert explains. "There's a live lead-in showing flowers that are drooping on the desk, then a pan to some flowers that are fresh. The moral, of course, is that your skin, just like the flowers, needs moisture. Arlene sells the products with such enthusiasm, that we feel confident of results."

Gellert, a tall, blond young man in his early thirties, might qualify for a sort of "Jekyll and Hyde" title in advertising: a knowledgeable, very intently serious adman during the day, he loves to spoof "Madison Avenuese" and the foibles of the air media when at home in Westport, or relaxing over a drink at the Yale Club. "I'm all ham at heart," he admits candidly. "Only at home I've got competition." He's referring to his 15-month-old son and four-year-old daughter.

"We're working on a unifying theme for all our advertising now," says Gellert. He works with Vick's agency, Morse International. "The basic theme will still be 'everyday use of Sofskin'."

When not painting the Westport house or building new shelving or kids' toys, Gellert occasionally retires into his cellar workshop-office to pound out a tv script. He generally prefers to keep any artistic inclinations under wraps but cannot deny being the creator of a glamorous "study in red" oil painting of his wife in the living room. ★ ★ ★

FIVE OF A KIND

. . . ALL DIFFERENT
ALL FABULOUS VALUES



Mink Coat Aristocrats
From Evans Furs, Chicago
America's Master Furrier

Whether you're selling mink coats or motor cars, cheese or cosmetics, smart time buying prescribes the selection of stations that reach the most responsive markets at the lowest cost. In the five NoeMac markets that means the NoeMac stations.

While each of the five is an independent local station, operating under separate management, all five follow the same proven programming pattern. Programming that has produced a wide, growing and fabulously responsive audience.

You can buy one or all five NoeMac stations, they are five of a kind . . . all different. Each the best buy in its market.

For availabilities, rates and market facts, call your H-R MAN.

Nationally Represented by

H-R

Representatives, Inc.

KLIF **DALLAS** • First in both Hooper and Pulse	K L I F
KELP **EL PASO** • First in Hooper and Pulse	K E L P
WNOE **NEW ORLEANS** • Tops all independents in August Hooper	W N O E
WRIT **MILWAUKEE** • The most talked about station in the midwest	W R I T
KNOE **MONROE, LA.** • First by far in Hooperatings	K N O E

FIVE OF A KIND **NOEMAC STATIONS** ALL DIFFERENT

NEWS N M MUSIC

MCA TV FILM SHOWS



BILL WILLIAMS
Adventures of
KIT CARSON

20.7

Atlanta (ARB)
Dayton, 20.2 (ARB)
Rockford, 26.2 (ARB)

THE
RAY MILLAND
SHOW

40.1

Toledo (Videodex)
Philadelphia, 20.9 (Pulse)
Tulsa, 23.4 (ARB)

CHARLES BICKFORD
MAN BEHIND THE BADGE

32.5

Dayton (ARB)
Kalamazoo-Grand Rapids, 37.6 (Videodex)
Birmingham, 28.3 (Pulse)

A show for
every product . . .
every market . . .
every budget!

SCORE AGAIN!

UY LOMBARDO
AND HIS
ROYAL CANADIANS

30.8

Birmingham (Pulse)
Pittsburgh, 40.9 (Videodex)
Shreveport, 29.4 (ARB)

JOHN HOWARD
DR. HUDSON'S SECRET JOURNAL

34.4

Pittsburgh (ARB)
St. Louis, 28.7 (Videadex)
Buffalo, 26.4 (Videodex)

FIRST CHOICE FOR ALL AMERICA!

Choose your rating service — ARB, Pulse, Videodex. One thing you'll find they all have in common: Film shows syndicated by MCA TV are top-rated* everywhere. Big audiences that spell big sales for you!

*September-October, 1955, ratings are shown.

WESTERN FEATURES STARRING
GENE AUTRY

21.9

Phoenix (ARB)
Columbus, Sat. AM, 12.9 (ARB)
dianapolis, Sat. AM, 11.6 (ARB)

WESTERN FEATURES STARRING
ROY ROGERS

22.2

Phoenix (ARB)
Boston, Sat. aft., 13.9 (ARB)
Houston, Sat. Noon, 14.9 (ARB)

For both Western features: 27.1 weekly cumulative rating in L. A. Lowest cost per 1000 homes per comm'l minute in TV film programming—42 cents!

PRESTON FOSTER
WATERFRONT

40.5

Charlotte (Pulse)
San Francisco, 21.4 (ARB)
Toledo, 36.4 (Videodex)

FAMOUS PLAYHOUSE

45.8

New Orleans (Pulse)
Dallas-Ft.Worth, 26.0 (Videodex)
Atlanta, 16.6 (ARB)

PAUL HARTMAN
PRIDE OF THE FAMILY

44.2

Norfolk (ARB)
Kalamazoo-Grand Rapids, 26.0 (Videodex)
Toledo, 18.8 (Videodex)

new show—pre-syndication network ratings shown

ROD CAMERON
CITY DETECTIVE

36.2

Buffalo (Pulse)
Columbus, 22.7 (ARB)
New Orleans, 39.0 (Pulse)

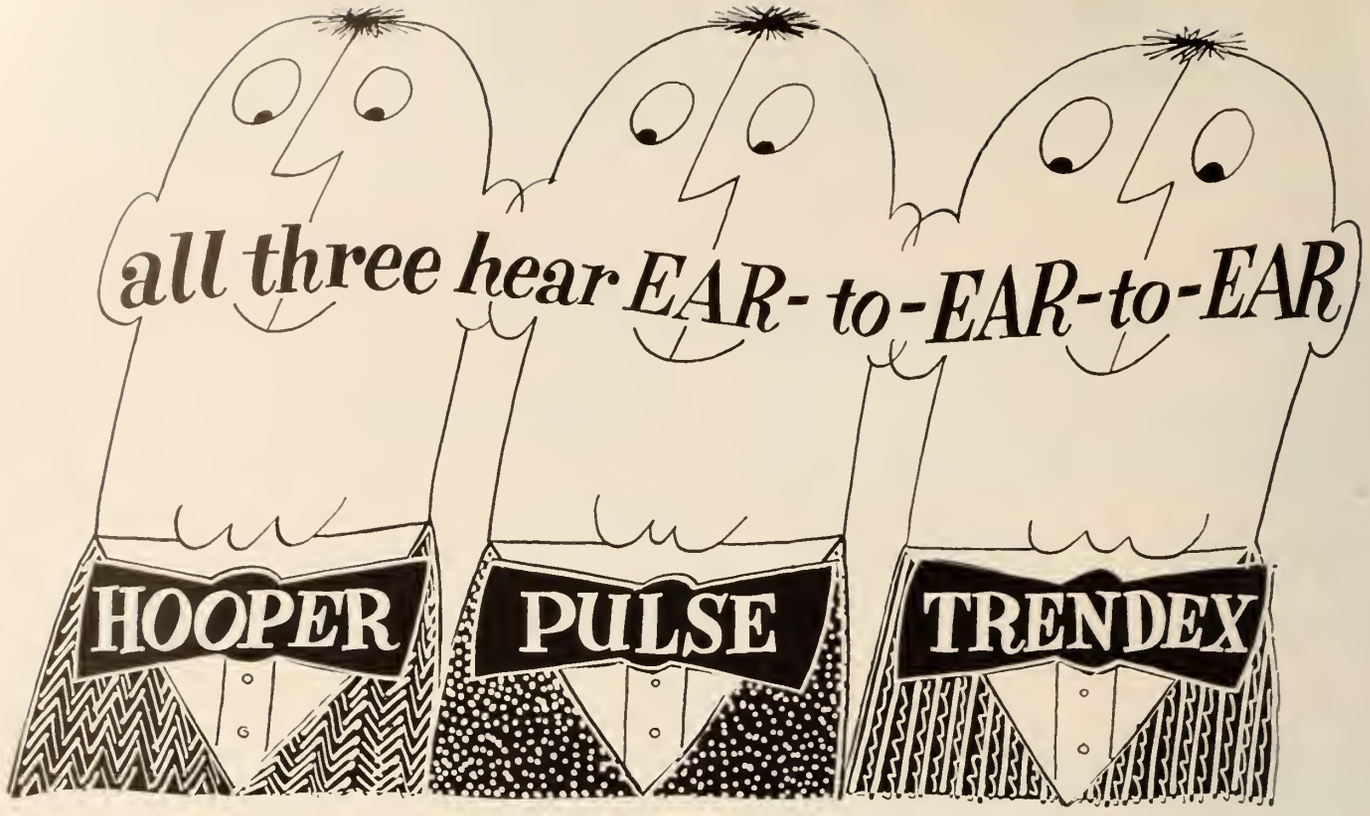


AMERICA'S NO. 1 DISTRIBUTOR OF TELEVISION FILM PROGRAMS

MCA TV
Film Syndication

one, wire or write
ur MCA TV office
· your audition
int today!

Serving you with
30 offices in
principal cities



No matter who asks the questions in Omaha,

the answer is KOWH

43.7%! That's the average share of audience Hooper (October-November) gives KOWH. Latest Pulse for Omaha-Council Bluffs gives KOWH top spot in every time period. Ditto Trendex. KOWH has placed first in audience year after year . . . . gradually increasing its first-place dominance, until now KOWH is first in *every* time period of *every* survey in the Omaha market. Mid-Continent ideas, programming and excitement plus good coverage (660 KC) are working hard and getting good results for national and local advertisers. No matter which rating habit you have—you can feel secure with KOWH because all 3 hear Omaha radio ear-to-ear-to-ear. Chat with the **H-R** man, or KOWH General Manager **Virgil Sharpe.**

MID-CONTINENT BROADCASTING COMPANY

President: Todd Storz

WHB, Kansas City
Represented by
John Blair & Co.

WTIX, New Orleans
Represented by
Adam J. Young, Jr.

KOWH, Omaha
Represented by
H-R Reps., Inc.

New and renew

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Armstrong Nurseries, Ontario, Calif.	Jordan Co, LA	CBS 47	Rose Circus; Sat 1 30-1:45 pm, S Nov, 4 wks
Calif. Prune & Apricot, San Jose, Calif	Long Adv, San Jose	CBS 203	House Party, Th 3-3:15 pm; S Jan; 26 wks
Drackett Co, Cinn	Ralph H Jones, Cinn	ABC	Breakfast Club; 9 35-9 40; 21 Jan
Easy Washing Machine	BBDO, NY	CBS 203	Arthur Godfrey Time, W & every 4th F 10 30-10:45 am; 11 Jan; 26 wks
Ferry-Morse Seed Co, Detr	MacManus, John & Adams, Bloomfield Hills, Mich	CBS 203	Garden Gate; Sat 9:45-10 am, 25 Feb; 11 wks
General Motors, Detr	Kudner, Detr	CBS 203	Bing Crosby; F 7:30-7:45 pm, 5 min seg, only 9 Dec
General Motors, Detr	Kudner, Detr	CBS 203	Galen Drake; Sat 10:40-10:45 am; 26 Nov and 10 Dec only
General Motors, Detr	Kudner, Detr	CBS 203	Helen Trent; M & W 12:30-12:45, 28 Nov & 7 Dec only
Olson Rug Co, Chi	Presba, Fellers & Presba, Chi	ABC	Breakfast Club; M 9:25-9:30 am; 23 Jan, W 9 20-9:30 am; 25 Jan
Radio Bible Class, Inc.	J. M. Camp, Wheaton, Ill	MBS 232	Radio Bible Class; S 10-10:30 am; 18 Dec; S2 wks
R. J. Reynolds, Winston-Salem	Wm Esty, NY	MBS 409	General Sports Time; T & Th 5:30-5:55 pm; 28 Nov
Seven-Up Co, St. Louis	JWT, NY	MBS	Tomorrow's World; S 5:50-5:55; 10 Dec-31 Dec 55
Seven-Up Co, St. Louis	JWT, NY	MBS	Stand by with Bob and Ray; M-F 5:30-5:45; 5 Dec-30 Dec
Stanback Ltd., Salisbury, NC	Piedmont Agency, Salisbury	ABC	When a Girl Marries; W 10:45-11 am; 28 Dec

2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
All-State Insurance, Chi	Christiansen, Chi	ABC	Sports Today with Bill Stern; alt M-F 6:30-6:45; 12 Dec; S2 wks
Hazel Bishop, NY	Raymond Spector, NY	CBS 203	½ sp'ship of following: Backstage Wife: T, Th, F 12:15-12:30 pm; 2 Jan; 13 wks; Our Gal Sunday; T, Th, F 12:15-12:30 pm; 2 Jan; 13 wks; Second Mrs. Burton; M, W, F 2-2:15 pm; 2 Jan; 13 wks; Perry Mason; T, Th 2:15-2:30 pm; 2 Jan; 13 wks
Free Methodist Church of NA	W. F. Bennett	ABC	Light and Life Hour; S 8:30-9 pm; 23 Nov
General Motors, Detr	Kudner, Detr	NBC 195	Henry J. Taylor News; M 8-8:15 pm, 12 Dec; S2 wks
Goodyear Tire & Rubber, Akron	Kudner, Detr	ABC	Greatest Story Ever Told; S 5:30-6 pm
Milner Products, Jackson, Miss	Gordon Best, Chi	CBS 203	Robert Q. Lewis; Sat 11:45-12 n; S Nov; S2 wks
Sun Oil, Phila	Ruthrauff & Ryan, NY	NBC 37	Sunoco 3-Star Extra; M-F 6:45-7 pm; 9 Jan; S2 wks

3. Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Seymour Abeles	CBS Radio, NY	Associated Artists Productions, NY, sales rep
Thomas E. Belcher	KGEO-TV, Enid, Okla, commercial mgr	WSAV-TV, Savannah, commercial mgr
John Bendik	Robert S. Atkins, San Fran	KSFO, San Fran, sales
Ewart M. Blain	KYW, Phila, sales	Same, sales mgr
John Boesel	A. C. Nielsen, NY, client services exec	Same, acct exec
Walter Brown	RAB, New York, sales exec	Same, sales development mgr
John Burns	ABC film syndication, Chi, midwest mgr	Same, vp and natl sales director
Robert Burris	General Photo, San Fran	KSFO, San Fran, sales
Charles Burge	KXOX, St. Louis, asst sales mgr	KMOX, St. Louis, sales mgr
Jack Chapman		WHRV, Ann Arbor, Mich, president and general mgr
William Clark	ABC film syndication, midwest mgr	Same, vp and western sales division director
Charles M. Conner	WOOD-TV, Grand Rapids, acct exec	WTCN-TV, Minn-St. Paul, acct exec
Robert J. Dean	KMJ-TV, Fresno	WFIE, Evansville, Ind, general sales mgr
Jack Donahue	CBS Radio, Chi, spot sales, acct exec	Same, Pacific Coast network sales mgr
Joseph P. Dowling	Headley-Reed, NY, research and sls development mgr	WTOP-TV, Wash. D. C., sales promotion director
Charles Edwards	WWCA, Gary, Ind	Same, promotion and merchandising
William W. Firman	CBS Radio, Chi, acct exec	CBS Radio, Detr, network sales mgr
James A. Gates	TPA, New England rep	Yankee Network, national sales service, merchandise dir
William Golding	Avco, NY, Crosley div, sales promotion mgr	Ziv International, Cinn, acct exec
James A. Gunn	KTVW, Seattle, sales mgr	KONA-TV, Honolulu, general sls mgr
Leonard E. Hammer	MCA-TV, NY, sales	WABC-TV, NY, acct exec
Richard W. Jolliffe	CBS Radio, NY acct exec	Same, sales service, administrative mgr
David Kaigler Jr.	Adrian Bauer Adv, Phila, vp of rad-tv	WPFH, Wilmington, president
Robert M. Kiley	WMBD, Peoria, regional sales mgr	Same, natl sales mgr
David Kitrell	Katz Agency, Dallas	WTVD, Durham, NC, sales
Walter M. Koessler	WROK, Rockford, Ill, general mgr	WCBS-TV, Miami, mng director
David A. Lindsey	Omaha "World Herald," natl adv mgr	WOW, Omaha, promotion mgr
Les Lindvig	KPHO-TV, Phoenix, acct exec	Same, local sales mgr
Carroll R. McKenna	RAB, NY, asst natl promotion director	Same, natl sales exec
William B. MacRae	Crosley B'casting, NY, acct exec	TvB, NY, sales


Kenneth H. Bochmer (4)


Julian Field (4)


James A. Gates (3)


Fred Hale (4)


Richard Jolliffe (3)


David Kaigler, Jr. (3)

● *In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps, network, power);*

New and renew



David A. Lindsey (3)



Stephen C. Riddleberger (3)



Robert M. Riley (3)



Frank A. Tooke (3)



Ernest M. Walker (3)



Daniel P. Weinig (3)

3. Broadcast Industry Executives (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Richard P. Morgan	ABC film syndication, NY, asst to president	Same, vp in charge of business affairs
John R. Porterfield	Storer B'casting, Chi, eastern natl sale mgr	WABC-TV, NY, acct exec
Henry R. Poster	MBS, NY, sales plan mgr	ABC Radio, NY, sales development mgr
Earl Rast	KANG-TV, Waco	KFSD-TV, San Diego, sales
Stephen C. Riddleberger	ABC TV, network program admin mgr	ABC Radio, NY, business mgr
George Rice	WABC-TV, NY, film director	Same, program director
Robert M. Riley	WMBD, Peoria, regional sales mgr	Same, natl sales mgr
Tom Rook	Filmack, Chi, production	Same, tv sales rep
Harold P. See	KRON-TV, San Fran, station mgr	Same, general mgr
John E. Surrick	WAKR, WAKR-TV, Akron, asst to president	WPEN, Phila, local sales mgr
James E. Szabo	Adam Young Television, NY, sales mgr	WABC-TV, NY, acct exec
Franklin A. Tooke	KYW, Phila, general mgr	WBZ-TV, Boston, general mgr
Ernest M. Walker	ABC Radio, NY, acct exec	Same, central division, sales mgr
Daniel P. Weinig	Katz, NY	Storer B'casting, NY, Eastern Radio Sales Mgr

4. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Edward R. Beach	Benton & Bowles, NY	McCann-Erickson, NY, vp and chrmn of mkt plans
Kenneth H. Boehmer	WJBK-TV, Detr, merchandising and promotion mgr	Ralph Sharp Adv, Detr, vp
Julian Field	William Esty, NY	Lennen & Newell, NY, sr vp and creative dir
Stewart L. Fritche	Robert S. Otto, NY, acct exec	Same, vp
Fred Hale	Utica Drop Forge & Tool, Utica, adv mgr	Wilson, Haight, Welch & Grover, NY acct exec
George Haight	McCann-Erickson, Hllywd, programing dir	Same, NY, vp in charge of rad-tv
Charles P. Hirth	Biow, NY, acct exec	North Advertising, Chi, vp and acct supvr
Leonard H. Russell	Warwick & Legler, NY	Same, vp in charge of research
Kerry F. Sheeran	Weiss & Geller, Chi, acct exec	North Advertising, Chi, acct exec

5. New Firms, New Offices, Changes of Address

Anderson & Roll Advertising, Omaha, has reorganized as The John V. Anderson Agency

Associated Artists Productions, New York, created a national sales division 1 November

George Blake Enterprises, New York, will use additional space at their present address for major expansion

Bryan-Houston, New York, announces the location of their new offices at 730 Fifth Avenue

Compton Advertising, New York, will move to new quarters at 625 Madison Avenue about 1 March

Forbes and Associates, new tv and motion picture consultants, have opened offices in the First Federal Bldg, Richmond

Kennedy, Walker & Wooten, a new Los Angeles agency, has opened at 8743 Sunset Blvd

The Quality Radio Group, New York, has moved to larger quarters at the Berkshire Hotel, 21 East 52nd Street

RCA, headquartered in New York, announces the creation of new sales posts in Latin America

Warren R. Smith, Inc., Pittsburgh film producers, have expanded their studio space and enlarged their staff

WMCA, New York, will move to new quarters located at 415 Madison Avenue about February

6. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Brown & Williamson Tobacco, Louisville	du Maurier cigarettes	Ruthrauff & Ryan, Chi
Coca Cola Bottling, NY	soft beverage	Marschalk and Pratt, NY
De Pree Co, Holland, Mich.	pharmaceuticals	Grant, Schwenk & Baker, Chi
E & J Gallo Winery, Modesto	wine	Doyle Dane Bernbach, NY
B. F. Goodrich, Akron	flooring products	McCann-Erickson, NY
Firestone Tire & Rubber Co, Akron	auto supplies	Foote, Cone & Belding, NY
Jacoby-Bender, Woodside, NY	watch attachments	Grey Advertising, NY
Norcross, NY	greeting cards	Young & Rubicam, NY
J. F. O'Connor & Sons, So. Calif.	Lincoln Mercury cars	Kennedy, Walker & Wooten, LA
John Oster Mfg. Co, Milwaukee	home appliances	Mathisson & Associates, Milwaukee
Pillsbury Mills, Minneapolis	cakes and mixes	Leo Burnett, Chi
RCA Victor, Canadian div, Montreal	radio and television receivers	Kenyon & Eckhardt, NY
Shaler Co, Waupon, Wisc.	Rislone motor oil alloy	Walker B. Sheriff, Chi
Weston Biscuit Co, Passaic, NJ	biscuits and cookies	Biow-Beirn-Toigo, NY
York Pharmacal, St. Louis	pharmaceuticals	Warner & Todd, St. Louis



New 1000-ft. Tower

will bring most of Arkansas to

KTHV

CHANNEL 11 LITTLE ROCK!

KTHV, Little Rock — only on the air since November 27 — is now building a new 1000′ super-tower, *1800 feet above average terrain!*

With maximum 316,000 watts on Channel 11, KTHV will deliver an excellent picture to *most of Arkansas.* Presently on the air from 5 to 10:45 p.m. daily, and 4 to 10:45 p.m. on Sunday, KTHV will soon be going full time, *becomes Basic CBS Television Outlet on April 1!*

The star-spangled CBS and ABC shows below are already scheduled. Better ask your Branham man for availabilities NOW!

OMNIBUS
BISHOP SHEEN
G. E. THEATRE
ALFRED HITCHCOCK PRESENTS
APPOINTMENT WITH ADVENTURE
FAMOUS FILM FESTIVAL
ROBIN HOOD
BURNS & ALLEN
GODFREY TALENT SCOUTS
DECEMBER BRIDE
STUDIO ONE
NAVY LOG
THE PHIL SILVERS SHOW
MEET MILLIE
GODFREY AND HIS FRIENDS

THE MILLIONAIRE
I'VE GOT A SECRET
U. S. STEEL HOUR
FOUR STAR PLAYHOUSE
MAMA
OUR MISS BROOKS
CRUSADER
WANTED
PERSON TO PERSON
BEAT THE CLOCK
STAGE SHOW
HONEYMOONERS
TWO FOR THE MONEY
IT'S ALWAYS JAN
DOUGLAS EDWARDS NEWS

Plus LOCAL NEWS, WEATHER, SPORTS

316,000 Watts

Channel 11

NOW AFFILIATED WITH CBS AND ABC

Full CBS Affiliation on April 1

Henry B. Clay, *Executive Vice President*
B. G. Robertson, *General Manager*

Affiliated with KTHS, Little Rock and KWKH, Shreveport



When it's cold outside and you'd like to create a warm feeling in three choice Western Pennsylvania markets, start burning up the wires to WJAC-TV, Johnstown. What a sizzling Hooper! WJAC-TV is:

FIRST in Johnstown
(a 2-station market)

SECOND in Pittsburgh
(a 3-station market)

FIRST in Altoona
(a 2-station market)

You really put the heat on sales . . . with the 1 buy that covers 3—

SERVING MILLIONS FROM ATOP THE ALLEGHENIES
WJAC-TV
JOHNSTOWN · CHANNEL 6

Ask your KATZ man for full details!

SPONSOR BACKSTAGE



by Joe Csida

It's not what you play, it's how you program

Four or five years ago I played a string of one-nighters as a speaker on a BMI Program Clinic tour through the West and Northwest. In my own ineloquent manner I tried to point out to the assembled station people in town after town the vast, unexplored opportunities for great, yet inexpensive, music programing. It is probably a tribute to my lack of talent as an orator that all evidences point to the fact that to this day I made only the very smallest kind of dent. If any.

The most recent documentation of my failure was a piece in the 14 November SPONSOR asking the question: "Is radio overdoing music-and-news programing?" This piece, you may recall, revealed that by far the biggest segment programming is popular music.

My ready answer to the question is the very point I tried so hard to make from the rostrum a half-decade ago. Radio isn't overdoing music; it's simply underdoing intelligent selection and imaginative usage of the available music, both recorded and transcribed.

When I made my point some four, five years ago that there was a wealth of non-top-10 material available on disks and ET's which, with a little showmanship, thought, and ingenuity, could be utilized for powerful programing, the point, I believe, had great validity. There was considerable material around. Since that time, and virtually year by year (for reasons it is unnecessary to dwell upon here) literally thousands of additional packages of recorded material have become available. And scores of new packages are being made available every week.

For ever since RCA Victor and Columbia introduced the 45 rpm and 33 1/3 rpm Extended Play and Long Play records, respectively, every record manufacturer has increased his output of packaged merchandise. Most of the major manufacturers, as a matter of fact, have set up separate divisions to handle their package output and their single record output. EP's and, especially LP's exist, or are being produced, on just about every conceivable subject and theme, featuring every variety of artist and embracing every known style of music.

Ignoring the single offerings of the record makers, and

(*Please turn to page* 68)

Channel 2 Means Business

in the land of Milk and Honey



....serving more than 500 healthy cities and towns in Wisconsin and Upper Michigan.

CHANNEL 2 CBS 100,000 GREEN BAY

HAYDN R EVANS Gen Mgr

Rep WEED TELEVISION

Yep-Bigger'n Baltimore!

ONLY ON WBT Radio

COLOSSUS OF THE CAROLINAS

Sound-est investment

Only on WBT Radio can you associate for your product the massive, traditional selling power of "Grady Cole Time", now in its twenty-sixth year and stronger than ever. Grady gives each of his forty-six current sponsors individualized benefit of his 8.7 average Pulse rating (5:45 to 9 a.m., Monday through Saturday) plus canny commercializing and immense influence with consumers, retailers and wholesalers.

The rarity of availabilities underlines the prudence of regular contacts with your CBS Radio Sales man.



Is "marketing" the newest ad agency tool—or cliche?

THE ADVERTISING AGENCY IN TRANSITION

PART TWO: ***Advertisers' insistence on broader marketing aid from agencies stirs controversial points of view***

THE SECOND article in what SPONSOR *regards as its most important series to date starts below. Researched for months, the series collates and analyzes the thinking of the men who are shaping the marketing revolution at the nation's major advertising agencies.* *(See also editorial page* 124.*)*

by Ben Bodec

Is the expansion of marketing services by advertising agencies built on a sound foundation or is it destined to pass away in a few years as just another fad?

Or does this development offer the agency an opportunity to establish itself more firmly than ever as an integral force for selling goods?

These are the two basic questions yet to be resolved as the "marketing revolution" takes shape.

Agencymen are also asking such questions as: (a) Is the expansion of marketing services an assurance or a threat to the agency's economic and professional stability? (b) Is "marketing" becoming an agency tool—or cliche? (c) Will marketing upset the authority and stature of the creative, media and other traditional services in the agency?

One top management agencyman, in discussing this quandary with SPONSOR, compared the agency field's predicament to the old wheeze about holding a bear by the tail. He added this observation: "Regardless of what we may think about all the talk about the agency's widening role, we've got to bear in mind that ours is a highly competitive and opportunistic business. If we find that business judgment dictates that we conform to the client's new requisites we'll to it graciously and as



Cunningham & Walsh executive v.p. at work

Jack Williams, C&W v.p., (right) symbolizes agencies' trend to evaluate client's marketing activities by means of direct retail contact

efficiently as possible."

SPONSOR has been inquiring into the change in client-agency relationship brought about by what is referred to as the "marketing revolution," the agency's reactions to this change and the part that television has played in changing marketing concepts as well as that relationship. For the purposes of this series SPONSOR surveyed a representative cross-section of top level business management, ad managers, market directors and sales managers in client organizations, agency top management and agency marketing directors. These companies and agencies represent collectively over $500-million a year in advertising expenditures.

Before going into the findings of SPONSOR's inquiry, here's a quick link-up of the factors in this "marketing revolution":

- Business management's shift of the activity and problem center from production capacity to marketing.
- The increased frequency of new products and brands. (Example: 25% of today's grocery business derives from products developed only in recent years.)
- The rapid growth of self-service supermarkets. (They account for about 65% of all grocery and 55% of all drug product sales.)
- The emergence of television as a super-potent facility for preselling the consumer.
- Arm-in-arm, the cascade of new products, the spread of supermarkets and the impact of television have in combination so intensified competition for the manufacturer — meaning the advertiser—that he has had to sharply orient his marketing concepts, strategy and planning. Broadly speaking, he now bypasses the dealer and concentrates his sales attack on the consumer. His new focus makes the manufacturer the direct seller to the consumer.

In effect, the big grocery and drug products manufacturer says to his agency now:

"We've got new marketing approaches and concepts and we want you to assist us in those aspects with counsel and services. Of course, you'll have to shift your orientation as far as your relationship with us is concerned. We're beginning to feel that your function in general marketing counsel and services is about as important as your preparing and placing of advertising copy. So we suggest that you retool your approach and give us as much of a hand as you can in helping us solve our marketing problems.

"And we also suggest that you gear your advertising plans realistically to our total marketing budget and that your planning of any nature for us be integrated with our marketing strategy. To us you're not just an advertising agency but a general marketing services agency."

And what are the highlights of SPONSOR's observations emerging from the inquiry? Here they are under nine headings:

1. What clients expect: The die seems to be pretty well cast as far as the big advertisers are concerned. They welcome and "expect" a broader variety of marketing services. It may be because bigger companies have more complex marketing problems. And SPONSOR's collection of comments from advertisers spending $5-million and up indicates that the pressure for expanded marketing service from these quarters is getting progressively firmer. Take, for instance, these comments:

Donald S. Frost, *advertising v.p., Bristol-Myers (56% of $8-million tv-radio budget):* "It is not only extremely desirable but urgent that the agency participate in the client's overall marketing operation. The agency can't do a thoroughly efficient advertising job unless it has a full conception of such factors as product development, packaging, pricing, sales promotion and merchandising."

Henry M. Schachte, *advertising v.p., Lever Bros. (68% of $18-million budget in air media):* "The big agency or little agency that's making the big impact on the client are those who have got themselves integrated to a substantial degree with the client's general marketing picture — that is, taken responsibility for everything that can help sell a product. When Lever Bros. launches a new product, it discusses all aspects of the product—the entire selling strategy—at a meeting with the agency on the product, and the result invariably is sound ideas from the agency on the marketing of the product. Aware of all these things, the agency's marketing plan is a lot sounder. . . . How can you create a piece of copy unless you put the end results of the various specialists that compose marketing in the right proportion to the product's needs?"

BBDO MARKETIN

DEPARTMENT PROVIDE

THESE SERVICE

MARKET ANALY

Development of over-all marketing stra
by determining basic consumer f

PROMOTION PLANS, PROGRA

Themes designed to increase consu
sales stimulate trade activity,

TRADE SURVE

Drug, grocery, department stores,
dicate, specialty shop, jewelry,

SALES PROMOTION SERVI

Contests (consumer and trade), premi
and additional sales hypoder

NEGRO MARK

Experienced specialists interpret
ent's marketing programs, poten

PACKAGE DESI

Package analysis, consultation
design ser

STORE TEST OPERATIO

Product testing of labeling, pricing, p
uct display, location; traffic, sampling,

PUBLICATIONS, TRADE RELATIO

Food, drug and department store staff
sentations, newsletters, slides, book

TRADE GROUP PRESENTATIO

Food, drug, department store staff stu
and seminars to colleges, trade asso

SPORTS CONTA

Liaison for radio-tv of special spor
events, testimonials, endorsements,

SALES ANALYS

Analysis of clients' sales and distri
tion, competition, market service rep

LOOK FOR THESE UPCOMING ARTICLES

PART III — *WHAT AGENCIES NOW DEMAND OF ACCOUNT SUPERVISORS AND EXECUTIVES* ..... 26 DEC.

PART IV — *IS THE IMPACT OF TELEVISION CHANGING MARKETING CONCEPTS* ..... 9. JAN.

(Other related articles will be announced later)



SPONSOR ESTIMATES THIS BBDO MARKETING DEPARTMENT REPRESENTS $375,000 YEARLY PAYROLL

BDO's marketing setup contains specialists in wide variety of product fields. picture from left to right, seated: John Procope, Negro marketing; Charles earn, drug marketing; Edward Hoare, Jr., grocery marketing; Lyle Purcell, v.p. charge of marketing department; Alfred Sparks, grocery marketing; Adrian ecker, premiums, sales hypodermics; Louis Kruh, jewelry marketing. Standing: rahame Enthoven, staff presentations; Joseph Spencer, administrative assistant to Purcell; Paul Freyd, marketing consultant; Jim Collins, visual aids; Harold Mullen, department store marketing; Walter Moultak, premiums, sales hypoder mics; Robert MacDermott, department store marketing; Robert Olsen, grocery marketing; Charles O'Rourke, drug marketing. Absent: William F. Brown, Market ing group supervisor; Wilton Haff, industrial marketing; Clarence Holte, Negro marketing; C. J. Villante sports contact; and Edward Ware, group supervisor

Executive v.p., *whose firm is in the over-$15-million bracket (58% tv-radio):* "We're in an era of ever-increasing competition and specialization. To be successful we must do everything we can to minimize our risks, to eliminate guess and put our marketing program on a semi-scientific basis. To help us, it is important that our agencies gear their functions, as well as planning, to our entire marketing 'spectrum'."

Edwin W. Ebel, *v.p.-marketing, General Foods ($26-million advertising, 54% tv-radio):* "We bring the agencies in on our marketing planning because we believe they cannot give the full measure of their advertising, promotion and merchandising resourcefulness unless they're brought in on the whole picture. . . . They are in a position to produce advertising that is keyed to the marketing objectives."

However, SPONSOR encountered a number of smaller advertisers who preferred the old relationship. Said one of these: "We've done very well through the years by just letting our agency service us with advertising. Whenever we find ourself in need of special marketing services we engage a marketing, or merchandising consultant. Good marketing or merchandising men are hard to find and I don't see how small agencies can afford on a permanent basis the quality of marketing man whom we'd take seriously."

2. ***Agency thinking:*** Most of the topline agencies have on their staff seasoned, professional marketing or

(Article continues next page)

merchandising personnel or are in the process of expanding their marketing services. The rush to hire among some agencies is greater than the availability of topflight marketing men. Most of them come from the manufacturing field, where they've served as sales manager or product manager or merchandising manager.

There's a wide variance among agencies on what constitutes marketing services and also the meaning and scope of merchandising. Suffice to say, few of the agencies in SPONSOR's fairly substantial cross-section were found to maintain an in-depth marketing division or a large staff of merchandising men working in the field with the client's people.

SPONSOR encountered among top management agencymen a disposition to talk but not to be quoted. Here are some quotes that span the range of opinion among them:

***Chairman** of the board whose operation is in the $50-million–plus class (60% air media):* Our agency offers marketing services to help the client's marketing director which are his to use at his discretion. As we see it, the object of the client's bringing the agency into the marketing picture is to improve the agency's function not only on advertising but as a general aid to selling goods. The agency may not be able to handle all the marketing functions of an account but it must know how each of these functions is performed so that it can offer intelligent counsel on the client's marketing strategy and planning as well as execute an appropriate advertising campaign. Otherwise, you can function in a vacuum."

***Executive vice president** of an*

HOW THE AGENCY CAN BEST RENDER MARKETING ASSISTANC

Summarized from expressions obtained from advertisers by SPONSOR

Orient the agency's thinking and marketing approach to the client's broad marketing problems and goals; both in immediate and long-range terms.

Provide the type of research which will aid him in his forecasting and tell him where his growth potentials are and where he can expect to increase sale

Include in the agency's campaign presentation a professional fabricated marketing plan, which will serve as a keystone to the advertising campaign and prove flexible to change if the need arises.

Call to the advertiser's attention the latest marketing techniques, whether they are techniques developed and applied in his particular field or, having been used in other fields, are of value to his field.

The agency's manpower should include marketing or merchandising personnel who have mature, professional backgrounds in the practical fiel of marketing and who have, as executives in the manufacturing or retail field, had the responsibility for building a product's sales.

Show an interest in all the processes of the client's business, including production. In other words, try to understands the dynamics of the advertiser's busines so that the agency can harness its selling techniques to the advertiser's productive ability with maximum effectiveness.

agency with over $30-million in billings (58% tv-radio): "An agency should be particularly qualified to offer sound marketing advice because it functions in wider and more diversified fields than the client, and it encounters data on marketing situation that should be of value to the client. We look upon the expansion of the agency's services in marketing as a challenge and an opportunity, but we have yet to determine how widely we can spread ourselves in marketing manpower and service until the questions of agency cost and compensation have been resolved."

***Partner** in a $40-million class agency (about 65% in air media):* "It is as important to keep a client sold on the agency's over-all sales plan as on the advertising plan. Hence the expanding importance of the marketing or merchandising executive in the agency—at least in ours. These days you, as an agency, must have a direct line of contact to the marketing or sales director of an account as well as the ad manager."

***President** of an agency in the $15- to $20-million range (30% tv-radio):* "The talk about marketing and the agency's responsibilities to the client for a lot more of it have the earmarks of somebody selling a new glamor baby. Anybody who is a sound advertising man in approach has to be a basically good marketing man, and you can't isolate the two. We've always been an active merchandising agency and a successful one, but we're going to stay within our depth. When an agency undertakes to offer general marketing counsel or service, it's taking on a big load, and, in my opinion, a very precarious one. I'd rather create good advertising and build sales by merchandising that advertising properly."

3. *Role of tv:* The impact of television as a preselling instrument has influenced the thinking and structure of today's marketing strategy and tactics. Television has produced a new element of flexibility—an emotional interest and reaction—which is causing the advertiser to revise periodically his concept of the relation of the medium to his entire marketing planning. For instance, he has found out that the merchandising value of his product to the dealer is greatly enhanced by a television campaign and

(*Please turn to page* 110)



TELEVISION

TV IMPACT AT THE PRICE OF RADIO

That's what you get, says KWKH's Henry Clay, when you put sound track of tv commercial on radio

Radio can achieve virtually the same impact as television at a much lower cost—if advertisers use the same sound track for both their radio and tv commercials. That's the thesis of Henry B. Clay, executive vice president and general manager of KWKH, Shreveport, La. He calls his concept "radiovision." Says Clay: "When the listener hears the message, his mind recreates and visualizes what he's seen on television." In addition to tv advertisers who want to extend their impact to radio at low cost, Clay feels radiovision should figure in the thinking of (1) the advertiser now in radio and (2) the advertiser-to-be. The current radio advertiser can create tv commercials "that will be recognizable immediately to viewers who are also listeners." The advertiser with a low budget who is about to start using radio can build a commercial readily convertible to tv when he's able to afford it. In fact, says Clay, the new radio advertiser might do well to work out his visual message in advance. ★ ★ ★

RADIOVISION











Miss Universe of 195
Miriam Stevenson, is
shown (big picture)
relaxing after day wh
includes two tv shows
on WIS-TV, Columbi
She trained for weeks
to learn tv under WIS
Dixon Lovvorn (with
in top picture). Besi
the work there are
some light moments a
in picture (middle)
with Tom Cureton and
Charlie Roman. Amo
most important activi

MISS UNIVE

for Miriam is work
clients. She's shown
(bottom picture) with
Robert H. Lovvorn,
president of Calhoun
Life, who is seated on
right. They're plannin
sales meeting with dis
supervisors. Miriam
also works closely wit
Calhoun's agency, Br
Graham and Hamby, d
with William Hancock
Buick dealer who is a
sponsor. Miriam's all-
visit to Hancock show
helped draw capacity

Beauty, brains...what a combinatio

Beauty contest winners are proving able as tv performers and merchand



Miss America of 1955, Lee Meriwether, adds ...an's touch to "Today," ...everything from news ... weather to interviews. ...ve Garroway (in big picture) clowns with ...ee over tears she shed when she won title. She's in on football ...redictions fun (bottom picture farthest left). ...he interviews J. Fred ...ggs (center) and gets ...tside "Today" studio ...for sidewalk interviews

...SS AMERICA

...ht). Lee is available ...o "Today" clients for ...ppearances at conventions and other merchandising activity, ...pending on her schedAmong recent trips ...e has made from New York headquarters of ...day" were to Chicago where she was hostess ...t National Association of Food Chain Stores convention and to Hollywood, Fla., where she attended air ...nditioning convention.







...sed to be that all a girl needed to win a beauty contest was the right ...ment and a bathing suit. But with the emphasis on brains and ability as ...lus beauty which emerged in the Miss America requirements and in the newer ...Universe competition, beauty contests today are an ideal source of feminine ... for television. The two organizations which recognized this most recently—and ...t simultaneously—are WIS-TV, Columbia, S. C., and NBC TV. WIS-TV ...e Miss Universe of 1955, Miriam Stevenson, this fall to do two daily shows ...ll as appearances. NBC TV recruited Miss America of 1955, Lee Meriwether, ...regular member of the east of *Today*. The pictures above reflect the hard work ...girls are putting into their new tv careers. They're also a reminder to admen ...hen it comes to hiring talent who can be merchandised to a client's trade. ...g beats the value of a beautiful girl—with brains. ★ ★ ★

The TOP 20 air agencies

Total tv-radio billings among top 20 increased $86 million in 1955

by Evelyn Konrad

During the calendar year 1955 the top 20 air media agencies will account for more than $673 million in radio and television billings, according to SPONSOR's third annual survey of agencies. This $86 million increase over the 1954 total of $587 million is accounted for predominantly by television's continued growth.

Here are some of the highlights of the hectic year past: The most spectacular increase in air media billings was made by McCann-Erickson, with $14 million more in radio-tv than during 1954 and by Ted Bates which also had a $14 million increase in air billings; K&E follows close behind with $13.5 million over 1954 radio-tv billings. This year again Dancer-Fitzgerald-Sample remains the largest radio agency, but the margin between D-F-S and radio billings of other major agencies has narrowed. Interesting too is the fact that the proportion between tv and radio at D-F-S has virtually reversed itself this year, from $12 million in tv and $18 million in radio in 1954, to $19 million in tv and $13 million in radio in 1955.

Trends emerging from SPONSOR's survey are mostly a continuation of developments taking shape two years or more ago:

- The air media continue to take up an ever-increasing proportion of total agency billing, even in the fact of generally substantial rises in over-all billings within these agencies.
- There's been an over-all decline in radio billings among the big shops, which is more than offset by the tremendous growth of tv.
- Radio billings continue to derive principally from spot, whereas network accounts for the bigger chunk of tv billings.

While 1955 has been a big year for account switches, many of these changes do not show up in the 1955 billings chart. For example, some $15 million out of close to $40 million in new McCann-Erickson billings (the Coca-Cola account), won't actually be in the shop until spring 1956, although the agency change has been announced.

Another recent change will affect Biow-Beirn-Toigo billings in 1956: The agency has lost the $8 million Pepsi-Cola account. At SPONSOR's presstime, Pepsi-Cola had not yet announced its new agency.

Here's a breakdown on top agency billings in 1955:

1. Y&R: radio-tv billings, $72 million; tv, $60 million; radio, $12 million; radio-tv share of over-all billings, 40%.

During 1955, Y&R had 73 different tv shows sponsored by its clients either on network or locally, 23 different radio shows. The agency's major tv clients were Borden, General Electric, General Foods and P&G. On network tv, Y&R had eight quarter-hour shows.

1955: THE TOP 20 AIR MEDIA AGENCIES

Rank now	Rank 1954	Agency	Tv 1955 (millions)	Radio 1955 (millions)	Tv-radio total 1955	% air is of total 1955	Tv 1954
1	1	*Y&R*	$60	$12	**$72**	40	
2	2	*BBDO*	$49.5	$10.5	**$60**	40	
2	4	*McCANN-ERICKSON*	$49.5	$10.5	**$60**	38	
4	5	*B&B*	$41.5	$ 8	**$49.5**	55	
5	3	*JWT***	$39	$ 8	**$47**	27	
6	6	*BURNETT*	$36.3	$ 5.8	**$42.1**	60	
7	10	*BATES*	$35	$ 7	**$42**	70	
8	12	*K&E*	$29	$ 5	**$34**	57	
9	8	*DFS*	$19	$13	**$32**	60	
10	9	*ESTY*	$28	$ 3	**$31**	60	
11	7	*BIOW-BEIRN-TOIGO*	$25	$ 5	**$30**	68	
12	11	*COMPTON*	$20.2	$ 4.1	**$24.3**	53	
13	15	*AYER*	$16	$ 7	**$23**	25	
14	13	*FCB*	$14	$ 7.5	**$21.5**	27	
15	13	*LENNEN & NEWELL*	$16	$ 4	**$20**	50	
16	19	*D'ARCY*	$14.5	$ 5	**$19.5**	36	
17	17	*C&W***	$15	$ 4	**$19**	46	
18	18	*SSCB*	$14.5	$ 3.3	**$17.8**	54	
19	20	*MAXON*	$13.5	$ 1	**$14.5**	48	
20	16	*KUDNER*	$11.5	$ 2.5	**$14**	23	

*Including international. **Estimate based on account activity. At other 18 agencies, top management co... released or confirmed figures in above chart.

34 half-hour shows, eight one-hour shows. On radio, 11 quarter-hour shows, two half-hour shows.

Y&R is the undisputed Number One agency both in air media and over-all billings.

*2. **BBDO:*** radio-tv billings, $60 million; tv, $49.5 million; radio, $10.5 million; radio-tv share of over-all billings, 40%.

This agency had 109 active radio accounts, 100 active tv accounts during 1955, four network radio shows, 17 network tv shows, 105 spot radio accounts, 93 spot tv accounts. Its big network radio buy for the year was Walter Winchell on MBS for TWA.

*2. **McCann-Erickson:*** radio-tv billings, $60 million; tv, $49.5 million; radio, $10.5 million; radio-tv share of over-all billings, 38%.

This agency got four major accounts in 1955, although one of these won't actually bill through the agency until spring 1956: Coca-Cola, $15 million; Westinghouse consumer and lamp divisions, $5 million; Bulova, $6 million; Swift & Co., $7 million.

It is estimated within the trade that this agency is one of the three likely to hit $200 million over-all billings in 1956. The agency's air media billings are expected to hit an estimated $75 million next year.

(The fact that BBDO and McCann-Erickson's radio and tv billings for 1955 are identical is sheer coincidence. In the case of these two agencies as in the case of 18 out of the 20 in the chart, SPONSOR obtained 1955 estimates from top management within each agency. Neither agency knew the billings of the other before stating its own 1955 billings.)

*4. **Benton & Bowles:*** radio-tv billings, $49.5 million; tv, $41.5 million; radio, $8 million; radio-tv share of over-all billings, 55%.

This agency acquired $18 million in new billing during the past year: Studebaker, $11.5 million; Florida Citrus Commission, $3.5 million; S. C. Johnson, $4 million.

*5. **J. Walter Thompson:*** radio-tv billings, $47 million; tv, $39 million; radio, $8 million; radio-tv share of over-all billings, 27%.

This agency, long-time Number One, relinquished its supremacy in over-all billings to Y&R, through loss of some $21 million during the past year, including these accounts: Ballantine, Swift, Florida Citrus, Parker Pen.

*6. **Leo Burnett:*** radio-tv, $42.1 million; tv, $36.3 million; radio, $5.8

(*Please turn to page* 115)

1953-54: FOR COMPARISON, STANDINGS IN PAST SURVEYS

Rank 1953	Agency	Tv 1954 (millions)	Radio 1954 (millions)	Tv-radio total 1954	Tv-radio total 1953	% air is of total 1954	% air is of total 1953	Total billings 1954 (millions)	Total billings 1953 (millions)
2	*Y&R*	$50	$14	**$64**	**$48**	40	31	$160*	$140*
1	*BBDO*	$46	$13	**$59**	**$49.5**	40	36	$149	$137
3	*JWT***	$38	$12	**$50**	**$39**	27	24	$185*	$161*
10	*McCANN-ERICKSON*	$35†	$11†	**$46**	**$22.5**	35	22	$131*	$103*
4	*B&B*	$30	$ 7.5	**$37.5**	**$36**	55	60	$ 68	$ 60
9	*BURNETT*	$27.6	$ 6.2	**$33.8**	**$24**	64	56	$ 53	$ 43
5	*BIOW*	$27.8	$ 5.6	**$33.4**	**$28**	70	55	$ 48	$ 51
5	*D-F-S*	$12	$18	**$30**	**$28**	59	55	$ 51	$ 51
7	*ESTY*	$26	$ 3	**$29**	**$27**	65	60	$ 45	$ 45
8	*BATES*	$22	$ 6	**$28**	**$25**	62	61	$ 45	$ 41
15	*COMPTON*	$16.8	$ 5.5	**$22.3**	**$15**	54	43	$ 41.4	$ 35
13	*K&E*	$13	$ 7.5	**$20.5**	**$16**	41	40	$ 50	$ 40
12	*LENNEN & NEWELL*	$16	$ 4	**$20**	**$18**	57	55	$ 35	$ 33
11	*FC&B*	$12	$ 8	**$20**	**$19.2**	24	25	$ 82	$ 77
	AYER	$12	$ 6	**$18**	—	21	—	$ 87	$ 83
13	*KUDNER*	$15.5	$ 2	**$17.5**	**$16**	39	36	$ 45	$ 44
17	*C&W*	$12	$ 4	**$16**	**$13**	42	37	$ 38	$ 35
17	*SSCB*	$12	$ 3	**$15**	**$13**	50	50	$ 30	$ 26
	D'ARCY	$ 9	$ 5	**$14**	—	28	—	$ 50	$ 46
16	*MAXON*	$ 9.5	$ 3.5	**$13**	**$14**	37	40	$ 35	$ 35

ling international. **Estimate based on account activity. †Breakdown between tv and radio is SPONSOR estimate. Total air billings come from McCann-Erickson.
indicate agency was not among top 20 for 1953.

Radio-and-giveaways: "world's fastest, cheapest" sales tool

That's Ray Morgan's opinion and his experience with "giving to get" dates back four decades. His first radio giveaway customer: Norma Shearer

Raymond R. Morgan, president of the Hollywood agency bearing his name, has achieved giveaway results like these in radio: 1,500,000 box tops in a few years for White King soap in an area of only 7,000,000 families; 600,000 unwinding bands in a recent offer for Folger's coffee. The article at right expressing Morgan's vehement faith in radio is adopted from a recent speech at NARTB's San Francisco meeting.

I was born up in the gold country, near a little town called Sonora, Cal. The main street was three blocks long and on it were 37 saloons. I think that must have been where Alcoholics Anonymous came from. Because there were plenty of alcoholics, and most of them were certainly anonymous.

In this little rough and tumble foothill town, I learned two lessons that have helped me sell many millions of dollars of radio time—and helped advertisers *use* this time with great profit to themselves. I would like to tell you about them.

When I was about eight or nine years old I had to go to work. So I sold the *Saturday Evening Post*. A *Post* sold for a nickel. It cost me 3c. So I made 2c a copy.

Now I didn't *want* to work, any more than any other youngster wants to work. It was no fun trudging through the mud and snow trying to sell magazines.

But the Curtis Publishing Co. built its circulation by having boys sell their magazines, copy by copy, from door to door—from saloon to saloon. And they did this by offering the boys prizes! Toy steam engines, magic lanterns, magnifying glasses.

One month I did particularly well, and what do you suppose they unloaded off the Sierra Railroad for me? A shetland *pony!* The point is, Curtis sold magazines by giving away ponies!

They made young boys who are all notoriously lazy, into hustlers and rustlers, by giving them a plus inducement to get them into action and keep them going.

About 1911 I got the agency for the Ford car. I was about 15 years old. Still in Sonora.

Price of the Ford Touring Car was $685, 15% commission to me. No self-starters. You had to crank the things. And if you didn't shove the spark lever back, it kicked back and broke your arm. Tail light was a kerosene lantern. Headlights burned gas made by water dripping over carbide in a contraption hooked on the car's side. A hand throttle but no gas foot feed. Tires blew out every 50 miles or so and had to be pumped up by hand.

I thought I was some salesman because I had been a whiz selling the *Saturday Evening Post*. But I couldn't seem to sell a Ford. I gave demon-

"Queen for a Day" is one of many shows Morgan has created. (L. to r.) Nicholas Keesely, Lennen & Newell v.p.; Miss Hawaii of 1954; Ray Morgan; Jack Bailey, m.c. of "Queen"



stration after demonstration. I canvassed prospect after prospect. My nerve was wearing out. And my Ford was wearing out.

One day I had a farmer with a pencil in his hand, about to sign the contract. My first Ford sale! But he backed away from it. All of a sudden I got a bright idea. I said to him, "Have you and your wife ever been to the city?" Up there in the tall timber, people called San Francisco, "The City."

I don't have to tell you the rest of the story. But in a few years in this little mountain county I was selling 300 Fords a year. The point is, the best way to get something is to give something. The lure of a trip to the city sold many Ford cars, gave many people happiness, made me many dollars and much success.

Years went by. A war was fought and won. I found myself sales manager for a gasoline company. A little company in Long Beach called the Macmillan Petroleum Co., and its fondest dream was to sell 8,000 gallons of gasoline a day, through 200 stations.

Obviously, there is some competition in the gasoline business—and some sizable companies such as Standard and Shell—and an equally fond dream of theirs is to keep any little company from selling 8,000 gallons a day. Or *eight* gallons for that matter.

Anyway, there was a radio station in Beverly Hills, located in a back room of a furniture store owned by one E. J. Krause. He called the station KEJK. We bought the radio station and moved it over in back of a gas station and changed the call letters to KMPC. The MPC came from Macmillan Petroleum Co. I never did know where the K's on radio stations came from.

At this early date, no one had ever thought of selling radio time. We just wanted to talk about our gasoline. And *that we did*. Not only half an hour a *week*—or 15 minutes *a day*. We were on the air for Macmillan Gasoline 16 hours a day. And our radio station and towers were part of our swell new service station across from the Beverly Wilshire Hotel.

On opening day we sold 200 gallons of gasoline. After three months on the air, 16 hours a day for our product, our gallonage was—200 gallons a day.

Obviously there was little power in adjectives to sell gasoline.

So, one evening we went on the air and offered a budget book. All you had to do to get it was to drive in and ask for it. It was a simple little book. It only cost a few cents.

Inside of five minutes a long Isotta Franchini wheeled into the station, bought 20 gallons of gasoline. It was Norma Shearer. She had come in for a budget book.

At the end of 30 days, our gallonage was 2,000 gallons a day, in one station. We then put our attendants out in the neighborhood, calling house to house and giving away coupons good for two gallons of gasoline. We used radio to tell people about these coupons and to bring them to our station.

People came in by the hundreds. Nobody ever said, "Put in two gallons." They said "put in five—or 10—or—fill her up."

The point is—the best way to *get* something is to *give* something. The Bible says it is more blessed to give than to receive. It says also, "Cast your bread on the waters and it will return twofold."

All right. What has all this got to do with making radio sell—at a profit. Just this. Radio offers the *fastest*, *cheapest*, *surest* way of inducing people to buy merchandise the world has ever known. This, providing you have (1) the right *angle*, (2) the right *offer* and (3) the right *copy*. I exclude television from this statement because it's too new a medium to accurately appraise as yet.

What do we mean by right offer? Well, when President Roosevelt was alive, Mrs. Roosevelt—Eleanor—got a bill put through congress which permitted a book of any size to be sent through the mail anywhere for just one penny postage. You could mail a 20-pound volume from here to Honolulu for a penny postage, if you wanted to.

We found a *dictionary* for a dime. A good big book. Bound in Fabrikoid. With colored maps, and the name "Webster" in gold on the cover. We bought a 100-word announcement from Ed Franklin up at KJBS offering this dictionary for a dime and the unwinding band from a tin of Folger's Coffee. Next day we got 700 letters. And 700 unwinding bands.

We quickly added other stations and it wasn't long until we were buying a carload of dictionaries a week. And

(*Please turn to page* 113)

7 TIPS FROM RAY MORGAN ON USING RADIO

1. Don't let ratings fool you. I'd rather talk to 100 people and sell 10 than talk to a million people and end up selling to none of them.

2. It's the commercial on the show that sells or doesn't. There's no point to buying a $10,000 show when the commercials are written by a $10 a week hack.

3. I'd rather reach four people out of every 100 every day than 10 people out of every 100 once a week.

4. When you sell on radio sell hard and sell straight. No salesman ever came out of a grocery store with an order by singing a jingle or "entertaining" the grocer.

5. Nobody ever heard a watt. Nobody ever heard a radio station. The listener hears the program and may hear the commercial that's on it.

6. To get something, give something. If you are going to offer a premium, look for the concealed value. A can opener sounds like a dime no matter if it's worth $5.

7. Be patient. Look at years instead of weeks or months. Once you start something on radio, never, never stop. If you can't stick, don't start or you'll lose your shirt.

PART FOUR
OF SIX PARTS

Said the tv rep to the radio rep:

"So you think you've got headaches!"

Then, as they talked, it turned out they had many migraines in common

If there is any resemblance between the two characters portrayed in the story below and any persons living or dead, it is purely coincidental. If there is any resemblance between the topics discussed and the actual headaches of station representatives, it is purely deliberate. There are few headaches like a business headache and no headache like your own. But the station rep, as the dialogue brings out, has a peculiar migraine syndrome. While he is first and foremost a salesman, his job, in the best sense, involves service to two groups: customer (the agency) and client (the station). And he sometimes gets the frustrated feeling that neither—especially the agency—permits him to do the best job he can. On top of this, his client is often affiliated with a network, which he must sell against (though it creates adjacencies for him), and his customer is linked to an advertiser, who must be both satisfied and pacified. No wonder, as this fourth story in SPONSOR's series on "Advertising Headaches" shows, his temples sometimes throb like a runaway jackhammer.

by Alfred J. Jaffe

One day recently a tv rep met a radio rep on Madison Ave.

After exchanging the customary greetings, the tv rep asked the radio rep, "How's business?"

The radio rep moaned.

"It's enough to make you want to give it up," he said. "Nobody seems to understand spot radio. Nobody seems to recommend it any more. The timebuyer won't go to bat for it. He says everybody and his cousin wants tv. The dealer wants it. So the client wants it. So the account executive wants it. So the timebuyer wants it. Everybody wants glamor and nobody is interested in a bread and butter buy that can't do anything but sell goods at a low price."

"Uh-huh," said the tv rep. "And how's business?"

"And not only that," the radio rep went on. "How the hell can you sell spot radio against those damn network spot carriers? You can't compete against those prices. I go to a timebuyer and I show him some good availabilities. So he says what's the rate as if he didn't know. And I say $50 per. Then he comes back at me and says he can buy the station with a spot carrier for $15."

"Yeah," nodded the tv rep sympathetically, "that makes it rough."

"Sure," said the radio rep. "I can tell him that I've got buys that come down to a lower cost-per-1,000. And I can tell him that I've got a personality on my station who can sell anything from vacuum cleaners to toothpaste by just saying boo. He just tells 'em, 'It's a good product. Take my word for it.' And you know what the listener does? He runs right out and buys it. But that $50 versus $15 has got a bad sound."

"I know what you mean," said the tv rep. "But how's business?" he persisted.

"Terrific!" said the radio rep. "You know a lot of our stations are sold out in the morning? It's tighter than a stubborn oyster in September."

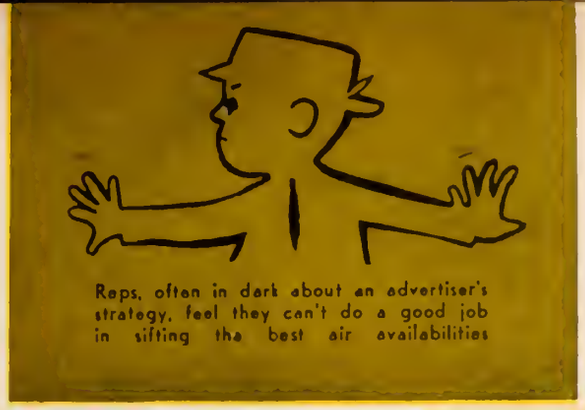
At 51st St. the tv rep cheerily flagged down a timebuyer he knew well. They chatted a few moments about the timebuyer's hobby, photography. As they parted, the tv rep slapped the timebuyer on the back and said, "So long, pal."

"You think you got headaches?" the tv rep said to the radio rep. "Now you take that guy. I do a slow burn inside now every time I see him. Let me tell you what happened recently. His account has a big announcement schedule on one of my stations. Every time I used to see him, he'd asked me if anything good had opened up so he could switch one of his late evening announcements to "A" time. Now, wouldn't I tell him if I had anything good, a big account like that? Anyway, a couple of months ago, somebody canceled a 20-second slot next to *Lucy*.

"Switched to spot radio?" the radio rep asked hopefully.

"First thing I do," the tv rep continued, "is call this guy up and tell him I'm handing him the spot on a silver platter. (And I have to buy *him* Christmas presents.) So he tells me to hang on to it and not to breathe a word about it. He's got to check the account man because it means more money. It's just routine, of course, he says. Can you imagine that? A timebuyer having to get an okay on a spot next to *Lucy?*"

"I'm getting hungry," said the ra-



Reps, often in dark about an advertiser's strategy, feel they can't do a good job in sifting the best air availabilities

dio rep. "How about Toots Shor's?"

"Okay." They turned down 52nd St. "So I said I'd hang on but please, please, get an answer quick. That spot is money in the bank, you know."

"I don't know," said the radio rep. "I don't watch *Lucy* so much any more. It's the same old thing. I bet a lot of people are getting tired of it. Did I show you the latest radio sets-in-use figures for . . ."

"This is Monday morning at 11:00 a.m.," the tv rep went on. "I figured if I don't get an answer by noon, something's wrong. I didn't, so I called back. The guy's not in. At two o'clock, I called again. He's at a meeting. What do these agency guys do at all these meetings, anyway? I finally catch him at four and he tells me the account man is out showing the client the town. When I ask him how long it's going to take to get an okay, he asks what's the hurry, the guy still in there still has 30 days to go. So I tell him—in a nice way, of course—that he's not the only advertiser in the world and there are plenty of timebuyers who would give their right arm for that spot. . . ."

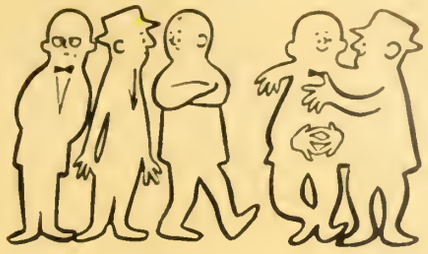
"Do you really think *Lucy* is such a wonderful show?" asked the radio rep. "I . . ."

". . . Naturally, he comes back at me with, 'Well, you're not the only station in the world and look at all the money the account is spending.' I get the point and hang up. Well, would you believe it, that an okay didn't come in for two and a half weeks. He tells me they had to go to the account and get a little extra money to buy in "A" time in that market. Extra money. I could just about buy you a lunch for that extra money. As a matter of fact, I think I will." the tv rep finished as they went into Toots Shor's.

The radio rep protested mildly.

"Oh, hell," said the tv rep, "it's on the expense account." As they walked to the bar the tv rep said, "There's

(*Please turn to page* 93)



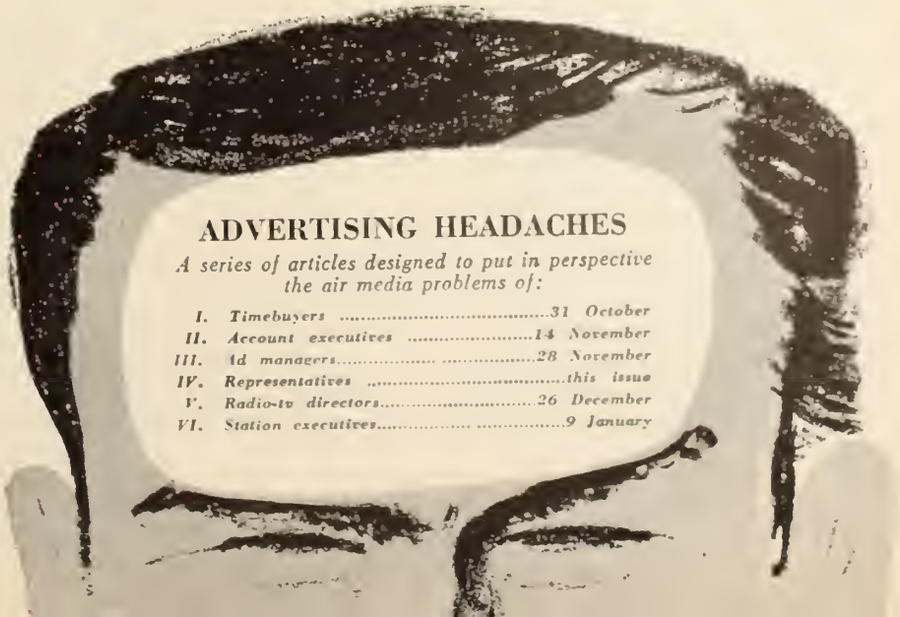
Reps complain they don't always get a fair crack at new business, say some timebuyers keep on using same stations over and over



Timebuyers resent reps going over their heads, but, reps say, this sensitivity isn't found among buyers of print media



Chaining timebuyers to desks doesn't give them a chance to travel and get first hand data about market differences, reps say



ADVERTISING HEADACHES

A series of articles designed to put in perspective the air media problems of:

I.	*Timebuyers*	*31 October*
II.	*Account executives*	*14 November*
III.	*Ad managers*	*28 November*
IV.	*Representatives*	*this issue*
V.	*Radio-tv directors*	*26 December*
VI.	*Station executives*	*9 January*

How film sponsors promote their shows

Effectiveness of syndicated film series is boosted as much as one-third, distributors say, when advertiser backs films with promotion drives

Program-Product Ads: Goodman's Noodles merchandises *Long John Silver* in ads featuring products, show premiums (top); Franz Butter-Nut Bread uses theme of "Fun To Reduce" film show and tune-in plugs to sell energy values of its bread products; Domino Cigarettes uses endorsement from syndicated star Eddy Arnold in print.







National or regional advertisers who sign for multi-market campaigns with a syndicated film series often develop a cold, glassy stare when someone suggests an extra budget to back the show with a big merchandising or promotion campaign.

With what seems to be crystal-clear logic, the advertiser is likely to ask "Why can't the program do a job without extra help? Why should I have to advertise my advertising?"

As SPONSOR found by an extensive checkup among leading program buyers and top film distributors, the answer seems to be this:

The additional expenditure is well worth it in terms of larger audiences, higher sponsor identification and stepped-up product sales.

Here's how two film industry executives expressed themselves.

"Even the best film show can get lost in the television shuffle of dozens of weekly programs today unless the advertiser makes every effort to keep the show, and the products he sells on it, constantly before the viewing public through program promotion," said M. J. Rifkin, sales v.p. of Ziv Television Programs.

"A close examination of the practices of top film advertisers tells the best story," added Television Programs of America's v.p. Michael M. Sillerman. "Successful advertisers are convinced that a great deal of the magic in the medium evolves from thorough and continuing merchandising."

With few variations, you'll hear the same basic advice urged sincerely throughout the syndicated film industry. And with good reason. The consensus of film industryites queried by SPONSOR boils down to this: the film program advertiser who lets his show exist in a promotional or merchandising vacuum, once it's on the air, is cutting its potential effectiveness by as much as one-third.

Basic aids: Where does a non-network advertiser look for assistance in backstopping a film show?

The best answer is the simplest: check with the firm that sold you the show. (See also box at right.)

Personality creation: *Susie* cartoon character created to give new sponsor identification with rerun of *Private Secretary* aided TPA in landing tv sale. First run of show is continuing at network level for American Tobacco, hence retitling of show.



Almost every syndicator who's got a new or rerun program series for sale has an extensive line-up of promotional aids a sponsor can use.

Usually, there's a basic promotion kit which contains detailed advice for in-advance promotion (advance mailings, on-the-air teasers, billboards, use of company promotional media, etc.), and the outline of a running promotional campaign good for the duration of the show's cycle. In addition, there are prepared publicity releases, photos, ad mats for tune-in reminders in newspapers, and suggested point-of-sale materials.

"Just these basic promotion aids alone," said Official Films' John Newman, "make an advertiser's program compete promotionally with all but the biggest national program offerings."

Such stock promotion kits are a feature of shows offered by top-rank film distributors like, alphabetically, ABC Film Syndication, CBS Television Film Sales, Flamingo Films, Guild Films, MCA TV Ltd., NBC Film Division, National Telefilm Associates, Official Films, Screen Gems, Television Programs of America, U.M.&M., and Ziv Television Programs.

But, under the competitive pressures of today's telefilm industry, such basic promotion kits—to be used jointly by sponsor, ageney and outlets—are only the beginning of promotional hoopla for today's syndicated film shows.

Four steps to take in promoting a syndicated film show

1. **Basic kits:** *Syndicators generally make available to advertisers a promotion kit containing samples of special displays material, outline for a running promotion campaign, and publicity material. Kit can usually be used as is, or adapted easily to sponsor's promotion campaign.*

2. **Tie-in merchandise:** *Advertisers can often obtain at cost special merchandise items tied in with the show, such as Western hats, ship models, parlor games, etc. These can be used as self-liquidating premiums, prizes in contests, give-aways at point of sale, or other outlets.*

3. **Star values:** *Stars of syndicated shows are often available, at nominal costs, to make "customized" commercials on film for national, regional or local clients to boost sponsor identification. Also, many stars are available, again at modest cost, to make special personal appearances.*

4. **Timely promotions:** *With a little ingenuity, syndicated shows can be tied into local community, civic or charitable campaign. For example, a show featuring Navy activities could tie in with a local Navy recruiting drive, a show stressing highway safety can be tied to "Safe Driving" campaigns. Sometimes, telefilm stars appear in current feature movies, and promotions are possible with local theaters, tv stations, newspapers.*

Special gimmicks: There are an endless variety of gimmick promotions, often pretested, available to film program advertisers from distributors. Here's a quick round-up that will show the range.

• *Franchised merchandise*: Ever since the radio days of *Tom Mix*, program producers have been quick to realize the value of tie-in deals with everything from sweatshirts and toy guns to do-it-yourself kits and parlor games. Often, they are an important source of extra revenue to the producer, enabling him to keep his show costs down. But, more importantly, they offer promotional opportunities to the sponsor, since most of the merchandise is available to the advertiser at reduced prices through the film distributor.

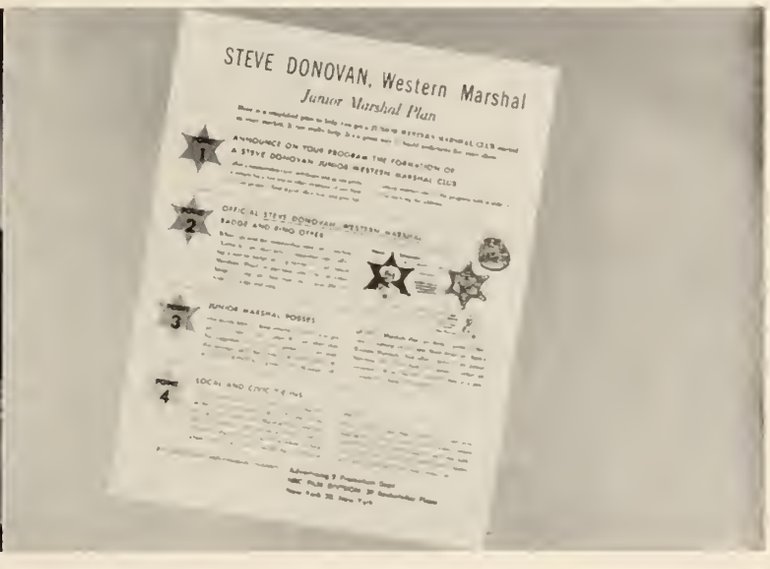
Sometimes, the merchandise available for a tie-in promotion has, in ef-

(*Please turn to page* 102)

Topical tie-in: Promotion Director Leo Gutman of Ziv Tv Programs shows off barrage of promotional aids, store posters, car cards, etc. available to sponsors of telefilm *Highway Patrol* series. Show's strong safety slants make it possible for sponsors, such as Ballantine, Carnation, Kroger and others to tie in with traffic safety campaigns.

Kid's club: Juvenile-slanted telefilms offer many promotional opportunities to spot tv advertisers, such as *Steve Donovan, Junior Western Marshal Club* plan outlined below. The show, from NBC Film Division, can be used as springboard for club campaign in which moppet viewers mail in boxtops for club badge or ring. Followup campaign of club meetings, civic activities, tie-ins with police authorities are also in club plan.







Big gamble taken by supermarketer Bill Harris, president (left), and J. J. Earnhardt, ad manager, in using live symphonic tv show to sell soap and cereals has had big payoff in increased store sales, gratitude of cultural interests. Show has popularized classics.

Who ever heard of a symphony selling for a supermarket?

Charlotte's Harris food chain spends $1,300 weekly to produce a live, long-hair music show on tv that's doubled sales

A decade ago, Charles Luckman, then president of giant Lever Brothers, laid down what has since been generally regarded as one of the basic, unbreakable rules of radio-tv advertising.

Said Luckman: "You can't sell soap with a symphony."

But, in Charlotte, N. C., a local firm, Harris Supermarkets, is busily proving once again that making advertising rules is tricky business.

Not only does Harris sell everything from soap to sausages with the aid of symphonic music, it sells them on television, where serious music is regarded as one of the most un-visual program ingredients in the book.

The selling takes place once a week, on Charlotte's WBTV, where Harris sponsors a half-hour symphony concert featuring the live 30-piece Charlotte Symphony under the direction of Dr. James Christian Pfhol (see cut on opposite page). Weekly program costs: about $1,300.

A waste of time? Hardly.

Reports Charlie Kincaid, of the Kincaid-Chandlee ad agency that handles the Harris account:

"Acceptance of the program by the



Production ingenuity of WBTV staffers and Charlotte's pride in local symphony group have made weekly live video show for Harris food chain the top local tv attraction on station. Here, Dr. James Christian Pfhol leads the 30-piece orchestra in rehearsal at studio.

tv public has been tremendous. September TelePulse rating for the show was 47.5—which means that it is one of the highest-rated locally produced shows in the nation."

But even an enthusiastic tv following, however large, is meaningless to an advertiser unless the program can produce sales. Again, the program, known as *Carolina Hour*, rates in the upper brackets.

Here, as rounded up by tv-minded Kincaid, the young and dynamic president of the ad agency, are some of the results achieved with the program series:

• A single 20-second announcement on the show boosted the sale of Swift and Hormel hams to 14,000 pounds in one week. Top figure for a newspaper-centered campaign previously had been 8,000 pounds weekly.

• J. J. Earnhardt, secretary and treasurer of the Harris chain who directs the firm's advertising, decided recently to test the show's pull with a specialty item—a tv table. In just one week, the chain of four stores sold 900 tables, the entire supply.

• New products in the Harris stores have been lifted from obscurity overnight to the strains of Beethoven and Bartok. A new starch, Kleer Blu, was at the bottom of the list of products of its type in sales. After being featured on the classical-music tv show a few times, it bounced, according to Earnhardt, so high that it "now beats all other brands of starch put together!"

• In Charlotte, where fried chicken is one of the culinary specialties of most homes, fryers had been selling consistently at 8,000 per week. Once, during a special newspaper drive, the sale had jumped to 12,000 chickens weekly. Then came a single tv commercial in *Carolina Hour*. Result: 15,000 chickens were sold the following week. In terms of pounds, fryers jumped from 26,000 to 33,000 pounds.

• Ice cream has been given a big sales boost by the show. According to adman Kincaid: "Never before had the stores moved any quantity approaching the $10,000 worth they sold the week following a *Carolina Hour* plug. Now they are in the 35,000-gallon bracket with Borden's."

Offbeat start: The success of the show has been attributed to many

(*Please turn to page* 92)

At planning session for "Carolina Hour": Gil Stamper, announcer; Ester Waltenburger, Charlotte Symphony manager; Tom Cookerly, WBTV a.e.; Charles Kincaid, president, Kincaid-Chandlee Advertising; Bob Rierson, WBTV production supervisor; Dr. James Pfhol, conductor; Kenneth Tredwell Jr., WBTV v.p., programs and p.r.; Bob Mellett, producer.



Bill Smith, who wrote the article below, knows talent from two strategic vantage points: For many years he was talent reporter and editor of The Billboard, *and currently he represents talent and takes an occasional flyer as a small investor in Broadway plays (this month he's casting a musical comedy). It's Bill's belief that advertisers can do something about the high cost of tv talent if they themselves take an active role in the search for new—hence inexpensive — talent. Bill ought to be money-conscious. He doubled as a stock market expert and theater columnist at one point in his career.*

Are you neglecting talent research?

Maybe there's no reliable formula for creating a star, but here are some of the ways to find the kind of performers you want

To throw an old saw at you: "Nothing succeeds like success." Today you'd like a Jackie Gleason to sell your product; or a George Gobel; or an Ed Sullivan—or take your choice of any of the top-rated people.

A few short years ago if the Gleasons. Gobels and others were offered you, you'd be indignant. You were spending zillions of dollars. You weren't spending that loot to run a school for talent. You didn't want unknowns or has-beens identified with your product.

Well, dear reader, listen here:

Before Gleason caught on at Du Mont—that was about 1950—he was marked off by the trade as washed up. He had been knocking around night clubs for some years; he was too fat and liked the night life too much. Oh yes, Gleason was a good sketch comic. But that was all. Just about the same time there was a play going the Broadway rounds entitled. "The Buffoon," to star Gleason.

"Gleason?" asked the boys who "know," throwing their hands up in horror. "Are you kiddin'? That guy has no box office."

George Gobel was what the trade called a "standard club date act." He worked out of Chicago in the Midwest. About 1951 he got his first New York exposure at La Martinique, a night club now closed but then riding high. Gobel failed to impress, was canceled and returned to Chicago.

Tv was already making a noise; performing talent was in great demand. But who wanted Gobel? Don't all yell at once.

Gobel came back to New York a year later, this time to the soignee Pierre Hotel. He was funny, genuinely funny. His Midwestern twang as he described his domestic problems bred chuckles and spread warmth. But most of all, his comedy had audience identification.

We liked him so much we urged in print that tv talent searchers grab this boy. To our knowledge at least four network reps took a look at young Gobel. Result? Uh-huh, you guessed it. Nothing.

We met Gobel in a Broadway shoeshine parlor (he paid for our shine). He was feeling very low. "What do I have to do to make a dent in this

AUTHOR BILL SMITH, CENTER, IS SHOWN CHATTING WITH MILTON BERLE AND HIS MANAGER, IRVING GRAY, AT BERLE'S WEDDING





Unwanted: Gobel, shown giving NBC v.p. Durocher some lip, and Gleason, putting the arm on Carney, were struggling nightclub performers only a few years ago until someone suddenly "discovered" them off the beaten entertainment track. Moral: Get 'em first

town?" he asked disconsolately. "Everybody, including Dave (that was Dave O'Malley, his Chicago agent who is his partner today) tells me I have to make it in New York. Well, here I am. After this job I've got nothing else. Looks like I'll have to go back to Chicago and club dates. At least people know me there."

At this point I should step forward and tell you how I advised him what to do. And how he went out and did it and promptly became the success he is today.

But if memory serves me correctly what I actually said was, "Uh-huh. Yeh—things are tough." If my observations were any more profound I don't recall them.

In 1954 Gobel came back to New York at the Waldorf-Astoria preceded by an NBC drum-thumping campaign as that web's "new" comedy find. Gobel was a hit. In the parlance of the trade, he "killed the people." But you know something? He did about the same act at the Waldorf that he did at the Pierre and La Martinique.

I don't know why I cited Gobel and Gleason as examples. I could have picked on any number of currently high-rated tv personalities who, when they first started knocking on doors, were regarded with disdain—if they were regarded at all.

Before you start thinking that I wrote the book, permit me to admit that I was one of the many "experts" who thought Ed Sullivan was a tepid cup of tea. I even went further than that. I wrote a piece that brought him and his producer, Marlo Lewis, to my office ready to tear my head right out of my collar.

But SPONSOR isn't giving me all this white space to reminisce or brag. There's a point to all this. The point is there is as good performing talent around today as there was four or five years ago—talent that can be bought comparatively cheaply and, if nursed along and developed, become the star salesmen of tomorrow, and not at astronomic prices.

You, Mr. Cosmetic Manufacturer—you, Mr. Automobile Maker—all of you who spend thousands, perhaps millions of dollars on research: how much research have you done in showbusiness? You have a training period for your engineers, chemists, sales staff. It is out of this research that you come up with new products that keep you in business.

So now you're in tv. You're in showbusiness whether you like it or not. You can call it sales promotion or whatever name it suits you best to call it. But whatever it is, brother, you're in showbusiness. Directly or indirectly, you're hiring talent—comics, singers, writers, directors, producers, announcers and goodness knows what else. The chances are that all you know of these strange people is that they cost a lot of money.

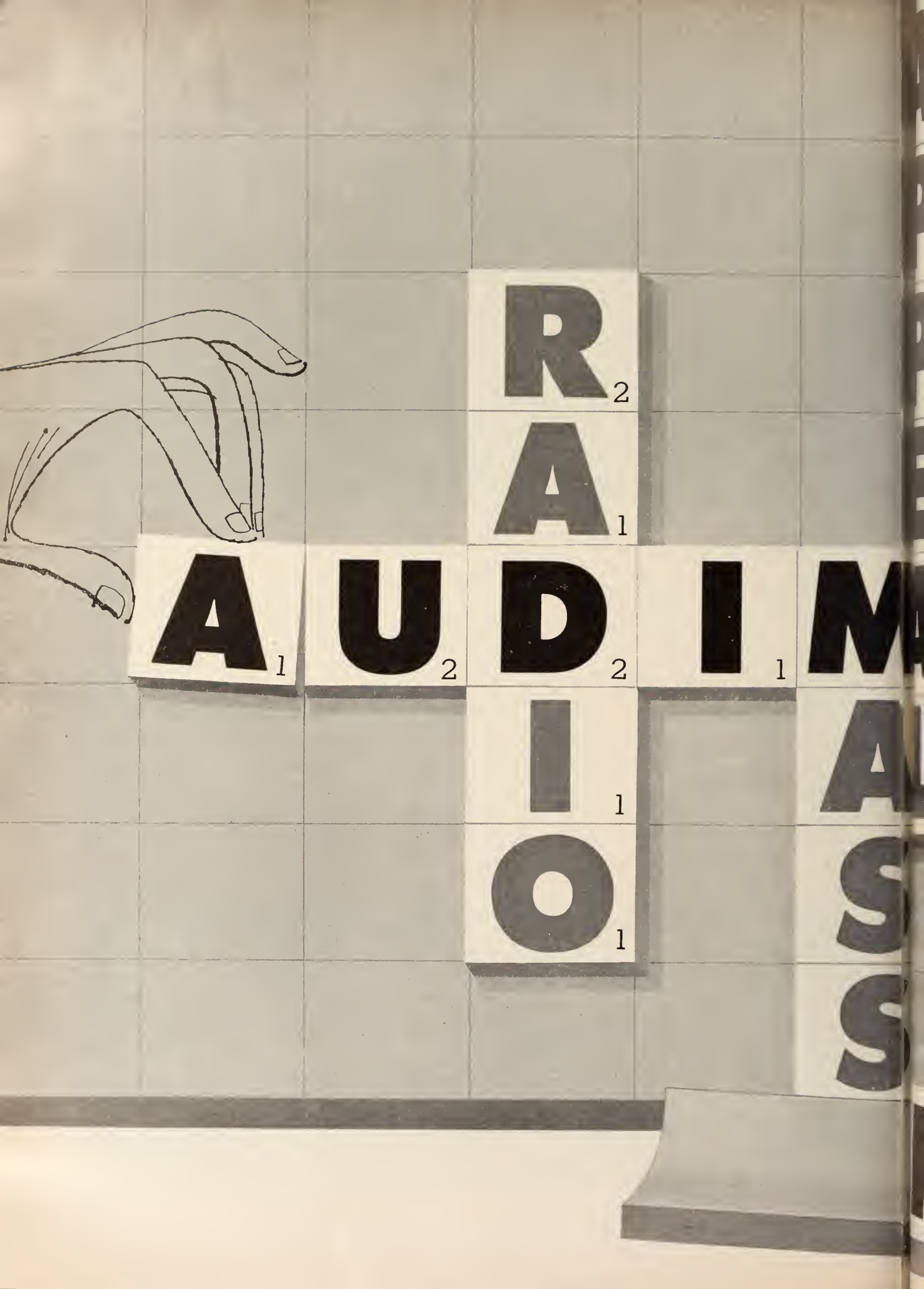
Sure, you want the best there is—until you find out how big the tab is that you'll have to pick up each week. So you seek the second best. Second best *performers?* Not necessarily. Second best *known?* Maybe they're also too high. So you go a step lower until you finally hit what you hope is the happy medium.

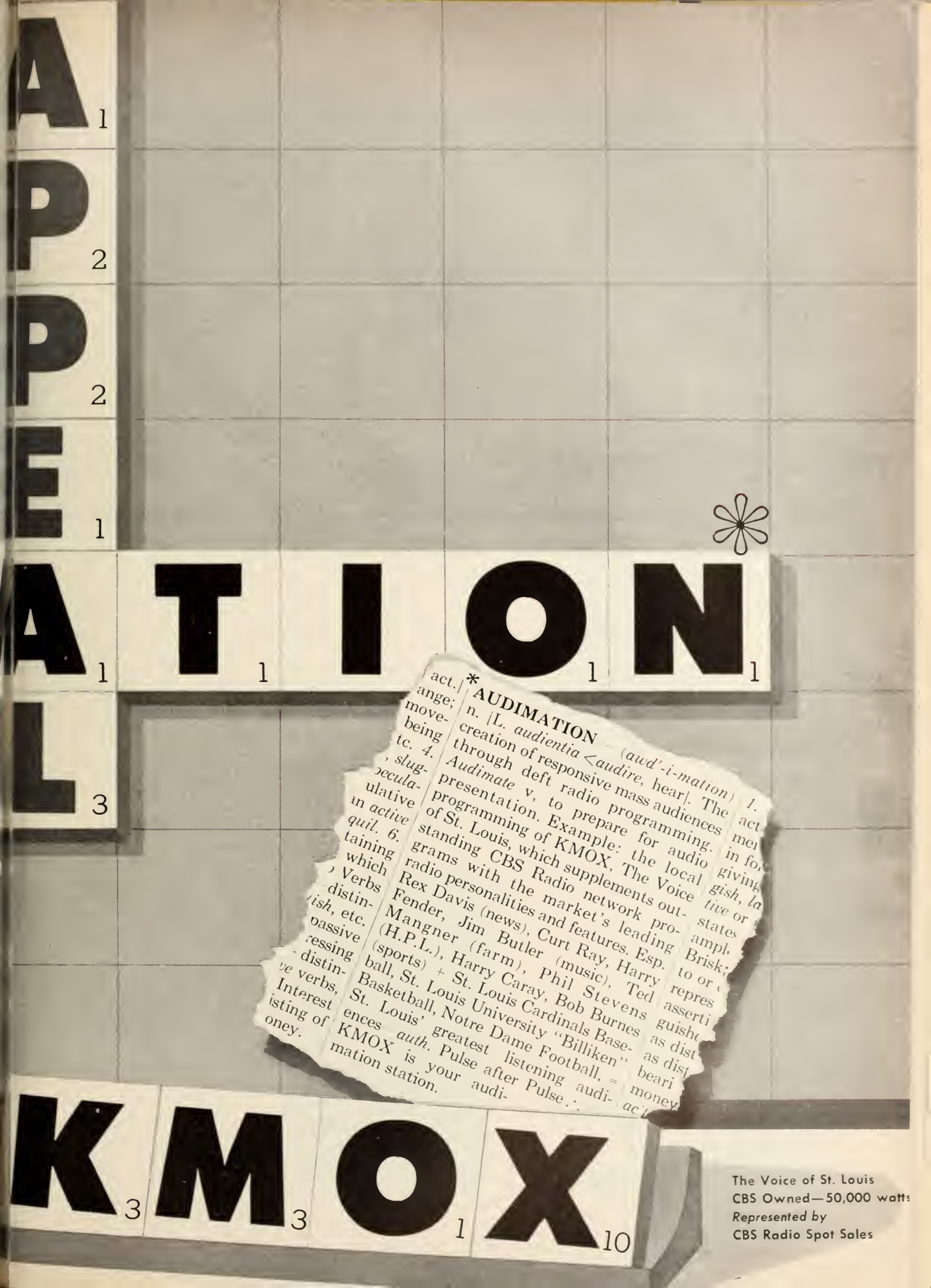
Was there any research involved? Hardly. It was hit and miss, ending in hope.

Now where do you get this performing talent? Actually you don't get it. Your ad agency comes up with it. Where did they get it? They got it from a talent agency or from a network. The talent agency can be a packager, which means it gives you the whole shebang—performing talent, writers, directors, producers, etc. The same goes for the networks. They also give you the whole kit and kaboodle—performers, writers, etc.

There will be times when you sit and sign checks wondering where these talent agencies or webs got this talent, how they put it together. How were these people trained? Where did they get their experience. A lot of research must have gone into it. Or so you

(*Please turn to page* 86)


R
A
AUDIO


APPEALATION
*AUDIMATION
(awd'-i-mation) 1.
n. [L. audientia <audire, hear]. The act
creation of responsive mass audiences
through deft radio programming.
Audimate v, to prepare for audio
presentation. Example: the local
programming of KMOX, The Voice
of St. Louis, which supplements out-
standing CBS Radio network pro-
grams with the market's leading
radio personalities and features. Esp.
Rex Davis (news), Curt Ray, Harry
Fender, Jim Butler (music), Ted
Mangner (farm), Phil Stevens
(H.P.L.), Harry Caray, Bob Burnes
(sports) + St. Louis Cardinals Base-
ball, St. Louis University "Billiken"
Basketball, Notre Dame Football, =
St. Louis' greatest listening audi-
ences auth. Pulse after Pulse. .
KMOX is your audi-
mation station.
KMOX
The Voice of St. Louis
CBS Owned—50,000 watts
Represented by
CBS Radio Spot Sales


DICK LEWIS

Here's Your Man!

FOR **SELLING** THE LATE MOVIE AUDIENCE IN **DENVER**

"Controversial" Dick Lewis . . . Denver's TV "pitchman" . . . gets more salesmanship into 'tween-reel minutes than any cinema-jockey in The Denver area! Buy the Dick Lewis "Late Show" on KLZ-TV for **SALES RESULTS!**

Your KATZ man knows.

CBS Television in Denver

KLZ TV Channel **7**

Denver's Highest Powered Television Station

P.S.

See: What happens when tv hits a market

Issue: 30 May 1955, page 40

Subject: Effect of tv on a previously unexposed market

Dr. Thomas E. Coffin, manager of NBC research, recently released part two of the NBC TV Fort Wayne tv study. This portion of the study dealt with attitudes toward television in the food and drug trade.

Information obtained by SPONSOR gives a breakdown of the figures showing the effect of television in answer to specific questions put to the retailers, before and after tv. Among the questions, and replies (not shown in the two charts below, were: "Which form of advertising seems to cause the most comment among your customers?": Tv, 65%; "Which form of advertising would you advise a company to use in a national advertising campaign?": Tv, 73%; "What is your opinion of tv as a national advertising medium?": Very good, 62%; Good, 25%; Fair, 5%; Poor, 1%; No Opinion, 7%. Here are two key questions with before-and-after data:

Which form of national advertising influenced you to give more shelf-space to a brand?

	Before tv	After tv	Relative change
Gave more or better space	33%	37%	+12%
Television	8%	25%	+213%
Newspapers	17%	10%	—41%
Magazines	7%	4%	—43%
Radio	9%	4%	—56%

Have you recently noticed any national advertising for products you carry? Where?

	Before tv	After tv	Relative change
Noticed advertising	77%	94%	+22%
Television	21%	71%	+238%
Newspapers	36%	33%	—8%
Magazines	22%	19%	—14%
Radio	22%	16%	—27%

P.S.

See: Tea Council puts 100% of budget into tv

Issue: 14 June 1954, page 42

Subject: Tea Council's use of spot tv



The young lady surrounded by posters boosting hot-tea drinking symbolizes the promotion which will be put behind a spot tv campaign on behalf of tea. The tea council launches its "Take Tea and See Week" (15-26 January) as the main effort in its eight-month hot-tea promotion, which has a spot tv budget of $650,000. (This figure is exclusive of the group's four-month summer push for iced tea.)

The spot tv campaign will be supplemented with in-store displays, local publicity and merchandising. ★ ★ ★

The September-October PULSE shows how

WSB RADIO

dominates the field in Metropolitan Atlanta

ATLANTA METROPOLITAN AREA THE PULSE, INC. SEPTEMBER 6-12, OCTOBER 5-11, 1955

T O P T E N E V E N I N G & D A Y T I M E S H O W S

Evening

		Program Average Rating Sep Oct	Jul Aug
Boxing,Misc(Fri)	WSB	5.7	
Network Program	Sta.B	5.7	5.3
Network Program	Sta.B	5.7	
Lone Ranger,Misc, (6:30PM,Mon-Sun)	WSB	5.3	4.8
Sports Parade, (6:15PM,M-F)	WSB	5.3	5.1
Band of America	WSB	5.2	4.8
News(6PM,M-F)	WSB	5.2	5.0
Barn Dance Jamboree	WSB	5.1	
Groucho Marx	WSB	5.1	
Drew Pearson	WSB	5.0	
Network Program (6:45PM,M-F)	Sta.B	5.0	

Daytime - 5 a week

		Program Average Rating Sep Oct	Jul Aug
News(7AM)	WSB	9.9	9.5
News(7:45AM)	WSB	9.9	9.3
Merry Go Round	WSB	9.4	9.1
World News Roundup, (8AM)	WSB	8.3	7.2
Morning Melodies	WSB	6.3	5.6
Young Widder Brown	WSB	5.5	4.9
News(12Nn)	WSB	5.4	5.6
Stella Dallas	WSB	5.3	4.7
Pepper Young's Fmly	WSB	5.3	
Farm News(12:15PM)	WSB	5.2	5.0
Right To Happiness	WSB	5.2	

S A T U R D A Y & S U N D A Y D A Y T I M E

		Program Average Rating Sep Oct	Jul Aug
News(7:45AM,Sat)	WSB	7.3	7.0
World News Roundup(8AM,Sat)	WSB	7.0	6.3
News(7AM,Sat)	WSB	6.0	5.5
Merry Go Round(Sat,AM)	WSB	5.8	5.7
Morning Melodies,Misc.	WSB	4.8	4.1
Football,Misc(Sun,2-5PM)	WSB	4.5	
Nutrilite,Misc(Sun)	WSB	4.3	
News(12Nn,Sat)	WSB	4.3	3.8
Football,Misc(Sat,1:45-3:45PM)	WSB	4.2	
Parade of Music(Sat,AM)	WSB	4.1	3.7

AVERAGE QUARTER HOUR RADIO SETS-IN-USE FOR THE WEEK STUDIED
Entire Week, 6 AM - 12 Midnight

September-October,	1955	18.3
July-August,	1955	17.9
September-October,	1954	17.6
September-October,	1953	16.6

la

TV film shows recently made available for syndication

New or first-tv-run programs released, or shown in pilot form, since 1 Jan., 1955

Show name	Syndicator	Producer	Length	No. in series
ADVENTURE				
Adventures of Long John Silver	CBS TV Film	Joe Kaufman	30 min	26
Caetain Gallant	TPA	Frantel	30 min.	39
Count of Monte Criste	TPA	Leon Fremkess	30 min.	In production
Cross Current*	Official	Official	30 min.	39
Crunch & Des	NBC Film Div.	Bermuda Prod.	30 min.	78
Dateline Europe*	Official	Sheldon Reynolds	30 min.	39
Dr. Fu Manchu	Hollywood Television Service	Studio City TV Prod.	30 min.	In production
Headline	MCA-TV	Gross-Krasne	30 min.	39
I Spy	Guild	Guild	30 min.	In production
Joe Palooka	Guild	Guild	30 min.	26
Jungle Jim	Screen Gems	Screen Gems	30 min	26
Man Called X	Ziv	Ziv	30 min.	In production
New Adventures of China Smith	NTA	Bernard Tabakin	30 min.	26
Overseas Adventures*	Official	Sheldon Reynolds	30 min.	39
Passport to Danger	ABC Film Synd.	Hal Roach, Jr.	30 min.	39
Ramar Of The Jungle	TPA	Arrow Prod.	30 min.	52
Sheena, Queen of the Jungle	ABC Film Syad.	Nassour	30 min.	26
Soldiers of Fortune**	MCA-TV	Revue	30 min	In production
Tales of the Foreign Legion	CBS TV Film	Tony Bartley	30 min.	26
Trepis Hazard	Sterling	Sterling	15 min.	In production

*Formerly titled "Foreign Intrigue."
**Sponsored by 7-Up in 120 markets, but many are open on alternate-week basis.

CHILDREN'S SHOWS				
Animated Fairy Tales	General Teleradio	Lotte-Reinger	10 min.	26
Flash Gordon	UM&M	UM&M	30 min.	39
Jet Jackson	Screen Gems	Screen Gems	30 min.	39
COMEDY				
Duffy's Tavern	UM&M	UM&M	30 min.	39
The Goldbergs	Guild	Guild	30 min.	In production
Great Gildersleeve	NBC Film Div.	Matthew Rapf	30 min	39
Halls of Ivy	TPA	TPA	30 min.	39
I Married Joan	Interstate	Joan Davis	30 min.	98
Life With Elizabeth	Guild	Guild	30 min.	65
Little Rascals ("Our Gang")	Interstate	Roach	10 min. 20 min.	22—1 reel 68—2 reel
Looney Tunes	Guild	Warner's	15 min. to one hour	Library 191
My Little Margie	Official	Hal Roach, Jr.-Roland Reed	30 min.	126
Susie (Private Secretary)	TPA	Chertok Tv	30 min.	52
Trouble With Father	Guild	Hal Roach, Jr.-Roland Reed	30 min.	130
Willy	Official	Desilcu	30 min.	39
DOCUMENTARY				
The Big Idea	Donn Bennett	Donn Bennett	30 min.	22
Key to the City	Hollywood Tv Prod.	Hollywood Tv Prod.	15 min.	7
Living Past	Film Classics	Film Classics	15 min.	7
Mr. President	Stuart Reynolds	Stuart Reynolds	30 min.	3
Science in Action	TPA	Calif. Academy of Sciences	30 min.	52
Uncommon Valor	General Teleradio	Executive Prod. Inc.	30 min.	26
DO-IT-YOURSELF				
Junior Science	UM&M	UM&M	15 min.	39
Walt's Workshop	Sterling	Reid Ray Prod.	30 min.	39
DRAMA, GENERAL				
All Star Theatre****	Screen Gems	Screen Gems	30 min.	117
Camera's Eye	Sterling	TeeVee Prod.	15 min.	In production
Dr. Hudson's Secret Journal	MCA-TV	Selew & Morgan	30 min.	39
Celebrity Playhouse*	Screen Gems	Screen Gems	30 min.	39
Confidential File	Guild	Guild	30 min.	In production
Janet Dean	UM&M	UM&M	30 min.	39
Douglas Fairbanks, Jr.	ABC Film Synd.	Douglas Fairbanks	30 min.	78
Invitation Playhouse	Sterling	TeeVee Prod.	15 min.	26
I Led Three Lives**	Ziv	Ziv	30 min.	52
Charles Laughton Show	Sterling	TeeVee Prod.	15 min.	26
Little Theater	Sterling	TeeVee Prod.	15 min.	52
Mr. District Attorney***	Ziv	Ziv	30 min.	52
Conrad Nagel	Guild	Andre Luotte	30 min.	26
Public Defender	Interstate	Hal Roach, Jr.	30 min.	69
Scattergood Baines	CBS TV Film	John Loveton	30 min.	1 (pilot)
Science Fiction Theatre	Ziv	Ziv	30 min.	In production
Stage 7	TPA	Don Sharpe	30 min.	39
Tales Of Tomorrow	Sterling	TeeVee Prod.	30 min.	26
Top Plays of 1955*	Screen Gems	Frank Wisbar	30 min.	44
Tugboat Annie	TPA	Chertok Tv	30 min.	In production
Wrong Number	John Christian	John Christian	30 min.	1 (pilot)
Your Star Showcase	TPA	Various	30 min.	52

*Very similar to Screen Gems' "Ford Theatre." Pilot unnecessary.
**Show is in third production cycle, sponsored by Phillips in 60 markets.
***Show is in second production cycle, sponsored by Carter Products in 40 markets.
****Show is "Ford Star Theatre" in syndication.

Show name	Syndicator	Producer	Length	No. in series
DRAMA, MYSTERY				
Ellery Queen	TPA	Norman & Irving Pincus	30 min.	32
Highway Patrol*	Ziv	Ziv	30 min.	In production
New Orleans Police Dept.	UM&M	Motion Picture Adv. Svc. Co.	30 min.	26
Paris Precinct	UM&M	Etoile	30 min.	39
Police Call	NTA	Procter	30 min.	26
Sherlock Holmes	UM&M	S. H. TV Corp.	30 min.	39

*Sponsored by Ballantine in 21 Eastern markets.

MUSIC				
Eddy Arnold Time	Walter Schwimmer Co.	Walter Schwimmer Co.	30 min.	26
Bandstand Revue	KTLA	KTLA	30 min	6
Bobby Breen Show	Bell	Bell	15 min.	1 (pilot)
Frankie Laine	Guild	Guild	15 & 30 min.	78 & 39
Abbie Neal & Her Ranch Girls	NTA	Warren Smith	30 min.	26
New Liberace Show	Guild	Guild	30 min.	In production
Song Stories of the West	Gibraltar	Althea Pardee	15 min.	13
Stars of the Grand Ole Opry	Flamingo	Flamingo	30 min.	39
Story Behind Your Music	———	Randall-Song Ad	30 min	1 (pilot)
This Is Your Music	Official	Jack Denove	30 min.	26
Florian ZaBach	Guild	Guild	30 min.	39
NEWS				
Drew Pearson	UM&M	UM&M	15 min.	39
Cavalcade of 1955	United Press Assoc.	United Press Assoc.	30 min.	1
RELIGION				
Hand to Heaven	NTA	NTA	30 min.	18
SPORTS				
Big Playback	Screen Gems	Screen Gems	15 min.	52
Bowling Time	Sterling	Discovery Prod.	1 hour	13
Championship Bowling	Walter Schwimmer Co.	Walter Schwimmer Co.	1 hour	52
Jimmy Demaret Show	Award	Award	15 min.	In production
Mad Whirl	NTA	Leo Seltzer	30 min.	26
Sam Snead Show	RCA Programs	Scope Prod.	5 min.	39
Sport Review of 1955	United Press Assoc.	United Press Assoc.	30 min.	1
Texas Rasslin'*	Sterling	Texas Rasslin' Inc.	30 min. or 1 hour	In production
Touchdown**	MCA-TV	Tel-Ra	30 min.	Approx. 13

*In continual production.
**Available with start of football season. New film each week. No reruns.

VARIETY				
Eddie Canter Comedy Theatre	Ziv	Ziv	30 min.	In production
Hollywood Preview	Flamingo	Balsan Productions	30 min.	In production
Movie Museum	Sterling	Paul Killiam	15 min.	93
Showtime	Studio Films	Studio Films	30 min.	39
T.V. Court	UM&M	UM&M	30 min.	26
WESTERNS				
Adventures of Kit Carson	MCA-TV	Revue	30 min.	104
Buffalo Bill, Jr.	CBS TV Film	Flying "A"	30 min.	In production
Frontier Doctor	Hollywood Television Service	Studio City Tv	30 min.	In production
Gabby Hayes	UM&M	UM&M	30 min.	52
Gene Autry—Roy Rogers	MCA-TV	Republic	1 hour	123
Judge Roy Bean	Screencraft	Quintet Prod.	30 min.	39
Tim McCoy	UM&M	UM&M	15 min.	39
Red Ryder	CBS TV Film	Flying "A"	30 min.	1 (pilot)
Steve Donovan, Western Marshal	NBC Film Div.	Vi-bar	30 min.	39
Stories Of The Century	Hollywood Tv Service	Studio City Tv Prod.	30 min.	39
Tales Of The Texas Rangers	Screen Gems	Screen Gems	30 min.	26
WOMEN'S				
Amy Vanderbilt's Etiquette	NTA	United Feature Synd.	5 min.	78
It's Fun To Reduce	Guild	Guild	15 min.	156
Life Can Be Beautiful	ABC TV Films	Trans-American	15 min.	5 (pilots)



You Asked For It

KING-TV's late news show took viewers out of this world recently for a close-up look at the moon... using the KING-size telelens, naturally.

You've probably seen this super lens in action yourself. It was demonstrated Nov. 13 on the popular "You Asked For It" program. Kinescopes of the now famous flip of the hydroplane Slo-Mo-Shun V were shown to illustrate the tremendous power of the lens.

This Fall, both the ABC and NBC networks borrowed the Super KING-size lens to bring the nation's sports fans closer to the action of pro football from Detroit... the Ohio State-Stanford game from Palo Alto... jet speedboat thrills from Lake Mead.

KING-TV's own inventive engineering staff designed and built this exclusive close-up lens, to provide KING-TV viewers with far more dramatic coverage of sports and special events than ever before possible.

Such ingenuity is still another reason why Channel 5's audience is KING-size too, and why KING-TV is beginning its eighth year of dominance in the booming Pacific Northwest.

Channel 5—ABC
100,000 Watts
Blair-TV

FIRST IN SEATTLE-TACOMA

KING-TV



From the pages of The Saturday Evening

POST

comes a powerful dramatic NEW TV Series



CRUNCH

For more than 17 years, millions of Saturday Evening Post readers have looked forward eagerly to the appearance of each new CRUNCH and DES adventure story by best-selling author Philip Wylie.

Now, millions more will await each new *television* adventure of these two favorites... Crunch, captain of the charter fishing boat "Poseidon," and Des, his mate. Each week a completely new story . . . new people . . . new action, romance, suspense, comedy, drama . . . all spectacularly filmed by RKO-Pathe in Bermuda.















and DES

Forrest Tucker, Hollywood star with more than 70 top pictures to his credit, stars as Crunch. *Everything* about this series of 39 exciting half-hours bears the mark of sure success ... stories, author, star, production, location, promotion. Sign up CRUNCH and DES for your markets today. Write, wire or call.

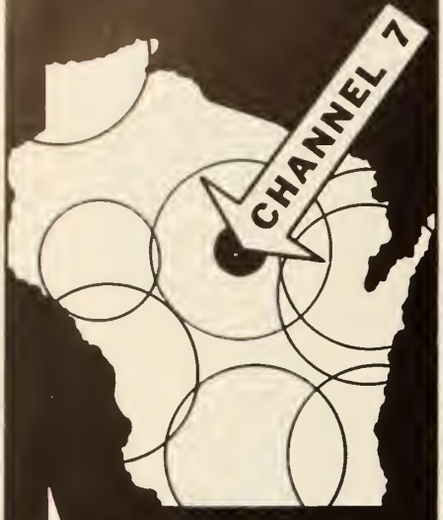
NBC FILM DIVISION

*serving **all** sponsors . . . serving **all** stations*

30 Rockefeller Plaza, New York 20, N. Y. Merchandise Mart, Chicago, Ill. Sunset & Vine, Hollywood, Calif. In Canada: RCA Victor, 225 Mutual St., Toronto; 1551 Bishop St., Montreal

WSAU-TV

WAUSAU, WISCONSIN



CBS · NBC
ABC · DuMont

CHANNEL 7

110,000 watts

1,921 ft. above sea level

540,000 population

$662,899,000 spendable income

152,000 homes

Represented by
MEEKER, TV.
New York, Chi., Los Angeles, San Fran.

Stockholders Include
RADIO STATIONS:
WSAU - WFHR - WATK
NEWSPAPERS:
Wausau Daily Record-Herald
Marshfield News Herald
Wis. Rapids Daily Tribune
Merrill Daily Herald
Rhinelander Daily News
Antigo Daily Journal

OWNED AND OPERATED BY
WISCONSIN VALLEY TELEVISION CORP.

Film notes and trends



Help wanted: Television programs of America ran the above full-page ad in *The New York Times* on the back page of its 7 December issue. Placed through Abbott Kimball, the ad explains that the network or national sponsor of TPA's upcoming *Tugboat Annie* show can have one of the principal characters in the series as his personal salesman. The idea is that the series has not been filmed yet, hence the advertiser can select his representative to appear in all of the filmed versions and then act as a personal salesman throughout the year at conventions, sales meetings and the like.

The novel idea for inclusion of a character to represent the sponsor came from Milton Gordon, TPA president; Michael "Mickey" Sillerman, TPA exec. v.p.; and Paul MacNamara, v.p. and general manager of Chertok Productions, which produces the show.

Backtalk: Admen recently got a chance to say just what they thought was wrong (or right) about a tv film show before the public viewed it. A "sneak preview" of MCA TV's *Doctor Hudson's Secret Journal* was held for a select group of agencymen, the San Francisco office of Brisacher, Wheeler & Staff.

After the two films were run, the admen "talked back" by means of questionnaires, later evaluated by Tv Department head Bob Hayward. He passed the information on as a part of the agency's recommendation. The show is produced by Eugene Solow and Brewster Morgan.

Interest: To help sponsors stir the enthusiasm of employees and representatives, Ziv has had charts such as the one below printed up to herald the new *Man Called X* series. The 17 x 22-inch two-color posters are designed for display on bulletin boards and exits of the sponsor's facilities and are imprinted with the client's name and station as desired.

Man Called X is another former radio property modernized into a tv property. The Ziv version stars Barry Sullivan in the role that was performed on radio by Fredric March. ★ ★ ★





For improved kinescope recording . . . use Eastman Television Recording Safety Film Type 5734 (35mm), Type 7374 (16mm).

Developed primarily for ultra-violet kinescope recording, this versatile new Eastman Film yields improved low contrast photographic results with current television recording systems also.

In fact, it may be used both to produce kine recording negative or to make positive prints from existing picture negative.

Like all Eastman Films, this new television recording material is uniform, fully dependable under all conditions. For information address:

Motion Picture Film Department
EASTMAN KODAK COMPANY, Rochester 4, N. Y.

East Coast Division
342 Madison Avenue
New York 17, N. Y.

Midwest Division
137 North Wabash Ave.
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

or **W. J. GERMAN, INC.**
Agents for the sale and distribution of Eastman Professional Motion Picture Films
Fort Lee, N. J.; Chicago, Ill.; Hollywood, Calif.

A radio schedule for people who have everything — including television!

(The abc's of ABC's **NEW SOUNDS FOR YOU**— *written and illustrated for advertisers age 25 and over.)*



NEW SOUNDS FOR YOU

"EVENTS OF THE DAY"
7:30 Today's Sensational Story
7:35 Inside Washington
7:40 Transatlantic Exclusive
7:45 Personality of the Day
7:50 The News and You
7:55 News

"THE WORLD AND YOU"
8:00 Arrivals and Departures
8:05 Let's Visit
8:10 Yesterday at Midnight
8:15 America at Work and Play
8:20 Elm Street to the Great White Way
8:25 News

"YOUR BETTER TOMORROW"*
8:30 Part 1—words to live by
8:35 Part 2—advice on your marriage and family
8:40 Part 3—improving your personality
8:45 Part 4—your success
8:50 Part 5—advice on your home
8:55 News

"SOUNDMIRROR"
9:00 Sounds of Yesterday
9:05 Sounds of Today
9:15 Sounds of No Importance
9:20 Soundings
9:25 News

"OFFBEAT"
9:30 Offbeat Humor
9:35 Focus on the Future
9:45 Soloscope
9:55 News

*MONDAYS
8:30—The Voice of Firestone.

TUESDAYS
8:30—Bishop Sheen's "Life Is Worth Living."

'TWAS THE NIGHT BEFORE TELEVISION. The family settled in the living room for a long evening of radio. When TV was installed, the family began listening to radio a new way. Ma tuned in her kitchen radio. Pa listened in his car, his den, his workshop. And the children played their bedroom radio. Radio listening became a *personal* affair. To fit this new listening, ABC Radio created NEW SOUNDS FOR YOU . . . *personalized* programing. Handy 5- and 10-minute segments. Each is *regularly scheduled*. (Every week night, same time.) Each wins its own audience. Each can be sponsored as a "strip" or night by night. Surprisingly little money buys a 5-minute segment, full network. Your ABC salesman is ready with all the facts.

LISTEN . . . the new sound of ABC Radio

Continued from page 10

AGENCY AD LIBS



is an individual in the business, regardless of the length of his tenure, who will not find areas of information where his own experience is limited. Also, none of the pages is so constructed that the tyro will not be able to get the message readily.

Perhaps it's the fact that Whit wrote this book that makes such a seemingly contradictory approach possible. Personally, I attribute it to the fact that Whit approaches advertising as a young man would. His enthusiasm is that of youth. His eagerness to seek out new facts and to tackle new problems (unlike most people who have been in the business a long time—*i.e.*, he seems to enjoy television) makes his book not only comprehensible to the newcomer but also an inspiration.

The flyleaf states what seemingly is impossible—that "Creative Advertising" is intended for account executives, advertising managers, art directors, copy writers, copy chiefs, executive vice presidents, marketing specialists, media buyers, presidents, radio commercial writers, research specialists, sales managers, sales promotion managers, tv commercial writers, vice presidents. Take my word for it, this is fact. Among the chapter heads are: The Art of Persuasion, Media, Research, Retail Advertising, Radio and tv, to name a few.

Being an egomaniac, I'm proudest of the lines that appear in my copy on the first page. They are written in pen and go like this: "To Bob—with regard for his ideas and admiration for his ability—Roy Whittier." Coming from Roy, that entitles me to buy a larger homburg. ★ ★ ★

Evaluation of television

(From "Creative Advertising" by Charles L. Whittier)

If an advertiser has the means to enter television, the cost of his program — time and talent — is unimportant provided it helps to produce sales at a profitable ratio. For example, if an advertiser can afford to invest in advertising 5% of his sales dollar volume, it makes no difference if his television venture calls for an annual expenditure of $2,000,000 or $4,000,000 if the figure represents no more than 5% in dollars of the sales it helps to create.

There are two other measures of a program's effectiveness, however, that should be known from week to week or from month to month. One is the size of the audience the program attracts. The other is the sponsor identification the program achieves: that is, what percentage of viewers can correctly associate the name of the product with the program on which it is advertised. Two programs may have audiences that are similar in size, but one may have a 65% sponsor identification while the other has 91%. Obviously, the impact of the *advertising* is greater in the program with the larger sponsor identification.

IN
SALT LAKE CITY
KNAK IS FIRST



KNAK's Joe Lee, top newscaster of the Intermountain West. Five minute periods every hour. "On the scene" broadcasts of all LOCAL headline stories plus UP. KNAK is FIRST with the news in Salt Lake City. Hooper 39.1.

MUSIC
NEWS
SPORTS
24 HOURS A DAY

NOW GRANTED
5000 WATTS

LOWEST COST
Per Listener in
SALT LAKE CITY
(Hooper Feb. 1955 12 noon to 6 p.m.)

Represented Nationally by
FORJOE & CO., INC.

NOW! TV's Most C

"The Man Called

Based on material from the files of one of **AMERICA'S FOREMOST INTELLIGENCE EXPERTS!**

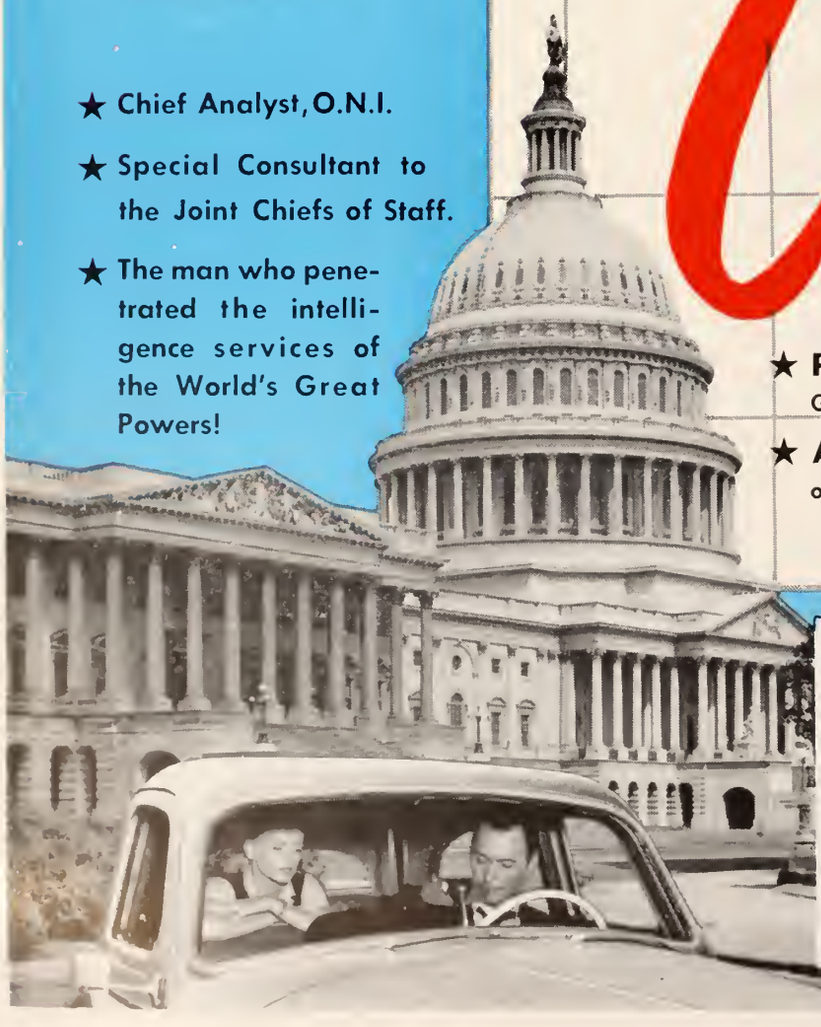
★ Chief Analyst, O.N.I.

★ Special Consultant to the Joint Chiefs of Staff.

★ The man who penetrated the intelligence services of the World's Great Powers!

★ **POWERFUL STORIES** revealing the world's Great Powers locked in a titanic War of Wits.

★ **ADVENTURE** An American intelligence agent's operations on the world's hottest newsfronts!





rful Man of Mystery!

"X"

Starring

BARRY SULLIVAN

As Master of International Intrigue



DANGER is his constant companion!
SECRECY is his way of life!
THE WORLD is his field of operations!



NTRIGUE
n in the cen-
of secret di-
acy and un-
ound activ-

★ **SUSPENSE** Every adventure is a thrilling experience charged with constant danger!

e known by a gigantic audience built
ears on network radio Hooper rated
TOP 10 month after month.



ZIV Television

NEW YORK
CHICAGO
CINCINNATI
HOLLYWOOD

Here's the great new market . . . almost all of ARKANSAS offered by KARK-TV

KARK·TV

has done its

Christmas shopping early!

. . . with advertisers **UPPERMOST** in mind



Gift List

FOR KARK-TV ADVERTISERS . . .

- ✓ FULL POWER
- ✓ HIGH TOWER
- ✓ TOP SHOWS OF NBC
- ✓ QUALITY LOCAL PROGRAMS
- ✓ BIGGER MARKET
- ✓ COLOR FACILITIES

FULL POWER KARK-TV delivers your sales message with maximum power—a full 100,000 watts on channel 4.

HIGH TOWER KARK-TV's new antenna is one of the tallest in the South—1,693 feet above average terrain, 1,807 above ground.

TOP SHOWS OF NBC KARK-TV, now as before, is the only exclusively NBC station serving Arkansas. And the great list of shows featured by NBC this year will increase the Pulse-proved audience lead of KARK-TV.

QUALITY LOCAL PROGRAMS KARK-TV's "home-grown" shows are also top-rated. Specialized local programming such as Pat's Party for the children, and News Final, with KARK-TV's award-winning cameramen, are favorites throughout the state.

BIGGER MARKET KARK-TV's new power and tower carry your message to thousands more viewers—to almost all of Arkansas. Here's the 100 mv/m contour coverage:

	KARK-TV	State Total
Counties	44	75
Population	1,038,800	1,892,000
Households	290,100	527,100
Effective Buying Income	$1,024,507,000	$1,807,618,000
Retail Sales	724,199,000	1,399,040,000
Gross Farm Income	218,119,000	528,901,000

(Source: 1955 Sales Management Survey of Buying Power)

COLOR FACILITIES KARK-TV is now equipped with full network color facilities—will carry all of the season's NBC color spectaculars.

NBC

Your license to succeed in the Land of Opportunity

See Your Petry Man TODAY!

KARK·TV Channel 4
LITTLE ROCK, ARKANSAS



agency profile

William R. Hillenbrand

President
Bryan Houston, New York

"An advertising agency today must be able to give a client many services beyond the ones required five or 10 years ago," says Bryan Houston's new president, Bill Hillenbrand. "We've been moving toward that type of organization for years, and now we're equipped to be sales and marketing consultants as well as advertising experts." (See "The advertising agency in transition," this issue, page 29.)

Hillenbrand's own background as a P&G product manager some years ago instilled in him the concept that effective advertising must be part of an entire marketing philosophy.

"That's one of the reasons I like our present agency setup," he adds. "Every key man in our account department has been in marketing positions on the client's side as well as in advertising."

With current billings at the rate of nearly $19-million, the agency is looking forward to added expansion after New Year's. During the past year Houston added two air media accounts: Gunther Beer, with heavy spot programs in the Baltimore-Washington area, and J. P. Stevens Textiles, to go on *Omnibus*. Heaviest-spending air accounts are still the agency's Colgate and Nestlé products.

"My feeling on the hour show has changed over the past two years," Hillenbrand told SPONSOR. "The hour format has lost the prestige that used to be intrinsic in the sheer length of the show."

A tall, slender man with graying hair, Hillenbrand has a lanky stride reminiscent of Jimmy Stewart's, breaks into occasional slow smiles, talks with thoughtful deliberation. He's a man who gives an impression of single-minded determination ("I planned to go into advertisng even before college, joined P&G right after I graduated from Miami U.").

"There's a strong temptation for sponsors to want to crowd as many commercials as possible into an expensive program," says he. "However, it's easy to reach a point of diminishing returns. Obviously, though three commercials might be effectively handled in a half-hour show, that doesn't necessarily mean you can get away with nine in an hour-and-a-half. The number of commercials alone, however, is not the determining factor. We try to integrate the commercials in order to entertain and sell at the same time. When commercials break the mood of a show, then they can be harmful." ★ ★ ★

We're

Not Being

KITTENISH



But—

It's Purr-ty Nice

To Be WELCOME In

90,000 HOMES

This Winter!!!

NBC Affiliate

WJHP-TV

ABC

Jacksonville, Fla.

FURNITURE

SPONSOR: The Cole Furniture Co. AGENCY: Direct

CAPSULE CASE HISTORY: *This sponsor has been advertising on WDVA since the station began operations in* 1947. *In order to run a check on the effectiveness of its advertising, the client offered a free gift to listeners who would drop in. The announcements ran before* 6:30 *a.m. Monday through Friday for two weeks and brought* 2,400 *people into the store, each of whom was given a yardstick. In addition to store traffic rising, sales climbed to an all-time high. The success of the* $35 *worth of announcements resulted in an advertising increase to six five-minute program segments per week.*

WDVA, Danville, Va. PROGRAM: Announcements



ROSE BUSHES

SPONSOR: House & Garden Specialties AGENCY: Parker Advertising Inc.

CAPSULE CASE HISTORY: *Figuring that if an early bird can catch a worm the ideal place to catch a gardener is on an early morning program, the sponsor turned to WCAU's* Sunrise Salute (6:30 *to* 7:00 *a.m. Monday through Saturday) to sell rose bushes. Using three announcements the first week and six the second. the client sold a total of* 283 *rose bushes at* $3.98 *each. Sales totaled* $1,126.34 *as a result of the nine-announcement schedule that cost House & Garden Specialties* $375.

WCAU, Philadelphia PROGRAM: *Sunrise Salute,* Announcements

SOAP PRODUCTS

SPONSOR: Gorden's Super-Valu AGENCY: Direct

CAPSULE CASE HISTORY: *When the first freight carload of Procter & Gamble soap products arrived in Kelowna, B. C., the sponsor launched an eight-day,* 105-*announcement campaign over CKOV. During the first weekend of the promotion, seven tons of soap, fully half the carload, were sold. By the following weekend, two thirds of the carload amounting to* $4,000 *had been sold. This was normally a four-month supply of soap for the store. Cost of the eight-day campaign:* $244.50.

CKOV, Kelowna, B. C. PROGRAM: Announcements

WOMEN'S APPAREL

SPONSOR: Bon Kay Fashion Shop AGENCY: Direct

CAPSULE CASE HISTORY: *Once you get the gals into a women's clothing store, you can usually get them to buy more than they intended. In order to get them in and also get an idea of the effectiveness of the two one-minute announcement schedule he has daily on WDOK, the sponsor tried a radio special. With each sweater sale made, the store offered the ladies a French handkerchief if they mentioned that Norman Wain "pushed them through the door." A total of* 125 *handkerchiefs were given away, each marking a radio sale. Daily announcements cost the client* $24.

WDOK, Cleveland PROGRAM: Announcements

FLOOR COVERINGS

SPONSOR: Ohio Floor Covering AGENCY: Direct

CAPSULE CASE HISTORY: *A Cleveland radio station sold so effectively that it lost business as a result. When Ohio Floor Covering planned a three-day sale, a* 32-*announcement schedule was bought. Eight announcements were planned for the day preceding and each day of the sale. Before the end of the first day of the sale, Pat Michaels, president of the store, called to cancel the remaining two days' schedule. All of the merchandise had been sold out. Cost of the* 16 *announcements:* $128.

WJMO, Cleveland PROGRAMS: *Polka Party* and *Jockey-John Show,* Announcements

FURNITURE

SPONSOR: Furniture Mart AGENCY: Murphy & Lang

CAPSULE CASE HISTORY: *After having tried a variety of other advertising vehicles with little or no success, the Furniture Mart tried radio. The first buy made was a* Gene Barry *remote disk jockey show Monday through Friday from* 2:30 *to* 3:30 *p.m. Encouraged by the initial attempt, the sponsor then purchased a Saturday afternoon program from* 2:00 *to* 5:00. *The combination proved so powerful that business rose* 30% *from August* 1954 *when the schedule began. Weekly cost:* $520.

WING, Dayton PROGRAM: *Gene Barry*

BOATS

SPONSOR: Bob Stacey's Fuel Service AGENCY: Direct

CAPSULE CASE HISTORY: *Al the Beachcomber presides over* The Beach House, *a program specifically designed for the advertiser with a small budget. Clients can buy from one to five announcements a week. This client bought one announcement weekly and used his first* 15-*second flash announcement to advertise two small unpainted boats he had for sale. He immediately sold both boats for* $50 *apiece. The flash announcement cost* $2.50, *and was the only advertising he used.*

CHUB, Nanaimo, B. C. PROGRAM: *The Beach House,* Announcements



*YOU MIGHT SCORE 40 POINTS IN ONE GAME**—

BUT . . . YOU NEED WKZO RADIO TO MAKE POINTS IN KALAMAZOO-BATTLE CREEK AND GREATER WESTERN MICHIGAN!

6-COUNTY PULSE REPORT
KALAMAZOO-BATTLE CREEK AREA—MARCH, 1955
SHARE OF AUDIENCE MONDAY-FRIDAY

	6 a.m. 12 noon	12 noon 6 p.m.	6 p.m. midnight
WKZO	**41%**	**37%**	**35%**
Station B	18	17	16
Station C	10	12	11
Station D	10	9	7
Station E	8	7	8
Others	14	18	24
Sets-In-Use	20.1%	20.2%	17.5%

NOTE: Battle Creek's home county (Calhoun) was included in this Pulse sampling, and provided 30% of all interviews. The other five counties: Allegan, Barry, Kalamazoo, St. Joseph and Van Buren.

WKZO—CBS for Kalamazoo-Battle Creek and greater Western Michigan—is one of America's most obvious radio buys.

New Pulse figures, left, prove it. WKZO leads in all 72 quarter hours—*gets more than TWICE as many listeners as the next station in 54 of the 72 quarter hours!*

Write direct or ask Avery-Knodel for rates and availabilities.

AM — TV — FM

The Fetzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS

WKZO

CBS RADIO FOR KALAMAZOO—BATTLE CREEK AND GREATER WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

**Ernie Nevers of the Chicago Cardinals set this N.F.L. record in a 1929 game against the Chicago Bears.*

Super supermarket delivery



. . .WITH WCBS RADIO!

When it comes to delivering the goods, WCBS Radio personalities keep the supermarket boys hopping.

And that's a tribute to the loyalty and trust they've won from their audiences, who consistently place more WCBS Radio programs on the list of Top Ten local daytime participating shows *than all the other New York network stations combined.*

Because people *trust* this warmly human WCBS Radio team—just as they trusted the advice of the old-fashioned grocery clerk—they walk into supermarkets pre-sold on the brands they choose.

Make sure *your* products are among those pre-sold by the Number One Station in the Number One Market. Simply call CBS Radio Spot Sales or WCBS Radio.


JACK STERLING


BOB HAYMES


MARTHA WRIGHT


GALEN DRAKE


LANNY ROSS

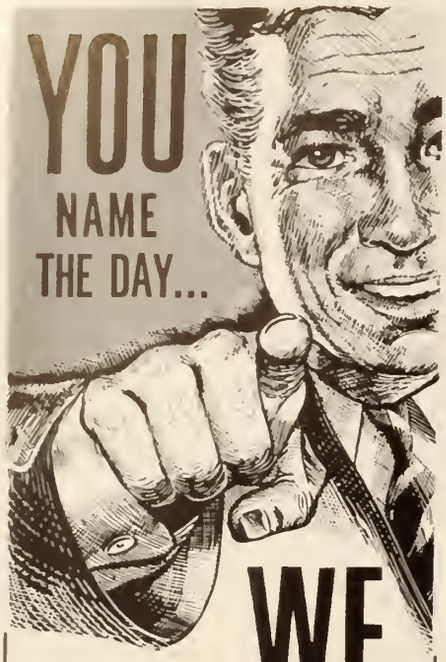

JOHN HENRY FAULK


HERMAN HICKMAN


BILL LEONARD


BILL RANDLE





WE
HAVE THE AUDIENCE!*

HERE'S WKBN-TV'S
SHARE OF AUDIENCE!*

Time Period	WKBN TV	Stations B	C	D	E	F
Mon.-Fri.						
7 a.m.-Noon	44	31	14	3	3	5
Noon-6 p.m.	44	29	11	3	8	6
6 p.m.-Midnight	45	33	7	3	9	3
Saturday						
Noon-6 p.m.	50	31	6	3	3	7
6 p.m.-Midnight	47	35	6	2	4	6
Sunday						
Noon-6 p.m.	52	17	12	6	8	6
6 p.m.-Midnight	49	34	6	2	5	3

Station B is Youngstown. Stations C, D & E are Cleveland. Station F is Pittsburgh.

CLEVELAND OR PITTSBURGH STATIONS DO NOT COVER THE YOUNGSTOWN MARKET! WKBN-TV SHARES OF AUDIENCE FAR SURPASS LOCAL AND OUTSIDE OPPOSITION. WHAT'S MORE, CHANNEL 27 HAS THE 16 TOP RATED PROGRAMS* IN YOUNGSTOWN AND 366 OF 442 QUARTER HOUR FIRSTS.*

*Source: Telepulse, September 18-24, 1955.

WKBN
YOUNGSTOWN, OHIO
TV 178,000 WATTS CHANNEL 27 CBS • ABC
Represented Nationally by the Paul H. Raymer Co.
CHANNEL 27

Continued from page 26

SPONSOR BACKSTAGE



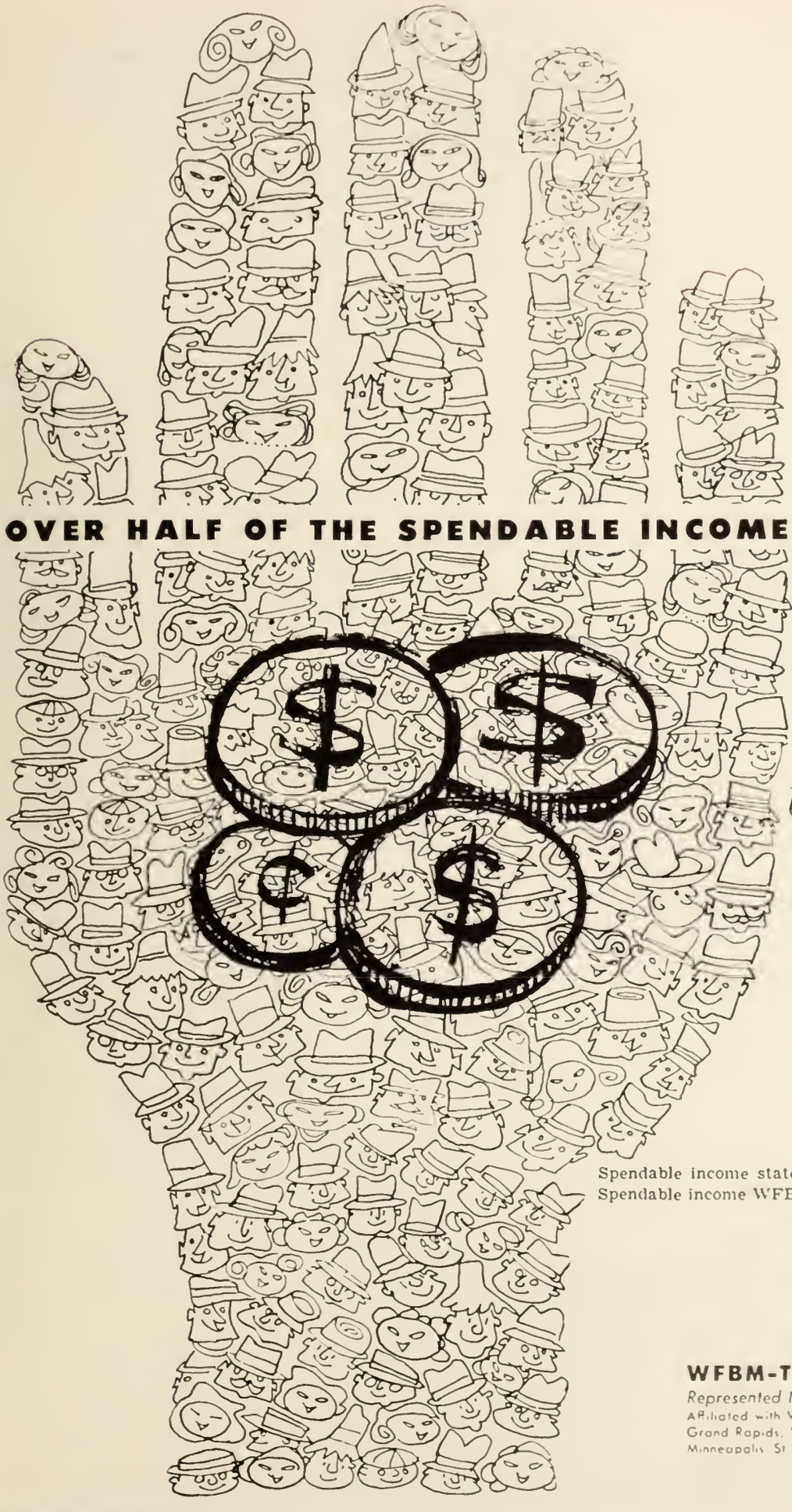
utilizing EP and LP packages exclusively, any imaginative program director can build an unlimited number of programs with specific and powerful and continuing adult audience appeals.

I will cite just one example with which I happen to be thoroughly familiar. It deals with an RCA Victor album entitled "Passions in Paint." This is an LP consisting of 12 original compositions by Henri Rene, each named for one of the world's great paintings. This collection of works was recorded by RCA with an orchestra consisting of some 50 of the best musicians in the world. It is a fine work of intriguing and excellent music performed with great integrity and artistry.

NBC took this album, arranged to have the art critic of the *New York Herald Tribune* and the serious music critic of the *New York World Telegram* on a show to discuss the relationship between good music and fine art. The moderator was Ben Grauer. This made for a full hour program, which would be difficult to equal for genuine interest and appeal to lovers of serious music and art. RCA also had scripts written, suitable for 15-minute, half-hour and full-hour shows in which the paintings and their creators were literately discussed. These were sent to some 750 radio stations, who also received the "Passion in Paint" LP itself. I had occasion to see the actual performance loggings of the works in this fine package some three months after it (complete with scripts) had been laid in the stations' laps. To say that the performances were minimal is an understatement.

Here was an example of a fine musical program idea virtually handed to programers on a platter, with very few takers. This would indicate, I believe, not only a lack of imagination and ingenuity on the part of many program men in radio, but quite possibly just plain, ornery laziness. This might indicate also that some station managers, eager to develop larger audiences for more advertisers, might well sit down with their program people and explore this area.

Any station manager or program man who embarks seriously on such an exploration will find more than enough classical, jazz, popular, country, general albums of any kind in any category to build countless program series with vast audience and sales appeal. Any radio man will also find the record companies, promotion departments more than eager to cooperate in the intelligent exploitation of packaged disks. If I can be of any help in supplying to interested readers the names of such promotion men at the various record companies I'll be glad to. This, as I said in the beginning, is a point I've been trying to make for a long time. It would give me considerable satisfaction to make it effectively. ★ ★ ★



OVER HALF OF THE SPENDABLE INCOME IN INDIANA

is in the hands of people served by WFBM-TV

Spendable income state-wide:	$7,005,872,727
Spendable income WFBM-TV-wide:	$3,853,232,000

NBC

WFBM-TV INDIANAPOLIS

Represented Nationally by the Katz Agency

Affiliated with WFBM-Radio, WOOD AM & TV, Grand Rapids, WFDF, Flint, WTCN, WTCN-TV, Minneapolis St Paul

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

How would you advise clients on handling and interpreting mail drawn by shows

JUDGE WELL OR TEMPT OBLIVION



Storrs Haynes, v.p. in charge of tv-radio Compton Advertising, New York

● Two things must be borne in mind when considering the value of program mail to the advertiser. One is that the amount of such mail is usually microscopic by comparison to the number of viewers or listeners a program may have. The second is that, in my opinion at least, the letter-writing public is not a cross-section of the audience. The motives which prompt people to write to the sponsor about his program may be very subjective, and thus they cannot be relied upon to reflect the attitudes of the audience as a whole. Letter writers are a self-selected sample, which is, of course, no sample at all.

Program mail is therefore a very thin reed indeed to lean upon in making program judgments. Yet I vividly remember one sponsor who assembled his entire board of directors to consider dropping a noted newscaster on the basis of one letter.

This is not to say that program mail should be ignored entirely. I think it should be read by someone, either in the advertiser's organization or at his agency, who has a reasonable amount of judgment. It should be tabulated if it reaches any proportions, though this tabulation need not be any more complicated than "likes program," "dislikes program," "thought story was silly," etc. The tabulation should then be forwarded to those directly concerned with the program in question for whatever value it may have. Frankly, however, anyone who alters a sound program judgment on the basis of a handful of letters is tempting oblivion.

Should program mail be answered as a matter of public relations? Generally, I don't think the advertiser need go to this expense, though the judgment of the initial reader will undoubtedly help select some letters which would be worthy of acknowledgment.

ACKNOWLEDGE, ACT CAREFULLY



Paul Gumbinner, director of tv & radio Lawrence C. Gumbinner Adv., New York

● Letters, particularly spontaneous ones, written to a sponsor as a result of his program can be made very valuable. They tell him that an individual was impressed enough with the program to write a letter about it. If the letter is not a crank or pressure-group weapon. it deserves an answer.

We advise our clients to get the greatest benefit from these letters by analyzing them and making whatever adjustments they feel the suggestions merit. If there is no action that can be taken, the sponsor ought to at least answer the writer to thank him for his

TIPS ON HANDLING CONTEST ENTRY BLANKS

Much contest mail consists of entry blanks, but they have their pitfalls. Various FTC, postal, state and local regulations must be carefully considered. Rules must be specifically stated and then remain unchanged throughout the contest period. For example, a contest cannot be extended to pull in more entries.

Here are a few pointers from the Reuben H. Donnelley Corp., one of the top contest-judging organizations in the country:

• **Entry blanks.** If you want all entries submitted on official blanks, provide for adequate distribution at the dealer level throughout the contest period. If you will accept facsimilies, you must announce this fact.

• **Contest rules.** If they're not printed on the entry blanks, make them available to the contestants in written form, either in other advertising or at your offices or at your distributors'. Stress the need for strict adherence to rules. As many as 20 to 30% of entries are rejected because the contestants did not follow the official rules, left off their names and addresses, or for similar disqualifying reasons.

interest and tell him that it is appreciated. Such answers, even if not followed by company action, can do a fine public relations job on the individual who wrote the letter.

Some letters are obviously the work of pressure groups. It is generally easy to spot them from the concentration in a given geographic area and the similarity in wording or message. Sponsors can expect bursts of these from time to time, but for the most part they can be ignored as easily as the occasional unsigned crank letter we get. However, if there is a general feeling by many viewers in all areas that a given program was in poor taste, I'm certain a sponsor would take swift action to correct the situation. He can't afford to antagonize his customers.

Of course, it is not always bad to get letters of criticism from the audience. A program dealing with a controversial subject is bound to draw some honest remarks that will be unfavorable. Still, those people who write in about the show may be the sponsor's best customers because they will remember the show if they are interested enough to criticize it. Their interest can be converted into enthusiasm even with a thank-you form letter.

ANSWER EVERY ONE AMIABLY

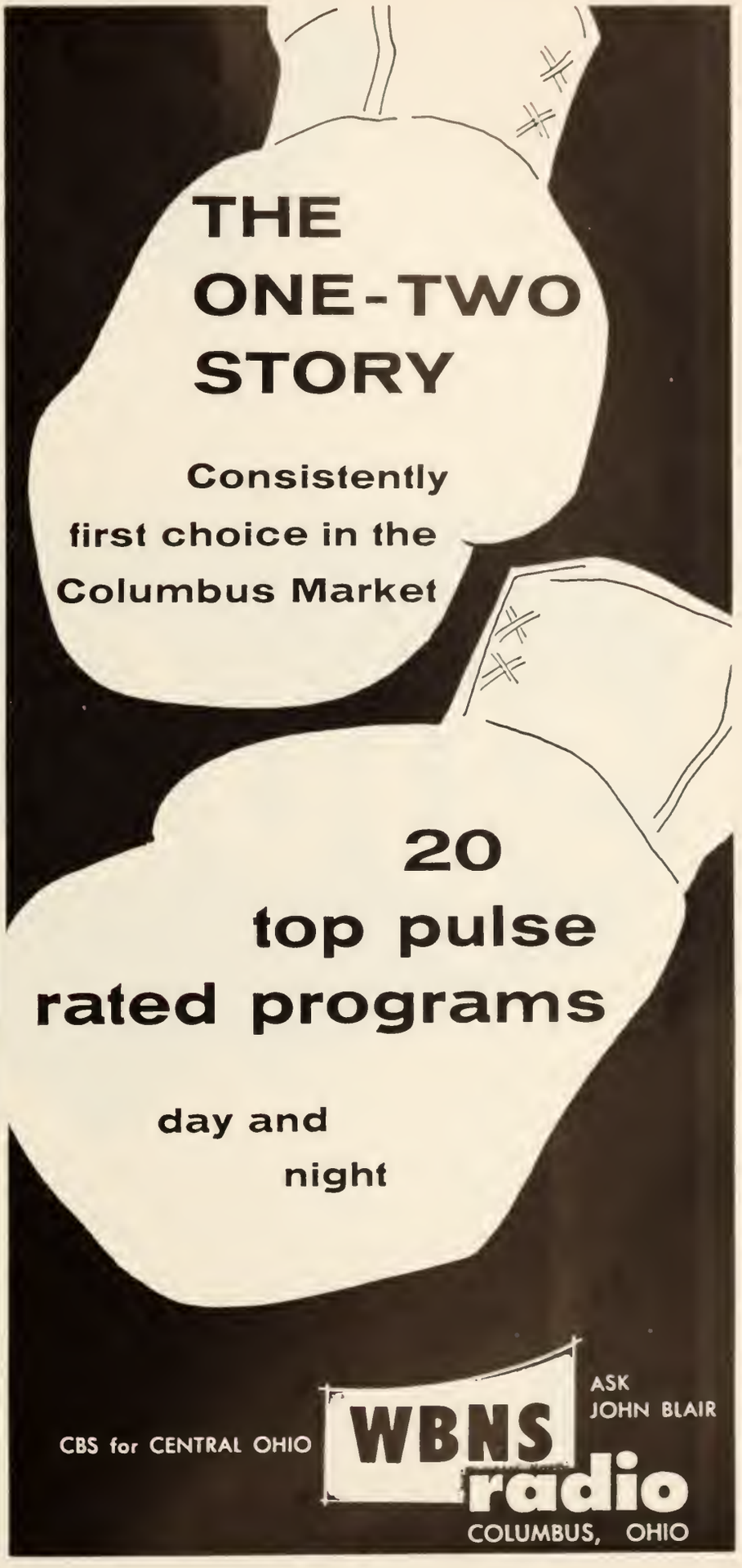


James C. Douglass, v.p., radio-tv director Ted Bates & Co., New York

● The reasons why people write letters about radio and television shows are as numerous as the hairs in the beard of the Prophet. The reasons are also fairly mysterious. There is little mystery, however, in why such letters should be answered. Here are three fundamental reasons:

1. It protects the best interests of the client.
2. It's common courtesy, and com-

(*Please turn to page* 116)





Pioneer Station Representatives Since 1932

FREE & PETERS, INC.

NEW YORK
250 Park Avenue
Plaza 1-2700

CHICAGO
230 N. Michigan Ave.
Franklin 2-6373

buy

and we can tell you why

If you really want more business and will tell us a few basic facts about your sales policy, distribution, and sales objectives, we will research your industry, competitive sales strategy and media patterns. If our study shows promise of greater impact, economy and RESULTS through Spot Radio, we will submit campaign ideas and budgets. You then decide for yourself.

Product and media research is one of the many services we offer to advertisers and their agencies. Please call or write us today.

EAST, SOUTHEAST		
WBZ+WBZA	Boston+Springfield	51,000
WGR	Buffalo	5,000
WWJ	Detroit	5,000
KYW	Philadelphia	50,000
KDKA	Pittsburgh	50,000
WFBL	Syracuse	5,000
. . . . .		
WCSC	Charleston, S. C.	5,000
WIST	Charlotte	5,000
WIS	Columbia, S. C.	5,000
WPTF	Raleigh—Durham	50,000
WDBJ	Roanoke	5,000
MIDWEST, SOUTHWEST		
WHO	Des Moines	50,000
WOC	Davenport	5,000
WDSM	Duluth—Superior	5,000
WDAY	Fargo	5,000
WOWO	Fort Wayne	50,000
WIRE	Indianapolis	5,000
KMBC-KFRM	Kansas City	5,000
KFAB	Omaha	50,000
WMBD	Peoria	5,000
. . . . .		
KFDM	Beaumont	5,000
KRIS	Corpus Christi	1,000
WBAP	Ft. Worth—Dallas	50,000
KENS	San Antonio	50,000
MOUNTAIN AND WEST		
KBOI	Boise	5,000
KVOD	Denver	5,000
KGMB-KHBC	Honolulu—Hilo	5,000
KEX	Portland	50,000
KIRO	Seattle	50,000

DETROIT
Penobscot Bldg.
Woodward 1-4255

ATLANTA
Glenn Bldg.
Murray 8-5667

FT. WORTH
406 W. Seventh St.
Fortune 3349

HOLLYWOOD
6331 Hollywood Blvd.
Hollywood 9-2151

SAN FRANCISCO
Russ Building
Sutter 1-3798

round-up

Midwestern tv viewers help finance satellite tower

What is believed to be the first attempt by residents to contribute their money to open a satellite station in their area will soon bear fruit. This is the solution to a three-fold problem around Hayes City, Neb.: a community antenna was impractical because of the scattered ranching population; a local station was unlikely because of the low population; and a satellite station was too expensive an investment for the stations nearby.

Despite this dismal atmosphere, local residents formed the Southwest Nebraska Television Committee to collect $150,000 to finance the building of the satellite. With the cooperation of the local weekly newspaper, which held a dance drawing 3,000 persons, and a nine-hour radio marathon that netted over $12,000, the Committee succeeded in bringing tv to the community.

The latest word on the satellite station is that it is due to go on the air within the month. ★ ★ ★

Local stations produce daily community "newspaper"

Several radio stations have begun publication of their own daily free news sheets in order to promote the stations' news coverage or supply printed news in communities where there are no Sunday or Monday morning papers printed.

Among these stations, five come out at noon with a *Tablegram;* they are: KLZ, Denver; KGGM, Albuquerque; KOLF, Scotts Bluff, Neb.; KVOP, Plainview, Tex.; KVWO, Cheyenne, Wyo.

KVWO does one of the most extensive jobs with its *Tablegram*, published Monday through Saturday. Because no Sunday or Monday morning paper serves the area, the station's Monday morning edition is in particular demand and is thus its major effort of the week.

Though the stations' *Tablegrams* are too small to actually compete with the newspapers in the area, they pride themselves on the fact that some issues carried stories that were beats on the regular newspapers in their area. Routine fare consists of market news, weather and local and national news. ★ ★ ★

Edison Foundation supports film show "The Big Idea"

The Thomas Alva Edison Foundation will cooperate with the producers of the syndicated film show *The Big Idea* to keep Edison's spirit of "inventive-mindedness" alive. The show will be syndicated nationally by Donn Bennett Productions.

Inventors appear on the show and demonstrate their ideas with the hope of interesting someone in the audience who has capital or manufacturing facilities. During its seven-year live run in Philadelphia the show has presented such unknown idea men as Lloyd Rudd and Cyrus Melikian, inventors of the now famous Rudd-Melikian automatic coffee dispenser. (See "How tv put over a coffee vendor," SPONSOR, 22 September 1952, page 32.)

The Foundation selected the show on the basis of a study conducted in its behalf by Albert Frank-Guenther Law to determine the most suitable vehicle to encourage invention. At SPONSOR's presstime *The Big Idea* had been sold in 39 markets starting 1 January, but local sponsorship may up the figure to 70 by that date. ★ ★ ★

Radio station plugs self on car record players

Station Manager Bill McGrath of Boston's WHDH came up with an idea for recapturing any part of the station's car radio audience that might switch to using the new auto record players. He cut a record of the type normally played on these sets and made arrangements with car dealers to put it into the hands of the people buying the players.

The record is labeled "For your listening pleasure, courtesy of radio station WHDH, Boston, 850 on your radio dial." The listener hears music played by the station's musicians with an announcer cutting in inquiring whether the listener is missing the sports, road conditions and the like that only a radio station can provide. ★ ★ ★



Station manager McGrath readies car disk

KVTV polls country for 21st Century guesstimates

A metal receptacle is being built into the wall of KVTV's tv and radio studios. The Sioux City station is collecting guesstimates from people in many walks of life about what the world will be like in the year 2000. All of the answers will be sealed in the metal container on or about 15 December and left there until 1 January 2000.

When they are opened, the station will determine how good present-day business people were at looking into the future. Many of the "guesstimaters" are, of course, in the broadcasting industry. ★ ★ ★

Bank vice president delivers tv commercials

A Wichita bank vice president may find himself becoming a tv personality. The v.p., Ken Johnson, appears on KTVH alternate weeks, when the Kansas State Bank sponsors the Liberace show, and takes part in the program's



Bank v.p. does tv film show commercial

two commercials in an informal manner.

Other bank staffers appear with him and demonstrate the way a customer can bank by mail, open a checking account or borrow money. The bank has been very enthusiastic over the results, has said: "We believe that the success of our commercials is due to the fact that staff members represent the bank on the air, giving the tv audience a chance to meet the people who serve them, and showing the actual services available to them." ★ ★ ★

Briefly . . .

Shortly after sales were combined at WMUR and WMUR-TV, Manchester, N. H., the Clyde Garfield Ford Co. bought a schednle of announcements on both stations. The schedule made use of $500 worth of announcements and stressed the idea of a one-cent sale.

Customers buying a new Ford at list price could obtain a Ford accessory for each additional one cent. Sales were impressive: 56 in the 24-hour sale period.

* * *

Timebuyers in more than a thousand American and Canadian ad agencies received copies of the special television sections that appeared in both newspapers in Calgary, Alta. The sections were the combined work of the newspaper staffers and CHCT-TV's promotion department who supplied many of the photos used.

Purpose of the special sections was commemoration of the station's introduction of local, live programing. Until 14 November the station had been originating its broadcasts from its transmitter facilities. After completion of its $750,000 studio facilities the station started a schedule of 26 hours of local, live broadcasting a week. This gives the station one of the heaviest such schedules for an independent in the dominion. ★ ★ ★

You need only buy WFBG-TV to cover all of central and Western Pennsylvania. With maximum power of 316,000 watts, WFBG-TV blankets the rich, heavily-



Basic CBS affiliate with ABC, NBC Network Coverage

populated areas between Pittsburgh and Harrisburg. In addition to the 537,452 tv sets in its coverage area, you get a bonus of 131,556 television homes in Metropolitan Pittsburgh.*

WFBG-TV

Altoona, Pa.

BASIC CBS *NETWORK*

also ABC, NBC affiliate

Represented exclusively by H-R Television, Inc.

*Videodex January 15, 1955 Gives WFBG-TV 11.6% in Pittsburgh, or more than 130,000 homes.

NEW AND UPCOMING TV STATIONS

I. New stations on air*

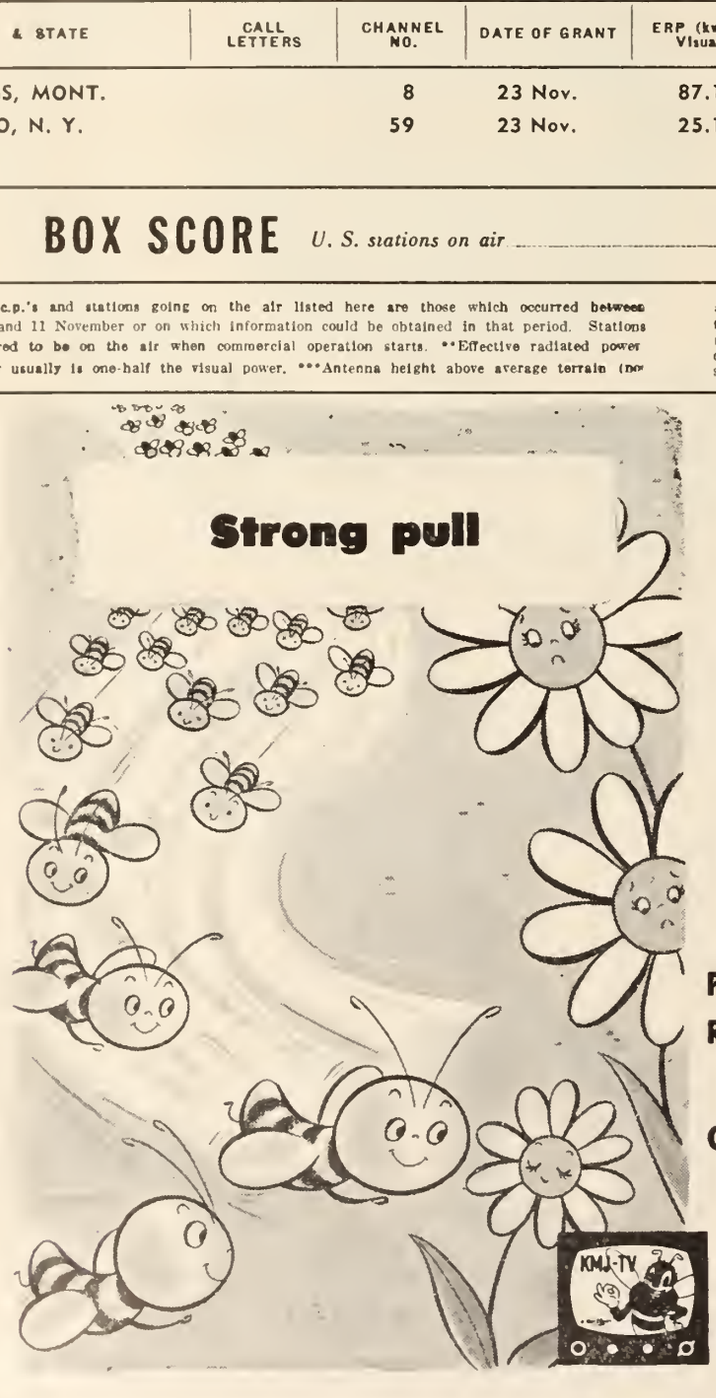
CITY & STATE	CALL LETTERS	CHANNEL NO	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, REP
EL DORADO, ARK.	KRBB	10	18 Nov.	24	630	NBC	None	NFA	South Arkansas Tv Co. Inc. Pearse Dr. Joe F. Rushton, pres. W. C. Brewster, v.p.
BISMARCK, N. D.	KBMB-TV	12	14 Nov.	13.2	310		KFYR-TV	25	North Dakota Bestg Co. Inc. We John W. Boler, pres.
GRAND FORKS, N. D.	KNOX-TV	10	21 Nov.	2.95	220		None	NFA	Community Radio Corp. Carroll E. Day, pres. Don E. Whiteman, v.p. Adolf Lund, v.p. Elmer O. Hanson, v.p. & gen. mgr.
WAILUKU, HAWAII	KMVI-TV[1]	12	7 Nov.	30	5,910	NBC	KMAU	NFA	Maui Publishing Co. ... NBC Spot Sal J. Walter Cameron, pres.

II. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, RADIO REP
BILLINGS, MONT.		8	23 Nov.	87.1	574	KOOK-TV	22	Midland Empire Bestg. Co. P. N. Fortin, pres.
BUFFALO, N. Y.		59	23 Nov.	25.1	419	WBEN-TV WBUF-TV WGR-TV	982[2]	Frontier Television Inc. Bernard I. Obletz, pres. Richard S. Levy, v.p.

BOX SCORE *U. S. stations on air* ..... 420§ *Markets covered* ..... 260§

*Both new c.p.'s and stations going on the air listed here are those which occurred between 31 October and 11 November or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Effective radiated power. Aural power usually is one-half the visual power. ***Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate §Data from NBC Research and Planning. NFA—No figures available at present on sets in market. [1]Plans to retransmit programs of KONA, Honolulu. [2]Includes Canadian sets covered.



. . . keeps viewers tuned to

KMJ·TV

FRESNO, CALIFORNIA • CHANNEL 24
Basic NBC affiliate

the San Joaquin Valley's FIRST TV station in . . .

POWER now 447,000 watts.

RECEPTION viewer survey shows KMJ-TV reception is rated most satisfactory and snow free in the Fresno area.

COLOR KMJ-TV was the first local station equipped to transmit network color and now transmits local color slides and films.

Paul H. Raymer, National Representative

We're making more money in Billionized San Diego!



$1,509,052,000* consumer spendable income in 1954.

More than Dallas, Miami, Denver, Columbus, or Indianapolis.

San Diego has more people, making more, spending more, and watching Channel 8 more than ever before.

*Consumers Markets 1955.

KFMB 8 TV

WRATHER-ALVAREZ BROADCASTING, INC SAN DIEGO, CALIF

REPRESENTED BY PETRY

America's more market



ABC FILM SYNDICATION, INC.

NEW YORK	CHICAGO	HOLLYWOOD	DALLAS	ATLANTA	SAN FRANCISCO	NEW ENGLAND
10 E. 44 St. SU 7-5000	20 N. Wacker Dr. AN 3-0800	1539 N. Vine St. HO 2-3141	3123 McKinney Ave. RA 6302	267 Colonial Homes Dr. N.W. • EM 4621	277 Golden Gate Ave. UN 3-0077	Reed St. Western Circle Westfield, Mass. LO 2-3487

SUNDAY

CBS	Du Mont	NBC
Omnibus Alcoa Co of Canada Scott Paper JWT 5-6:30 AT L	Beulah partic at 9/25	Meet the Press Pan Amer World Airways JWT alt wks Johns-Manville NSWeb 19½ JWT $4000
You Are There Prudential Ins partic Calkins & Holden alt wks Benc Cos $25,000	HY Times Youth Forum at 9/25	Roy Rogers Gen Fds grape nuts, post toasties 33Hy B&B $28,000
Lassie Campbell Soup BBDO alt wks Lassie Burnett $20,000	No network programing	It's a Great Life Chrysler McCann-Erickson NY $39,500
No network programing		Frontier NY F Reynolds Metals Frank Buchanan
The Ed Sullivan Show Toni Co partic 12NY L $60,000	No network programing	Topper alt wks Standard Brands & Co-op Ted Bates
Lassie Film Enterprises partic		Ty Reader's Digest Studebr-Pk-Packd Co R&R $24,000
Meet the Press Film Enterprises partic		Voice of Firestone Firestone Tire & Rubber NBC 75NY W&G $28,000
		Spectacular (black & white) 7:30-9 (live tod) 45NY $150,000 B&J
Dome of Stars Lifebuoy Shaving Cream Lever Bros Lifebuoy Soap Lever Bros Lifebuoy Toilet Soap Lever Bros Pepsodent Lever Bros Rinso Lever Bros Spry Lever Bros Surf Lever Bros Swan Lever Bros Wisk Lever Bros Vaseline Chesebrough-Pond's Vitalis Bristol-Myers Ipana Bristol-Myers Sal Hepatica Bristol-Myers Trushay Bristol-Myers Vitalis Bristol-Myers Vitalis Bristol-Myers Vitalis

"The service with the most subscribers"

LARGEST SAMPLING OUTSIDE U. S. CENSUS



Washington Square, New York City

SEASON'S GREETINGS

WITH BEST WISHES FOR THE NEW YEAR

THE PULSE, INCORPORATED

This month throughout the U.S., 150,000 homes are being interviewed for next month's "U.S. Pulse TV"



RURAL AND URBAN COVERAGE

PULSE, *Inc., 15 West 46th St., New York 36*
Telephone: Judson 6-3316

SUNDAY

	ABC	CBS	Du Mont	NBC
10	No network programming	Lamp Unto My Feet NY L sust Look Up and Live NY L	No network programming	No network programming
11	No network programming	No network programming Content Carnival sust	No network programming	No network programming
12	No network programming Faith for Today Fraternal Broadcasting Inc KLNT Exp 12/25 Rockhill 12:00	Winky Dink and You Ideal Toy Grey Monsanto Chem 12-12:30 Dec 11, 18 only NLB Wild Bill Hickok NY Kellogg F Burnett	No network programming	Capt Hartz & His Pets Herts Mtn Prods Hartman Chi L $12,000 No network programming
1	College Press Conference Wash sust Eff 12/18 4:30-5 Dean Pike NY Christ Eff 12/18 4-4:30	No network programming	Football Giants Dec 4, Gee 11	Amer Forum Wash L Frontiers of Faith NY L
2	Football Chic. Bears and Cardinals Falstaff Brewing Co. & Co-op O-F-8 O 3-5 pm Exp 12/11	No network programming Report Card 2:30-3 pm sust	Football Giants Dec 4, Gee 11	Amer Inventory NY L Youth Wants to Know Gen Dynamics $85Wash L Merry, Hamm & Johnstone Wash L $3,800
3	Football (Cont'd)	Talkaround sust 3:3:30 Adventure sust 3:30-5	Football Giants Gee 4, Gee 11	Dr. Speck NY L Zoo Parade Quaker Oats Wash L NL&B $15,000
3:30	Football (Cont'd)	Face The Nation 4-4:30 Let's Take A Trip sust	No network programming	Wide Wide World 1-5:30 Movies Evans Presents Hall Bros FC&B $105,000 NBC Opera Theatre NY Nov 6 L
4	Sugar Circus 5-6 WFNY L Chunky alt wks 5-5:30 co-op 11 @ 35 Hilton Biggie Ken Broil Product Services	Omnibus Alum Co of Canada Scott Paper JWT 5-6:30 pm NY L	No network programming	Cont Gallant of Foreign Legion Holns Foods F 65NY H Mazer
5				Mickey Mouse Club m-f Cora Chin D'Arcy 5-5:15 A 5:30-5:45 Gen Mills D-F-S m,w,f 5:15-5:30, 5:45-6 NY F per ½ hr $28,000
6				

MONDAY

	ABC	CBS	Du Mont	NBC
10	No network programming m-f	Darry Moore Bristol-Myers DCSS 10-10:15 Serle B&J Staley Mfg. R&R 66NY alt m L ¼ hr $3,140 Arthur Godfrey m 10:30-45 Brist-Myr DCSS m 10:45-11 50Ver L simul ¼ hr $3995	No network programming m-t	Ding Dong School 10-10:30 P&G: BB&T alt w 10:15-30 66Cb L ¼ hr $745 ½ hr $1,800 Search for Beauty Chas Antell m-w-f Product Services tu, th sust NT L
11	No network programming	Godfrey (cont'd) Lever: pendent m-w 11-11:15 FC&B Pillsbury Mills m-th 11:15-30 Burnett $3,000 Strike It Rich Colgate: Ultust: vel. super suds, palmolive, tab. ajax 76NY L m-f Esty $,000	No network programming m-t	Home m-f 11-12 $125 L&F (Woman's servic program. For partic sponsors, there are eight 1-min commercials an hour available 1-min partic time & tal $7000 (see tu for sponsor list)
12	No network programming m-f	Valiant Lady Scott Paper JWT 8NY m-f L $12,000 Love of Life Amer Home Pr 11NY m-f L B-B-T $8500 Search for Tom'w P&G: joyt 48NY m-f L B-B-T $10,000 Guiding Light P&G: ivory, dust 90NY m-f L Comst $9,500	No network programming m-f	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 sep Hy m-f L Benton & Bowles ½ hr $2,700 Feather Your Nest (quin. Bed Clothes) Colgate-Palmolive 96NY m-f L alt d 12:30-45 Esty ½ hr $2,700
1	No network programming	Jack Paar Show NY m-f L Love Story P&G: prell, ivory snow 100Ch m-f T, B&B ½ hr $3000	No network programming m-f	No network programming m-t
2	No network programming m-f	Robert Q Lewis 2-2:15 sust 87NY L Lanolin Plus 3:45-4:00 Dunnan, Phalen ½ hr $3,150 Art Linkletter Lever: surf 47Hr m-f T, BBDO (see bell Pittsburgh Mills floor mtns 54Hy m-th L LB ¼ hr $4000	No network programming m-f	No network programming m-t
3	No network programming m-f	Big Payoff Celeste: fab, chlorenthrill, tide nat. cashmere Nov 87NY m-f T, less to tal Esty ½ hr $3000 Bob Crosby Scott Paper Co J. W. Thompson m 3:45-5:45 P&G Compton 3:45-4	No network programming m-f	NBC's Matinee Theatre partic sponsors HY L COLOR
3:30	No network programming m-f	Brighter Day P&G m-f (see mon) 115NY m-f T, Y&R $9000 The Secret Storm Am Home Prods: 114NY m-f L B-B-T $8,500 On Your Account (Wm Elliott) P&G: tide, prell 122NY m-t L B&B ½ hr $3900	No network programming m-f	Date With Life Borden Co NY m,w,f L Y&R ½ hr $2600 First Love Jergens Co 46Phila m-f L Orr ¼ hr $2,700 World of Mr Sweeny NY L ¼ hr $2,700 Modern Romances Colgate-Palmolive 106NY sp all d L Keeshan ¼ hr $2,000
4	No network programming	Mickey Mouse Club m-f TT Time Prods Walt Disney Jr DCSS 5:15-5:30 Armour FC&B 5:30-5:45 Carnation Elwin Wasey 5:45-6 NY F per ½ hr $2,800	No network programming m-f	Pinky Lee Show 43Hz m-f L 1-min partic time & tal partic $2,500 Howdy Doody Standard Brands royal pudding, gelatin 48L Bates ½ hr $2800
5				
6				

TUESDAY

	ABC	CBS	Du Mont	NBC
10	No network programming m-f	Carry Moore Miles Labs Wells Ager tu 10-10:15 Kellogg Burnett tu 10:15-30 85-70NT L ½ hr $3,140 Arthur Godfrey Chef Boy-Ar-Dee tu th 10:30-45 Y&R Kellogg, Burnett tu,th 10:45-11 58Ver L simul ¼ hr $3995 Minn. Mining L simul ¼ hr $3995	No network programming m-f	Ding Dong Sch! 10-10:30 Manhattan Soap SB&W tu 10-10:15 Colgate: Bates P&G: BB&T ¼ hr $1,600 Hollywood Backstage Chas Antell m-w-f sust tu, th NT L
11	No network programming m-f	Godfrey (cont'd) Lever: pendent m-w 11-11:15 FC&B Pillsbury Mills m-th 11:15-30 Burnett Strike It Rich Colgate: Ultust: vel. super suds, palmolive, tab. ajax 76NY L m-f Esty $,000	No network programming m-f	Home m-t 11-12 NY L&F (Woman's servic program. For partic sponsors, there are eight 1-min commercials an hour available 1-min partic time & tal $7000 (see tu for sponsor list)
12	No network programming m-f	Valiant Lady Wesson Oil NY L Fitzgerald Love of Life Amer Home Pr 11NY m-f L B-B-T $8500 Search for Tom'w P&G: joyt 48NY m-f L B-B-T $10,000 Guiding Light P&G: ivory, dust 90NY m-f L Comst $9,500	No network programming all wk	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 sep Hy m-f L B&B Feather Your Nest Colgate-Palmolive 96NY m-f L alt d 12:30-45 Esty ½ hr $2,700
1	No network programming m-f	Jack Paar Show NY m-f L Love Story P&G: prell, ivory snow m-f (see mon) DFS	No network programming m-f	No network programming
2	No network programming m-f	Robert Q Lewis 72NY L ¼ hr $3,150 Art Linkletter Kellogg: all pr 52Hy L tu,th 2:30-45 Burnett Pittsburgh Mills 2:45-3 ¼ hr Burnett $4000	No network programming m-f	No network programming m-t
3	No network programming m-f	Big Payoff m-f NY sus tu,th L Bob Crosby O-M Carnation 5:30-3:45 Miles Labs Wade 3:45-4	No network programming m-f	NBC's Matinee Theatre partic sponsors HY L
3:30	No network programming m-f	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Am Home Prods: 114NY m-f L B-B-T On Your Account (Wm Elliott) P&G: tide, prell m-f Benton & Bowles	No network programming m-f	Way of the World Borden Co NY m,w,f L Y&R First Love Jergens Co Phila m-f L Orr World of Mr Sweeny NY L Modern Romances Colgate-Palmolive sp all days Bryan Houston
4	No network programming m-f	Mickey Mouse Club m-f TT Time Prods Walt Disney Jr DCSS 5:15-5:30 Armour FC&B 5:30-5:45 Carnation Elwin Wasey 5:45-6 NY F per ½ hr $2,800	No network programming m-f	Pinky Lee Show Hy m-f L Partic: Gen Fds: inst jello-o Y&R m,w,f Howdy Doody Kellogg Co: bring krispies 51NY 44L LB (see tal) tu,th 11:30-45 Colgate: ribbust 41NY 5:45-6 44L Bates ½ hr $2800
5				
6				

WEDNESDAY

	ABC	CBS	Du Mont	NBC
10	No network programming m-f	Carry Moore Lever Bros JWT Gen Motors 10-10:15 w 10-10:15 am Simonize SSCB DFS Arthur Godfrey m 10:30-45 Brist-Myrs, Y&R m w 10:45-11 40Ver L simul ½ hr $3995	No network programming all wk	Ding Dong School 10-10:30 Manhattan Soap SB&W 10-10:15 Colgate: Bates P&G: BB&T ¼ hr $1,600 Hollywood Backstage Chas Antell m-w-f sust tu, th sust NT L
11	No network programming m-f	Godfrey (cont'd) Lever: pendent m-w 11-11:15 FC&B Pillsbury Mills m-th 11:15-30 Leo Burnett Strike It Rich Colgate m-f (see mon) Esty	No network programming m-f	Home m-t 11-12 NY L&F (see mon & tu) 1-min partic time & tal $7000
12	No network programming m-f	Valiant Lady: General Mills m, w, f DFS, K-R Love of Life Amer Home Pr m-f (see mon) B-B-T Search for Tom'w P&G: joyt m-f (see mon) B-B-T Guiding Light P&G: ivory, dust m-f (see mon) Compton	The Big Fight P	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 sep Hy m-t L B&B Feather Your Nest Colgate-Palmolive alt d 12:30-45 NY m-f L Esty
1	No network programming m-f	Jack Paar Show NY m-f L Love Story P&G: prell, ivory snow m-f (see mon) DFS	No network programming m-t	No network programming m-t
2	No network programming m-f	Robert Q Lewis 84NY L Exp 11/16 sust ¼ hr $3000 Art Linkletter Lever: surf m-w-f 2:30-45 BBDO Pittsburgh Mills m-th 2:45-3 (see mon) Burnett	No network programming m-f	No network programming m-f
3	No network programming m-f	Big Payoff Celeste m-f (see mon) Esty Bob Crosby General Mills m-w-f 3:45-4 48Ry L Knox-Reeves ¼ hr $3,700	No network programming m-f	NBC's Matinee Theatre partic sponsors NY L
3:30	No network programming m-f	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Am Home Prods: 114NY m-f L B-B-T On Your Account (Wm Elliott) P&G: tide, prell m-f Benton & Bowles	No network programming m-f	Way of the World Borden Co NY m,w,f L Y&R First Love Jergens Co Phila m-f L Robt W. Orr Mr. Sweeny R. T. French 46NY wsal L JWT Modern Romances Colgate-Palmolive sp all days Bryan Houston
4	No network programming m-f	Mickey Mouse Club m-f Gen'l Mills m-w-th Wheaties SOS Mc-C-E 5:30-5:45 NY F per ½ hr $2,800	No network programming m-f	Pinky Lee Hy m-f L Partic: Gen Fds: inst jello-o Johnson & Johnson tu,w,f Y&R Howdy Doody Continental Pkg wonder Bread Hostess cake 47NY 20L 5:30 ¼ Bates $2,600
5				
6				

THURSDAY

	ABC	CBS	Du Mont	NBC
10	No network programming m-t	Darry Moore Scott Paper J W Thompson tu 10-10:15 Chun King, JWT Tonti: sust alt wks 10:15-30 55-76NY L Arthur Godfrey Amer Home 10 45-11 BBT	No network programming all wk	Ding Dong School Manhattan Soap SB&W 10-10:15 Garber Prods D'Arcy 10:15-30 Cb m-f L ¼ hr $1,150 Hollywood Backstage Chas Antell m-w-f tu, th sust NY L
11	No network programming m-f	Godfrey (cont'd) Gow Chess tu 11-11:15 Kellogg Burnett Pillsbury Mills m-th 11:15-30 Leo Burnett 49Ver L simul ½ hr $3995 Strike It Rich Colgate m-f (see mon) Esty	No network programming m-t	Home m-f 11-12 NY L&F (see mon & tu) 1-min partic time & tal $7000
12	No network programming m-f	Valiant Lady Toni Co NY L Wells & Geller Love of Life Amer Home Pr m-f (see mon) B-B-T Search for Tom'w P&G: joyt m-f (see mon) B-B-T Guiding Light P&G: ivory, dust m-f (see mon) Compton	No network programming m-t	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 sep Hy m-f L Benton & Bowles Feather Your Nest Colgate-Palmolive alt d 12:30-45 NY m-f L Esty
1	No network programming m-t	Jack Paar Show NY m-f L Love Story P&G: prell, ivory snow m-f (see mon) DFS	All About Baby Libby, McNeill & Libby: baby fd 116Ch tu sat L JWT	No network programming m-t
2	No network programming m-t	Robert Q Lewis Relston Purina Co all wks CBS 2:15-2:30 sust 48NY L ¼ hr $3,150 Art Linkletter Gellings: all pr 43Hy L LB tu,th 2:30-45 Pillsbury Mills m-th 2:45-3 LB ¼ hr $4,000	No network programming m-f	No network programming m-t
3	No network programming m-t	Big Payoff NY m-f L sus tu,th Bob Crosby Toni Co Weiss & Geller th 3:30-45 Scott Paper 76Hy L J W Thompson	No network programming m-f	NBC's Matinee Theatre partic sponsors HY L
3:30	No network programming m-t	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Amer Home Prs m-f (see mon) B-B-T On Your Account (Wm Elliott) P&G: tide prell m-f Benton & Bowles	No network programming m-t	Way of the World NY L First Love Jergens Co Phila m-f L Robt W. Orr World of Mr Sweeney NY L Modern Romances Colgate-Palmolive sp all days Bryan Houston
4	No network programming m-f	Mickey Mouse Club Letters: Inc alt wks with Morton Salt 5-5:15 m-f Gen'l Mills m-w-f 5:15-5:30, 5:45-6 DFS Mars Candy 5:30-5:45 Burnett NY F per ½ hr $2,800	No network programming m-f	Pinky Lee 45Hz m-f L Partic: Intl Shoe H.H.&McD th Howdy Doody Kellogg Co tu th (see tu) Leo Burnett Standard Brands Baker ¼ hr $2,000
5				
6				

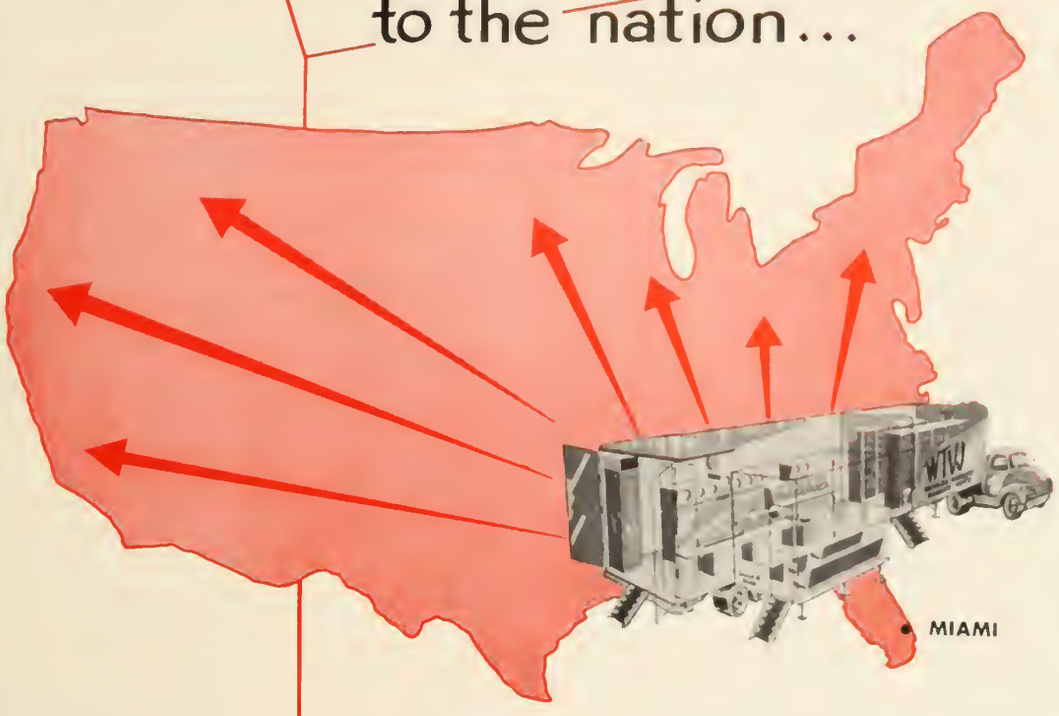
FRIDAY

	ABC	CBS	Du Mont	NBC
10	No network programming m-f	Darry Moore Gen. Mills DFS f 10-10:15 Lever Bros JWT f 10:15-10:30 SOS: McC-E alt f 10:30-45 CBS-Hytron B&N 10:30-45 Cornwall Rice Burnett Alt. Wks Prudential C&H f 10:45-11 55-85NY L ¼ hr $3,140	No network programming all wk	Ding Dong School 10-10:30 Colgate: Bates alt f 10-10:15 General Mills: Tathem-Laird f 10:15-30 sust ¼ hr $1,160 Hollywood Backstage Chas Antell m-w-f tu, th sust NY L
11	No network programming m-f	Garry Moore (cont'd) Yardley of London Ayer f 11-11:15 Ralston-Purina G.B.&S. alt wks Mesland A&C 11:15-30 ¼ hr $2035 Strike It Rich Colgate m-f (see mon) Esty	No network programming m-t	Home m-f 11-12 NY L&F (see mon & tu) 1-min partic time & tal $7000
12	No network programming m-f	Valiant Lady General Mills m, w, f DFS, K-R Love of Life Amer Home Pr tm-f (see mon) B-B-T Search for Tom'w P&G: joyt m-f (see mon) B-B-T Guiding Light P&G: ivory, dust m-f (see mon) Compton	No network programming all wk	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 sep Hy m-f L Benton & Bowles Feather Your Nest Colgate-Palmolive alt d 12:30-45 NY m-f L Esty
1	No network programming m-t	Jack Paar Show NY m-f L Love Story P&G: prell, ivory snow m-f (see mon)	No network programming m-f	No network programming m-t
2	No network programming m-t	Robert Q Lewis Brown & Wmsn: sleeray—alt wk Bates 2:3:15 2:15-3:30 sust 48NY L ¼ hr $3,150 Art Linkletter Lever: surf BBDO m,w,f Gole Pineapple Aye 2:45-3 64Zy ¼hr $4000	No network programming m-f	No network programming m-t
3	No network programming m-t	Big Payoff Colgate m,w,f (see mon) Bob Crosby SOS: McCann-E Gerber: D'Arcy alt L 3:30-45 General Mills 41Hy 3:45-4 L Knox-Reeves ¼ hr $3100	No network programming m-f	NBC's Matinee Theatre partic sponsors Hy L
3:30	No network programming m-t	Brighter Day P&G m-t (see mon) Y&R The Secret Storm Am Home Prods: m-f (see mon) B-B-T On Your Account (Wm Elliott) P&G: tide, prell m-f Benton & Bowles	No network programming m-f	Way of the World Borden Co NY m,w,f L Y&R First Love Jergens Co Phila m-f L Robt W. Orr World of Mr Sweeny NY L Modern Romances Colgate-Palmolive sp all days Bryna Houston
4	No network programming m-f	Mickey Mouse Club Letters: Inc alt wks with Morton Salt 5-5:15 m-f Gen'l Mills m-w-f 5:15-5:30, 5:45-6 DFS Mars Candy 5:30-5:45 Burnett NY F per ½ hr $2,800	No network programming m-f	Pinky Lee Hy m-f L Partic: Gen Fds: Y&R tu,w,f Howdy Doody Liddon's Mathes 5:30-45 Intl Bk: M,M&Mo alt f 5:45-6 Walsh Corp. Joyce DCSS all f 5:45-6 NBCV ¼ hr $2,800
5				
6				

SATURDAY

	ABC	CBS	Du Mont	NBC
10	No network programming	No network programming Winky Dink and You Monsanto NLB 10:30-11	No network programming all wk	No network programming
11	No network programming	Capt. Midnight Wander Tales of Texas Rangers) General Mills Tatham-Laird $15,000 alt wks Curtis Candy C. L. Miller	No network programming	No network programming
12	No network programming	The Big Ten National Dairy Prods assistant ice cream, seal-ins, dairy prods ABPhila L Ever $14,000	No network programming all wk	No network programming
1	No network programming	Lone Ranger General Mills: wheaties, kix SINT F DFS $15,000 Uncle Johnny Cocoa Lever Bros 16NY L McCann-Erikson $3,500 est 13/3	No network programming	No network programming
2	No network programming	Big Ten Pacific Coast Football Amana Refrigeration Maury Lee & Marshall 8 Oct, 22 Oct	No network programs	No network programming
3	No network programming	Big Ten Pacific Coast Football Amana Refrigeration Maury Lee & Marshall 8 Oct, 22 Oct No network programming	No network programs	NBA Basketball
3:30	No network programming	Big Ten Pacific Coast Football Amana Refrigeration Maury Lee & Marshall 8 Oct, 22 Oct No network programming	No network programs	NBA Basketball
4	No network programming	Pinky Lee Hy m-f L Partic: Gen Fds: Y&R tu,w,f Howdy Doody Liddon's Mathes 5:30-45 Intl Bk: M,M&Mo alt f 5:45-6 Walsh Corp. Joyce DCSS all f 5:45-6 NBCV ¼ hr $2,800	No network programming	No network programming
5				
6				

Bringing Florida to the nation...



Florida's First
Television Station
100,000 WATTS
1,000 FT. TOWER

Represented Nationally
by Free & Peters, Inc.



Basic Affiliate

SNOW, SLEET, HAIL AND ICE?

Not In Sunny Florida!!

More and more network producers ond advertisers are finding thot a Flarida setting odds glomour ta the pragram and points ta the RATINGS.

Plon naw to originote your show fram fabulous Flarida by using the facilities of Miami's Channel 4. WTVJ hos the personnel, equipment and experience to ossure you af quality service.

WTVJ Channel 4 MIAMI

TALENT RESEARCH

(*Continued from page 47*)

think. Hold on. Mr. Executive. Talent agencies do not develop talent. They do no researching. Talent, like Topsy, just grows. Talent agencies acquire what they call "properties" by many and devious methods. Few, if any are interested in representing the tyros, beginners.

Instead, they prefer the well-established properties; those who are in demand and are regularly employed.

Talent agencies operate on the theory, "Let them knock themselves out first; let 'em get a rep. If they're any good we'll get 'em one way or another. If necessary we'll steal them."

So how does one of their artists (that's what the talent agencies call their properties when they speak to you) become big and possibly appear on your show. at a big price?

Here's one pattern. The scene is the office in a major talent agency and X, a comic, is on the phone with Y, his agent.

X: "I've been with your office for a year. I signed with you because you promised to get me my own tv show. Up to now you haven't even gotten me a guest shot. If you guys don't come up with something very quick I'm gonna ask for my release."

Y: "Don't get impatient, kid. We're working on something pretty big. We ought to be getting word about it any day now. Now don't ask me what it is because if it leaks out we'll blow the whole deal. So sit tight. And don't call me. I'll call you."

That evening the talent agency has its department head meeting. This is the confab where all the problems are thrown out on the table and the agents discuss it.

Y: "X was in today raising hell. He's getting tough to handle. If we don't get him a tv shot he may demand his release. Anybody here got any ideas?"

The agents, all department heads, ruffle their papers, look up at the ceiling, out of the window, at each other. Nobody has an idea. One lad who is in charge of guest tv shots finally says, "Maybe I can get X a shot on Garry Moore or Steve Allen."

"That's it!" is the general agreement. At least X will get some exposure and who knows."

So the next day our enterprising lad calls on the producers of the Garry Moore show or the Steve Allen show, or both. He describes X's talents in the most glowing terms, boasts how much money the office gets for him in night clubs and theaters and how many people want him. "But as a special favor we'll let you have him."

The producers, who've heard agents' tales before, are cynical. They prefer to "see" the comic first. This means an audition and the agent doesn't know if X will stand still for that. However, he goes back and reports to agent Y, his boss.

Y phones *X:* "We finally came up with just the thing for you. Steve (or Garry) has been after us for you for a long time. But we wanted just the spot. Well. we finally got it. But some of the boys haven't seen you for some time and wanted you to come in for a quickie run through of your material. So when can you come down this afternoon?"

So our comic takes the date after



11-11:30 a.m.
Monday thru Friday
"Flavor to Taste!"

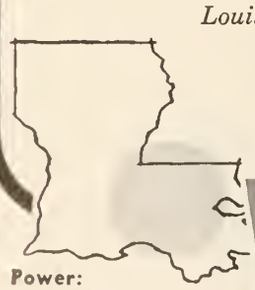
Big audience!

Here is how to SELL Foods in this $129,460,000 food market!

Lorelei Stroble's daily cooking program is locally produced to produce local results. Put her sincere personality and know-how to work for you! Participation spots available. Call, wire or write for details. WBRZ's local productions *reach* the audience you want!

The only television station covering the heart of Louisiana—with its $899,481,000 buying power.

NBC-ABC
Represented by Hollingbery



Power: 100,000 watts
Tower: 1001 ft.

WBRZ Channel 2
BATON ROUGE, LOUISIANA



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IN THE SAN FRANCISCO AREA IS COMPLETE WITHOUT . . .

kpix CHANNEL 5

SAN FRANCISCO, CALIFORNIA

WESTINGHOUSE BROADCASTING COMPANY, INC.

WBZ-WBZA • WBZ-TV, *Boston*
KYW • WPTZ, *Philadelphia*
KDKA • KDKA-TV, *Pittsburgh*
WOWO, *Fort Wayne*
KEX, *Portland*
Represented by Free & Peters, Inc.
KPIX, *San Francisco*
Represented by The Katz Agency

some demurring. The talent agency is momentarily relieved because X will now get his first exposure.

X goes on, is pleasant without being outstanding, and that's that. The network people who were supposed to have watched him forgot to, were busy doing something else, playing gin, or drinking it, or simply were not interested.

Suddenly in comes a load of mail asking who that "new face" is and the talent agency starts to move. It is now excited. They get X, add a girl (also displeased with her lack of progress), get an outline of a format—and presto! a new package is born.

If you wanted the boy before you could've bought him for $500 tops. The girl for perhaps another $400. Now the package price, along with music, props, etc., is $20,000.

So much for the research or development by talent agencies.

The networks operate differently. One web, NBC TV, has recently started a nationwide campaign for (1) new writers and (2) new performing talent. I think this is the third such talent-hunt launching started by this network. The plan is laudable and necessary. Somebody will have to come up with new stars when the present flock outlives its usefulness. How does it operate?

A comic, for example, is placed under contract to the network for a nominal sum—with options, of course. No network is so crazy as to tie itself up without some out. A writer or writers are assigned to create a format and write appropriate material for this new comic.

A format is finally developed and material outlined. I will skip the many hands it has to pass through before it is finally approved. Well, the show is now on paper and arrangements for a kine are made. The kine is viewed by the brass and assistants and everybody is crazy about it. They'd better be. Money has already been invested and heads can roll if the enthusiasm isn't there. The web's sales force now goes out to sell the show. I'm assuming that time has already been made available.

The preliminary work, research, salaries and kine costs now amount to about $25,000. A tidy sum. You need a show. You like the kine. You feel it will help sell your product. The price to you, $40,000 a week.

If the show represents your product successfully you get increased sales. If the show builds to a respectable rating and option time comes around, your cost has now risen to $60,000—if you want to keep the show. And so it goes. If the figure gets too high for you, you share the cost with another sponsor, and still another sponsor.

Do you think the foregoing isn't a fair example? How do you think the Red Buttons show was built? The

★ ★ ★ ★ ★ ★ ★ ★

"Radio set sales are greater than television; most people have more than one radio set; there is less radio set listening in living rooms and more in other rooms and cars; radio is listened to by individuals and not by the family; radio listeners look for both personal guidance and entertainment; and last, and probably most important, most daytime listeners do other things while they listen, while two out of three nighttime listeners concentrate only on the program. To put it another way, about as many people listen to radio as before, but they do not listen as extensively."

ROBERT E. KINTNER
President
ABC

★ ★ ★ ★ ★ ★ ★ ★





"In the Omaha Area . . . Beatrice Foods selects KMTV for its survey leadership and merchandising help."

says Jim Switzer, Vice President, Foote, Cone & Belding, Chicago

"WE wanted Beatrice Foods advertising to be on Omaha's most popular TV station and we wanted lots of merchandising help," Mr. Switzer said. "So naturally we chose KMTV."

"Our 15-minute Sports For The Family film secured a fine rating," said Mr. Switzer, "and the Omaha manager for Beatrice Foods was highly pleased with the help KMTV gave him in merchandising and in promoting a contest among Omaha youngsters."

According to the latest Pulse survey (Sept. 6-12), KMTV has 13 of the top 15 weekly shows . . . 8 of the top 10 multi-weekly shows . . . and leads by wide margins in most of the weekly Pulse time classifications.

So profit from the experience of many successful national advertisers. Contact KMTV or your Petry man today for more information on many choice KMTV availabilities.



KMTV MARKET DATA*

Population	1 500,850
TV Homes	337 500
Retail Sales	1.712.656.500
Buying Income	2,229,121.000

*SM-SRDS Estimates

IT'S NO DRAW — IN OMAHA

SMART ADVERTISERS ALL AGREE: IN OMAHA THE PLACE TO BE IS CHANNEL 3

TELEVISION CENTER
KMTV
CHANNEL 3
MAY BROADCASTING CO.

OMAHA

Represented by
Edward Petry & Co., Inc.

fact that it fell by the wayside is another story.

So what can you do about it? A long way back we told you you're in showbusiness. If you're in it you'd better think of research and development. Go where the talent is and learn something about it. What makes it click? What do you see in it that would appeal to your market? Get acquainted with it before the asking price makes you faint. If you're going to buy Hollywood and Broadway names you'll always pay through the nose.

So meet the performing talent in its own home grounds. With fewer places where talent can display its wares, the task isn't too great. You'll have to stay up late. You'll meet and talk to strange people. You may even have to learn a jargon that will puzzle you. But in the long run your chances of success in coming up with something you'll like will be as good as, if not better than, anything you're given by either the talent agency or the network. And the price won't be something that will raise your blood pressure.

Comedians are the most widely sought, so go out and watch them. Don't bother with the well known. They already have a price tag, are usually too expensive, and have already been on tv. What you want is something new, different.

Avoid the comedian who stands and tells jokes on the order of "my girl wears open-toed army shoes." These stand-up comics seldom are actors, and tv needs actors, not just bad joke tellers.

Don't mistake overacting for comedy. Underacting is often the hallmark of the basic comedic art. It requires more intelligence than just learning lines. Also, look for a pliable face and expressive eyes.

You're not going to find the him or the her right away. It takes time.

So where to look?

If you're in or around New York try the Catskill Mountains (commonly known as the "Borscht Circuit") or the Poconos.

Don't bother with the headliners; watch the supporting acts instead. The smaller night clubs—not the Copas or Latin Quarters or hotel spots—are good hunting grounds. The Blue Angel, Ruban Bleu and occasionally one or two other places are recommended.

If your fraternal organization, club, or business gives some kind of a dinner where entertainment is provided, pay particular attention to the performers. They're usually young people known only to the entertainment director.

Once you find what you think is *it*, the hard work begins. You've done some research; now begins the training. The person you choose will need coaching, material, lessons.

If you already have a network tv show, use your influence to put your protege on sustaining local tv shows. When he's had enough seasoning put him on your show for a few minutes at irregular periods. Your producer may object. Let him. Chances are he doesn't know any more about comedy than you. All opinions are subjective.

As a general rule, avoid singers. They're too often artificial products of a record hit. They can't act, have little personality and frequently have little else but a trick voice. Your Perry Comos and Bing Crosbys don't happen often.

That's about all for this session—so good hunting . . . it's open season!

★ ★ ★

Obviously OUTSTANDING

SIX FULL TIME NEWSMEN OUT OF A STAFF OF 44 GIVE PEORIAREA THE MOST COMPLETE COVERAGE OF LOCAL AND WORLD NEWS

FIRST in the Heart of Illinois
CBS RADIO NETWORK
WMBD
PEORIA
5000 WATTS

FREE & PETERS, Inc., Exclusive National Representatives

FIRST IN AUDIENCE

IN METROPOLITAN SHREVEPORT*

19 OF THE TOP **20** SHOWS

68% OF THE NIGHT-TIME AUDIENCE

61% OF THE DAY-TIME AUDIENCE

Leods in 150 out of 168 nighttime quarter hours.
Leods in 108 of 199 daytime quorter hours.

*Bosed on ARB Survey of television viewing — week of October 9-15.

CHANNEL 12 SHREVEPORT
COVERING THE RICH ARK-LA-TEX AREA



Louisiana's TALLEST TOWER — 1,442 Feet Above Sea Level

KSLA offers you audience leadership . . . full power coverage of over 155,000 sets . . . 23 months on-the-air experience . . . AND THE LOWEST TV COST IN SHREVEPORT. ***Present low rates stay in effect through June of next year for advertisers established by the end of this year!*** **In this important Southern market this is your BEST POSSIBLE TV BUY. See your Raymer man right away.**

PAUL H. RAYMER COMPANY, INC. National Representatives

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FIRST IN SHREVEPORT, LOUISIANA

KSLA CHANNEL 12

Affiliated with CBS and ABC

SUPERMARKET SYMPHONY

(*Continued from page 45*)

factors: a bang-up promotional job by client, agency and station WBTV; the general rise of interest in classical music stirred up by hi-fi and low-priced longplay records; the upbeat of cultural interests that is part of the postwar growth in the South.

But the actual idea for a live television symphony came from the success of a pop concert of the Charlotte Symphony sponsored by Bill Harris, president of the grocery chain that now averages over $200,000 weekly in sales volume. A capacity audience packed the local armory to hear the concert. Eight months later, customers were still talking about the show.

Harris reasoned that the symphony, on the larger stage of television, would arouse widespread interest, and provide a civic-minded program vehicle to promote the store chain. As events prove, he was right.

Says supermarketer Harris:

"The people of our city should have an opportunity to see good musicians perform. In this nervous world, we need to listen to music. Good music is for everyone. Believing this, we have given our wholehearted support to this community program.

"It's certainly gratifying to us to be in a position of gaining materially as a result of a civic enterprise."

The *Carolina Hour* has also disproved the notion that only the upper-bracket shoppers will "dig" a symphony. Says adman Kincaid: "It's been amazing to the sponsors that people of every stratum seem to like the show. More folks of the lower- and middle-income class mention the show than those in the higher-income brackets, by the way."

Is a show of this type out of line with other local tv shows available to the supermarket chain? According to Harris executives, the answer is "no."

"Production costs of the program," Kincaid states, "have been slightly higher than ordinary live local programs, but sales results have proved it a profitable venture."

★ ★ ★ ★ ★ ★ ★ ★

". . . the more people your ad calls upon, the more sales you are going to make for your product or service. It is true that a good many advertisers believe there are advantages in owning a paticular show that outweigh this emphasis on frequency. But either way, network radio is now in a position to fulfill the individual requirement of any acceptable product."

JOHN KAROL
V.P. in charge of Network Sales
CBS Radio

★ ★ ★ ★ ★ ★ ★ ★

Show stopper: The show has become a phenomenon and a pattern-setter in musical circles as well.

A representative of the Charlotte Symphony traveled to the American Symphony Orchestra League meeting in Evansville, Ind., last June for the annual musical conclave.

Amidst the talk of Mozart and Mahler, of flatted fifths and sharp-tongued sopranos, there ran a *leitmotif*: How can symphony orchestras stay within their budgets in an era of rising talent costs?

The Charlotte man finally spoke up, and told about the sponsorship of the Charlotte musicians by a supermarket

SUNDAYS, MONDAYS and ALL WAYS
WOLF
has a lion's share of audience

SUNDAYS (daytime)	32.6%	1st PLACE

MONDAY thru SATURDAY	WOLF Share of Audience	
Mornings 8 A.M. - 12 Noon	16.9%	2nd PLACE
Afternoons 12 Noon - 6 P.M.	33.3%	1st PLACE
Evenings 6 P.M. - 10:30 P.M.	29.7%	1st PLACE

everywhere you go . . .

MONDAY thru FRIDAY 9 A.M. to 5 P.M.

Barber Shops	50% (tie)	1st PLACE
Beauty Shops	31%	1st PLACE
Cleaners	23.1%	2nd PLACE
Dentists	24.6%	1st PLACE
Drug Stores	36.4%	1st PLACE
Grocery Stores	47.3%	1st PLACE
Service Stations	51%	1st PLACE

RATING for RATING — RATE for RATE
in CENTRAL NEW YORK it's
WOLF
SYRACUSE, N. Y.

FREE . . . Get the whole story (Spring 1955) covering home-auto-store listening, 4 and 8 year trends, TV operating hours, also new (October 1955) Business Establishments Survey. Included are the basic market facts on population, labor force, industrial work hours, automobiles, telephones, and monthly sales comparisons. Ask for your copy of The Syracuse Inside Story.

National Sales Representatives
THE WALKER COMPANY

chain. At first, the other symphony managers thought he was kidding.

Now, serious musicians all over the country are eyeing the Charlotte tv show as a sort of musical pilot operation. Since a local symphonic tv show can be a commercial as well as artistic success, the feeling runs, why can't the idea be repeated in other cities that have local serious music groups?

Coda: In a coda-like summation of the show, and its effects on the community, adman Kincaid told SPONSOR:

"Never have I seen any advertiser realize such immediate and consistent results from an advertising vehicle or medium. We feel that the *Carolina Hour* excites civic and educational interest by programing good music and providing the opportunity for area talent to perform in a professional manner.

"Primarily, we are delighted to offer proof that televised Bach and Beethoven can sell everything from soap to cigarettes for our client and compete favorably with the best of tv program fare." ★ ★ ★

REP HEADACHES

(*Continued from page 41*)

one more thing I gotta tell you. Before I got the okay the commercial manager of the station called to tell me that if I was having such a hard time selling a good spot, what would I do when something hard to sell came along. Boy! I feel like a double scotch.

"I'll have a double scotch," the tv rep said to the bartender.

"Me, too," said the radio rep.

Each was silent with his own thoughts for a few moments. Finally, the radio rep said, "You know, we often get sore at timebuyers but they're really good guys. They have their problems. There are a lot of things going on they don't like, but they can't do anything about it. Like, suppose a timebuyer calls me and asks me for morning availabilities during the week. Well, as I said before, there's little around so I try to get some information about the campaign. You know, maybe I can come up with something that'll fit the product even if it's not in morning time."

"Jeez, I know just what you're going to say," the tv rep said. "And you can say that again."

"You didn't give me a chance to say it the first time," said the radio rep, finishing his drink. "What I was going to say was that if you ask a timebuyer for information about campaign strategy and he says he's not allowed to talk about it even though he wants to, you can believe him. After all, a timebuyer knows we can help him if we know what they're trying to do with the product. We can shorten his work and just give him the best availabilities instead of all of them."

"Yeah," said the tv rep, "but those account men. You might think they're protecting the secret of the atom bomb the way they keep campaign strategies secret."

"Yeah," said the radio rep, "some secret. Two days later, a competitive timebuyer calls up, tells you what the campaign is all about and asks you if the competition is buying time on your stations."

"Jeez," said the tv rep, "you can say



THEY GET IDEAS



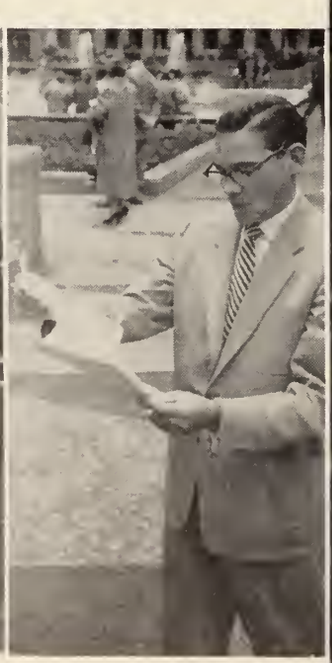
Tom Bennett
Program Manager
KDKA, Pittsburgh

Bill Dempsey
Program Manager
KPIX, San Francisco





Guy Harris
Program Manager
WOWO, Fort Wayne



Byron Dowty
Program Manager
KDKA-TV, Pittsburgh

Dick Pack
WBC National Program Manager



Grady Edney
Program Manag
WBZ, Boston





Gordon Davis
Program Manc
KYW, Philadel

Month in, month out, these WBC program managers develop a steady stream of ideas for new shows. Exciting, out-of-the-ordinary ideas that produce big audiences—and big payoffs for advertisers!

Like Swan Boat, on WBZ-TV, Boston—a morning variety show that successfully combines big-time quality with local home-town atmosphere.

Like teaming up the city's five top disc jockeys—Moon Mullins, Barney Keep, Bob Blackburn, Al Davis, Al Priddy, on a single station—KEX, Portland—and then alternating the five flavors practically around the clock.

Like the crusading documentary WPTZ's Telescope that uncovers and covers current serious problems of Philadelphia.

Like new, fast, first-hand coverage of local news by KDKA, Pittsburgh, on the scene instead of only in the newsroom.

Like many, many more bright, imaginative programs on WBC's five radio and four TV stations.

On location in six big markets, and at Headquarters in New York, WBC idea-hunters are eternally at it. Result No. 1: brilliant programming. Result No. 2: big audiences. Result No. 3: WBC stations are the best buy in six markets where 26 million people live and buy. Get all the facts. Call Eldon Campbell, WBC National Sales Manager, MUrray Hill 7-0808 in New York City.

No selling campaign is complete without the WBC stations

WESTINGHOUSE BROADCASTING COMPANY, INC.

RADIO	TELEVISION
BOSTON—WBZ+WBZA	**BOSTON**—WBZ-TV
PHILADELPHIA—KYW	**PHILADELPHIA**—WPTZ
PITTSBURGH—KDKA	**PITTSBURGH**—KDKA-TV
FORT WAYNE—WOWO	**SAN FRANCISCO**—KPIX
PORTLAND—KEX	

KPIX REPRESENTED BY THE KATZ AGENCY, INC.
ALL OTHER WBC STATIONS REPRESENTED BY FREE & PETERS, INC.



Stan Lee Braza
Program Manager
WPTZ, Philadelphia



Bill Kaland
WBC Assist. National Program Manager



Mel Bailey
Program Manager
KEX, Portland, Oregon



Gordon Swan
Pragram Manager
WBZ-TV, Baston



Gordon Hawkins
WBC National Educational Director

that again. Gimme another double scotch," he said to the bartender.

"Me, too," said the radio rep.

"Say," said the tv rep. "isn't that Gregory Peck? I heard he was touring Madison Ave. to get the feel for a movie about advertising."

"Nah, that's not him," said the radio rep. "And what if it was? What's he sold? Just because you can recognize a guy doesn't mean he's so great. We've got personalities on our stations that could sell circles around Gregory Peck and if any one of them walked in here nobody would recognize him."

"That's the trouble with you radio guys," said the tv rep. "You're too sensitive. Let's get a table and eat. Maybe we'll feel better."

"This business would be a lot easier," said the radio rep after they were seated, "if the agencies gave everybody a crack at new business."

"Jeez," said the tv rep. "you . . ."

"Okay," said the radio rep. "I'll say it again. This business would be a lot easier if the agencies gave all the reps a crack at new business. Now, mind you, they're pretty fair a good deal of the time. But, boy, it gripes me when a timebuyer buys his favorite station list without giving me a chance to show what I can offer. What are you going to have to eat?"

"I think I'll have Yankee pot roast," said the tv rep.

"Me, too," said the radio rep. They ordered.

"Just between you and me," said the tv rep. "with all this talk about the agencies and timebuyers keeping things back, let's face it, some of my stations aren't exactly angels in this respect."

"You don't even have to say it again," said the radio rep. "You want to know what a station pulled on me? This station manager comes in town, see, and begins giving me the business. I'm not doing so well, he says. His competition is getting some juicy national business that he thinks ought to be on his station. And at night, too. I felt like telling him that if he'd do something about his crumby nighttime programing, maybe he'd get some business. Talk about dogs. Well, he's a kind of temperamental cuss, so I just kept my mouth shut. I got enough trouble without his switching to another rep. Hey, you stole my butter."

"You're getting too fat, anyway," said the tv rep.

"Do you ever look in your mirror?" said the radio rep. "Anyhow, where was I? Oh, yes. Now, get this. No sooner do we visit the first timebuyer when he begins spouting about some new programing he's putting on at night. Well, you know, it was a terrific idea. But does he tell me about it first? No, he does not. And it's been on the air for three weeks. Meanwhile, the timebuyer is looking at me with a where-have-you-been expression. Then he tells the station manager that this puts a different light on things and that his station will certainly get more

★ ★ ★ ★ ★ ★ ★ ★

"Today in media researeh, too much of our effort is concentrated on proving that something happened. Researeh is being done to provide post-factum ego-building material. Its dedieation is flattery rather than fact. And some researeh is even being done to prove that someone else has over-flattered themselves."

SEYMOUR SMITH
Director
Adrertest Research

★ ★ ★ ★ ★ ★ ★ ★

2,343 TONS OF COFFEE!!



Just one pound of your coffee sold to the radio homes in WGN's area would mean 2,343 tons sold—$4,217,400 at ninety cents a pound!*

WGN reaches more homes than any other advertising medium in Chicago and our *Complete Market Saturation Plan* has proven it can sell your products to these homes.

*Nielsen Coverage Service

A Clear Channel Station Serving the Middle West
MBS

WGN

Chicago 11
50,000 Watts
720 On Your Dial



Eastern Advertising Solicitation Office.
220 E. 42nd Street, New York 17, N.Y. for New York City, Philadelphia and Boston

Representative: George P. Hollingbery Co.
Los Angeles—411 W. 5th St. • New York—500 5th Ave. • Atlanta—223 Peachtree St.
Chicago—307 N. Michigan Ave. • San Francisco—625 Market St.

For your best television buy in Chicago, it's WGN-TV, Channel 9. "My Little Margie" and "Stu Erwin Show" available for announcements Monday-Friday 10:00-11:00 A.M.



They talk of Pigeons and Glitch

"Pigeons" are not birds to a Bell System technician. They are impulse noises causing spots which seem to fly across the TV picture. And when he talks of "glitch" with a fellow technician, he means a low frequency interference which appears as a narrow horizontal bar moving vertically through the picture.

It is important that our technicians can describe the quality of their signals in terms which mean the same to Bell System technicians in television operating centers along the line.

They continually check their monitors and oscilloscopes to guard the quality of the signal as it wings across the nation. If one of them notes any defect in the picture, he may want to compare the signal he is receiving with those received by monitors back along the line. It is important that they talk a uniform language with precise definitions. That way they quickly isolate the point of interference and correct it.

This teamwork along Bell System lines is another item which assures the network that the signals represent the best possible service that Bell System ingenuity can provide.



BELL TELEPHONE SYSTEM

PROVIDING TRANSMISSION CHANNELS FOR INTERCITY TELEVISION TODAY AND TOMORROW

serious consideration, especially since this kind of programing is just what he was looking for. And when we walk out the station guy has got one of those smug that's-the-way-to-sell-radio-son looks. Brother! I could have another double scotch."

"Hey, take it easy on my expense account," said the tv rep.

"What? With the tax bracket you're in, a drink doesn't cost you more than a dime," said the radio rep.

"Boy, you *have* had too much to drink," said the tv rep.

"I'm only kidding," said the radio rep. "I wonder if that station guy deliberately held back on that nighttime show just to prove to me he was a good salesman?"

"Hey, you're letting things get you down," said the tv rep. "My guess is that he figured if he sprang the new show on timebuyers during a personal visit it would have more effect."

"Well, maybe," said the radio rep. "But those things sure can be aggravating."

"Yeah," said the tv rep.

"You say, 'yeah,' " said the radio rep, "but you tv guys got it easy. We've got to sell our medium in addition to selling our stations. We're not glamorous like you. We're under-promoted. And I'll be the first to admit that part of the fault lies in our laps."

"We've got our problems, too," said the tv rep. "Don't kid yourself. We can talk about terrific impact but then the advertiser comes back with, 'I can't afford it.' It's hard to argue with that. And for tv to have a big future, we've got to bring in small guys as well as the big guys. And there's another problem we face in common with you guys. It's hard to go over the head of a timebuyer and try to sell the account man or ad manager. For some reason, timebuyers seem to resent it, although on the print side it's very common."

"Yeah," said the radio rep. "I've noticed that, too. Still, I think if you talk to the timebuyer first it helps."

"It helps a little," said the tv rep, "but the magazines and newspapers have tradition on their side. They've been selling themselves for years and years. We've got to get the same kind of acceptance."

"I'll tell you what we've got to get," said the radio rep. "We've got to get those timebuyers off their backsides and get west of the Hudson River."

"You can . . ."

"There are some markets you just can't understand unless you get out there and walk around the town, talk to the people, the dealers, listen to the local radio shows. . . ."

"There are local tv shows, too, you know," said the tv rep.

"You talk about your headaches, I'll talk about mine," said the radio rep. "This business about Madison, Wisconsin, not being the same as Madison Avenue, has become a cliché. But there's a helluva lot of truth to it. It's amazing the differences you find be-

★ ★ ★ ★ ★ ★ ★ ★

"Although there has been one asbstaining member, the Board of Directors—which establishes our policy—has been substantially unanimous in their action regarding Toll Tv. Our position is clear: We don't want any kind of change in free-enterprise television which will lessen to any degree its free characteristics."

HAROLD E. FELLOWS
President
NARTB

★ ★ ★ ★ ★ ★ ★ ★



—that's the yearly income* of WIBW farm listeners!

Here's the man to sell. He's got plenty of cash to buy *your* product.

Kansas farm families are buying like mad these days, buying cars, tractors, tools, appliances, luxuries. They're building barns, sheds, homes, granaries. They're using services like never before.

Remember that figure $8,830, after taxes — it gives them plenty of cash to play with.

And remember too that WIBW is the radio station Kansas Farmers listen to most.†

*Consumer Markets, 1955.
†Kansas Radio Audience, 1954.

"See Your Capper Man"
WIBW
CBS RADIO

TOPEKA, KANSAS
Ben Ludy, Gen. Mgr.
WIBW & WIBW-TV in Topeka
KCKN in Kansas City
Rep: Capper Publications, Inc.

SERVING A MARKET 52% ABOVE U. S. AVERAGE

Let's Face The Facts!



This holiday month we Face the Facts with the world's greatest advertiser and promotor of good will.

Head of his own firm, Santa Claus is, without a doubt, the best known of all accounts . . . and he'll be visiting every home in the KFAB area 'long about December 25.

It's going to be another great Christmas in the KFAB area . . . with business at an all-time high . . . and communities small and large bursting at the seams . . . growing bigger and better.

As we count our blessings, we extend our good wishes to our many advertisers, old and new, who make our service possible and to the thousands of loyal listeners who have made our record great.

Everyone at Free and Peters . . . join Harry Burke and the entire KFAB staff in wishing you . . . MERRY CHRISTMAS.



THE MIDWEST-EMPIRE STATION

50,000 WATTS

KFAB

OMAHA NBC RADIO



BOYD EVANS
Star of
ALABAMA FARMERS' JOURNAL
WAPI 5:45 to 6 am
(fed Statewide Network)
ALABAMA FARMERS' TIME
WAFM 12 to 12:15
—all Monday through Friday
NOON EDITION
WABT 12:18 to 12:23

These programs of Farm Service (not "Farm Entertainment") are heard and heeded by substantial farmers all over Alabama. Boyd is well fitted for this work. He attends about 2 farm meetings a week and speaks to more than 100,000 farmers every year.

Stars Sell on Alabama's greatest RADIO station

WAPI
Birmingham

Represented by John Blair & Co.
Southeast, Harry Cummings

greatest TV station

WABT
Birmingham

Represented by BLAIR-TV

tween one market and another. They may seem subtle at first but when you really learn about a market the difference becomes tremendous."

"Well, it's not always the timebuyer's fault. He can't get out and travel around," said the tv rep.

"You took the words right out of my mouth," said the radio rep. "They don't like getting a secretary's spread. They're dying to hop on a plane and see the country. Still, when you talk to them about a market they've never visited and tell them there's something special about it, they put on a blank look. You know, as if to say: 'Aren't you overdoing it a bit, old boy?' or 'Well, it's your job to sell the market and you *have* to say it's something special.'"

"Many's the blank look that's come my way," said the tv rep. "Sometimes I feel like dragging these guys out of their offices and putting them right smack in the middle of Main Street and telling them, 'This is the U.S.A.'"

"Just between us girls," said the radio rep, "I wouldn't hit that Main Street angle too hard if I were you. After all, what covers Main Street like radio—2,700 stations, count 'em, 2,700. And what've you got that compares to a 50 kw. clear channel?"

"Okay, okay," said the tv rep. He burped. "You know, I always eat too much for lunch. Makes me groggy all afternoon."

"And another thing," said the radio rep, "if you're going to drag anybody out of their office it might be a good idea to start with agency presidents or some other agency brass. They're the guys that have to decide to give the timebuyer time to travel. When they chain a timebuyer to a desk they save pennies and lose dollars. Have a cigar?"

"Thanks," said the tv rep. "I'll save it until after dessert. I think I'll have banana cream pie and coffee."

"Me, too," said the radio rep. "I really shouldn't but I can't resist gooey pies."

"Two gooey banana cream pies and coffee," the tv rep said to the waiter.

"You know, today's a great day for golf," said the radio rep.

"Yeah, I might as well have played it yesterday for all I accomplished," said the tv rep. "I had an appointment with a media director at 2:30. When I get there, his secretary tells me that an emergency plans meeting suddenly came up and would I want to take a chance on waiting or make another appointment? Well, it was hard getting the appointment so, foolish fellow that I am, I said I'd wait. So I wait and I wait and I wait. At 4:00 the secretary comes out and says it looks like this thing is going to drag on until early in the evening."

"Occupational hazard," said the radio rep. "All salesmen suffer from it."

"What makes you so philosophical all of a sudden?" said the tv rep. "Do all salesmen have to call up a station and ask them to move a big local client out of a juicy spot for a national account who *may* spend a lot of money in the future but isn't spending much now?"

"I'm just trying to forget my troubles," said the radio rep. "Boy, is this pie good!"

"Do all salesmen have to worry about selling guys who buy only cost-per-1,000 and forget about impact?"

"Stop it, please," said the radio rep. "Don't get me started or I'll give you an earful. You haven't sold radio in recent years. Did you ever hear of rate cutting?"

"Rate cutting? Rate cutting? Mmm. Seems to me I've heard something about it. What is it?" said the tv rep.

"It's the quickest way to sell a medium down the river," said the radio rep, "that's what it is. Once you do it and it gets around—brother! Most of my stations stick to the rate card but there are a couple that have gotten themselves into a nice, vicious cycle. Boy, the way they play around with local accounts! Sugar?"

"No, thanks, I gotta start watching my diet, and coffee without sugar is a good place to begin," said the tv rep.

"I think I'll skip coffee," said the radio rep. "All this talk about headaches has given me a headache."

"Me, too," said the tv rep. ★ ★ ★



IN GEORGIA
you can have your cake ...and eat it, too



STORER BROADCASTING COMPANY

WSPD · WSPD-TV	WJBK · WJBK-TV	WAGA · WAGA-TV	WGBS · WGBS-TV	KPTV
Toledo, Ohio	Detroit, Mich.	Atlanta, Ga.	Miami, Fla.	Portland, Ore.
WWVA	WBRC · WBRC-TV	WJW · WXEL-TV		
Wheeling, W. Va.	Birmingham, Ala.	Cleveland, Ohio		

NATIONAL SALES HEADQUARTERS:

TOM HARKER, National Sales Director
118 E. 57th St., New York 22, MUrray Hill 8-8630

BOB WOOD, National Sales Mgr
230 N. Michigan Ave., Chicago 1, FRanklin 2-6498
111 Sutter St., San Francisco 4, Calif., SUtter 1-8689

the
big
listen



is
to
kbis
bakersfield
california
970

DOMINATING CALIFORNIA'S SOUTHERN SAN JOAQUIN VALLEY WITH POPULAR MUSIC AND NEWS 24 HOURS A DAY!

representative:
NEW YORK
CHICAGO
ST. LOUIS
LOS ANGELES
ADAM YOUNG JR.

EXPLOITING A FILM SHOW

(*Continued from page* 43)

fect, preceded the show, and is already solidly established.

Eddy Arnold, star of Walter Schwimmer Productions' *Eddy Arnold Time*, has for years been one of the top folk-music recording artists in the business. In the past decade, his recordings for RCA Victor have sold more than 30 million copies — a score matched only by disk sales of Bing Crosby and Perry Como.

To advertisers using *Eddy Arnold Time*, Schwimmer makes available, at a rock-bottom price of 27¢ apiece, special Eddy Arnold records ("Barbara Allen," "Careless Love," "Red River Valley," etc.) that can be used in a wide range of give-aways, prizes or promotion stunts. Special song folios are also available to advertisers, the result of a tie-in with Trinity Music, Inc.

TPA has a productive tie-in with Pocket Books to plug the telefilm adventures of *Ellery Queen* whereby the sponsor can buy at cost a standard Pocket Book display rack filled with Ellery Queen titles. Special wrap-around binders can carry the program's time and channel, complete with the sponsor's logo or slogan. NBC Film Division has a tie-in with the manufacturer of a line of plastic model warships to promote its film syndicated series *Victory at Sea*. CBS TV Films can offer its advertisers on the filmed *Gene Autry* or *Annie Oakley* series the opportunity to cash in on franchised Western gear. And so on and on.

• *Personal appearances*: The personal appearance of a film star in New York, Chicago or Hollywood arouses interest, but nothing like the whoopdedoo that's generated in the major cities that are not program origination points when a tv star comes to town. This fact is not lost on tv syndicators, some of whom make arrangements to share the tab with regional or local advertisers for a splashy local appearance by a tv favorite who works for them.

Ziv Tv, for example, plans extensive routes for stars like Duncan Renaldo (*Cisco Kid*), Richard Carlson (*I Led Three Lives*), Ann Baker (*Corliss Archer*) months in advance, working the tours in between shooting cycles. Many regional and local advertisers thus find they can easily afford to share the transportation costs, since they often represent only the carfare from a nearby city, rather than all the way from Hollywood.

The effect on local sales, and the publicity value of such appearances, is eye-opening. In a recent tie-up between TPA, Good 'n' Plenty, Lit Bros. Department Store, and WFIL-TV, a special jungle show starring Jon Hall (*Ramar of the Jungle*) was staged in the big Lit store in Philadelphia. Store traffic jumped sky-high; more than 20,000 Philadelphia-area fans crowded in at 25c a head. Cost to the advertiser: nothing.

NBC Film Division's *Steve Donovan, Western Marshal* recently visited Rockford and Champaign, Ill., for the show's sponsor, Purity Bakeries. A total of 160,000 "Junior Western Marshal" kits ordered from NBC Film Division for the occasion were promptly snapped up by small fry viewers who crowded to see their Western hero in person.

There's a long list of junketing telefilm stars available for personal appearances (depending on their schedules at the time a request is made). A few: Official Films' Gale Storm, star of the syndicated reruns of *My Little Margie;* CBS TV Film Sales' Gail Davis, who stars as *Annie Oakley;* MCA TV's Thomas Mitchell, the *Mayor of the Town;* Guild Films' curly-haired pianist star, *Liberace.*

A typical visit is likely to include: a visit to the sponsor's plant or big retail outlet, civic and community group lunches, guest appearances on local radio and tv shows, press interviews with local tv editors (many of whom



"They both enjoy KRIZ Phoenix—she likes Sinatra and he likes Sibelius."

FRANKLY,

which tv/radio trade magazine should top your list in 1956?

A BRIEF AND USEFUL SPONSOR ANALYSIS

FOR BUSY STATION EXECUTIVES



At the right are 10 key points
which will help you evaluate SPONSOR
in your 1956 trade paper plans

The UNVARNISHED

PONSOR ADVERTISING FACT SHEET

. EDITORIALLY, SPONSOR IS TOTALLY BEAMED TOWARD NATIONAL DVERTISERS AND AGENCIES. OUR MISSION IS TO GIVE "THE MEN HO FOOT THE BILLS" GUIDANCE IN THE EVALUATION AND PURCHASE F TV AND RADIO TIME AND PROGRAMS.

2. SPONSOR'S CIRCULATION IS THE PUREST FOR YOUR PURPOSES IN THE V/RADIO TRADE PAPER FIELD. OF 10,000 CIRCULATION, ABOUT ,000 GO TO NATIONAL AND REGIONAL AGENCIES AND ADVERTISERS; ,650 TO ADVERTISERS, 3,300 TO AGENCIES. THAT'S 7 OUT OF 10 —A REMARKABLY PINPOINTED CIRCULATION.

3. SPONSOR IS THE USE MAGAZINE OF THE INDUSTRY. TV BASICS, RADIO ASICS, TV RESULTS, RADIO RESULTS, FILM BASICS, TV DICTIONARY, IMEBUYING BASICS, TV AND RADIO STATION BUYERS' GUIDE, TIME-UYERS OF THE U. S., AND MANY, MANY MORE PROJECTS ARE EXAMPLES OF SPONSOR USE VALUE. SPONSOR AVERAGES 250 INFORMATION REQUESTS ONTHLY FROM ADVERTISERS AND AGENCIES.

4. ALL IMPARTIAL AGENCY-AND-ADVERTISER-TRADE-PAPER-READERSHIP-STUDIES ADE DURING THE PAST TWO YEARS PROVE SPONSOR'S DECIDED EADERSHIP IN ITS FIELD (DETAILS ON REQUEST).

5. SPONSOR AVERAGES NEARLY 20 PAID SUBSCRIPTIONS (AT ITS QUALITY PRICE OF $8 PER YEAR) AT THE 33 TOP TIMEBUYING AGENCIES. AT JWT, BBDO, Y&R, AND M-E SPONSOR HAS FROM 40 TO 60 PAID SUBSCRIPTIONS. AGENCY LIBRARIANS REPORTED, IN A TRADE PAPER STUDY, THAT SPONSOR S KEPT ONE YEAR OR LONGER AS A REFERENCE SOURCE, THE AVERAGE PUBLICATION SIX MONTHS OR LESS.

FACTS *about SPONSOR*



the magazine
tv and radio
advertisers USE

6. RECENTLY, SRDS COMPLETED A STUDY OF ADVERTISING GAINS OR LOSSES AMONG THE TRADE PUBLICATIONS OF OUR FIELD. OF THOSE LISTED ONLY TWO SHOWED GAINS—SPONSOR AND SRDS. SPONSOR'S GAIN WAS OVER 250 PAGES.

7. ALTHOUGH TRADE PAPERS ARE FREQUENTLY REGARDED AS INTANGIBLES, SPONSOR IS ABLE TO SHOW SPECIFIC RESULTS (FOLDER OF EXAMPLES ON REQUEST).

8. SPONSOR IS A PRESTIGE PUBLICATION. YOUR PRESTIGE MESSAGE GETS THE ADVANTAGE OF SPONSOR'S EXCELLENT STANDING IN ITS FIELD.

9. SPONSOR FIGHTS FOR WORTHWHILE INDUSTRY IMPROVEMENTS, PROJECTS, AND REFORMS. IT IS REGARDED AS THE FOREMOST ADVERTISING MAGAZINE IN THIS RESPECT. THIS HELPS PRODUCE A HEALTHY, ACTIVE CLIMATE FOR YOUR MESSAGE.

10. NATIONAL REPRESENTATIVES LIKE SPONSOR. THEY KNOW HOW THOROUGHLY IT'S READ AND USED. ASK YOURS WHAT HE THINKS OF SPONSOR. HE'LL BE GLAD TO TELL YOU. HE KNOWS SPONSOR.

THE INFORMATIVE BROCHURE
"HOW MUCH SHOULD A STATION INVEST
IN TRADE PAPER ADVERTISING"
IS AVAILABLE TO YOU ON REQUEST.

RADIO
HOUSTON
IS

lowest cost
per 1000
in HOUSTON

KNUZ
Radio Ranch
Houston's 24 Hour Music and News
NAT'L REPS.— FORJOE AND CO.
IN HOUSTON, CALL DAVE MORRIS
JAckson 3-2581

have never met a real live tv star), visits to local schools and hospitals, and often a parade through town.

• *Custom commercials*: Advertisers buying syndicated shows are sometimes surprised when they learn that the star of many a show is available, at nominal costs, to make commercials. Film veterans are fully in agreement that advertisers should, wherever possible, take advantage of the opportunity to order such custom commercials although they're not available with all shows.

For one thing, they're not as expensive as they look. If a show is in production when the advertiser buys it, commercial lead-ins or lead-outs can be sandwiched in with shooting schedules, using sets already built and costumes already rented. Often, the stars will work at rock-bottom scale, since it's "found money" for them. Sometimes telefilm stars own a piece of the package and—although the money doesn't mean much in their tax brackets—will do custom commercials primarily to boost the show in advertising circles.

This approach is similar to the personal-appearance technique (see above) widely used today in film syndication. The two are closely related; personal appearances by a star and "customized" commercials team up to give the non-network advertiser strong ammunition with which to tackle his regional or network competitors.

Availability of stars for custom commercials, and prices for the finished commercials, vary. It's best to check this with the film distributor from whom you're buying or are thinking of buying a show.

Other gimmicks: Many an outstanding promotional stunt on a local or regional basis is possible through clever use of basic potentials in the film show being used, or through cashing in on local tv conditions.

For example:

In Cleveland, the Society for Savings sponsors Guild Films' *Liberace*, probably the best-known syndicated show in the business. Since the show is a musical one, sponsor and distributor evolved a simple tie-in stunt that has helped the Cleveland firm to increase its deposits a whopping $20-million in less than two years.

For opening an account of $25 or more, or for adding $25 to an existing account, Society for Savings depositors were given free special recordings by Liberace of "Dark Eyes" and Brahms' "Lullaby."

The promotion was backstopped with a teaser newspaper campaign two weeks prior to the show, 24-sheet billboard advertising before and during the first month of the show, special radio and tv commercials, window displays and carcards, special mailings to depositors, lobby displays, inserts in pass books, and other attention-getters.

The promotional pressure, during the long-range campaign, has paid off many times in increased business for the Society for Savings. Over 60,000 Liberace records have been distributed. Hundreds of new accounts were opened, with the average balance standing at $875.

In California, the 40-store shoe retailing chain of GallenKamp'S started its sponsorship of Screen Gems' *Jungle Jim* at the end of October with a sizable promotion campaign aimed at viewers and its own store employees in the San Francisco area.

A special "Jungle Jim" television bulletin was sent to all store executives by the Berbard B. Schnitzer ad agency to tell them:

"We all know by now that tv sells shoes, and with *Jungle Jim* as the attraction, it is bound to get a bigger audience than ever, so we're all in for another fine year of GallenKamp'S television entertainment. We firmly believe that this series will draw a tremendous family audience."

Prior to the kickoff of the new series, commercial time on the last episode in the *Hopalong* film series then being sponsored by GallenKamp'S was turned into a tv "trailer" for *Jungle Jim*. Instead of the usual program commercials, clips from the first three episodes and details of the new show were used. Meanwhile, life-size blow-ups of Jungle Jim, with a poster showing time and channel, were spotted in stores in the San Francisco area.

In New York, Goodman's Noodles sponsors CBS TV's syndicated *Long John Silver* show on WABD. The promotion-minded advertiser needed a

IN GEORGIA...
it takes
5 slices

SEE PAGE 100

good stunt to help launch it, and found one in the basic concept of the show itself.

The telefilm series, produced in Australia while a feature film sequel to *Treasure Island* was being made, is based on the famous characters of Robert Louis Stevenson. And Stevenson is a basic part of English literature courses.

Result: The sponsor had a professional actor tour New York City area schools as "Patch," one of the colorful characters in the story. He lectured on Stevenson's works, particularly the *Treasure Island* story, and distributed souvenir gold coins and other promotional gimmicks, thus helping to build a big juvenile viewing audience while winning the cooperation of educators.

Such public service stunts are not confined to the younger viewers, either. Not long ago, Gold Seal Wax signed to sponsor the Guild Films-distributed *Confidential File* on New York's WPIX. The program is a hard-hitting show, telling in unvarnished terms the facts about such problems as alcoholism, narcotics, sex molesters, and abortion.

Since the recent premiere, the sponsor has been snowed under with letters of commendation, and with requests for use of prints of the show. Most of these requests are being met, including those from the Board of Education, the New York State Congress of Parents and Teachers, the New York Police Academy (which wants to show prints to police officers and rookies in training), from the National Association for Mental Health, the Better Business Bureau, and the Salvation Army.

The publicity value of servicing these requests, and in seeking other public service tie-ins for the show, is sizable—but the costs are relatively low.

Dr. Hudson's Secret Journal, an MCA TV vehicle, is promoted in a book-band flyer around copies of Lloyd Douglas's Grosset & Dunlap edition. The banded books are sold to sponsors at cost for use in resale or give-away promotions. One of the *Dr. Hudson* sponsors, Northwestern Bank of Duluth, gives each new depositor a copy of the book.

In addition to the Grosset & Dunlap affiliation, MCA TV recently ran a contest to select a teenage boy to play the role of "Tim" in this series.



. . . or ✻

89¢

we deliver

1000 Homes

IN CHATTANOOGA

105,200 Watts

A TERRIFIC softener to sales resistance!

✻

WDEF TV channel 12

154,413 SETS
(Primary A & B)
RETMA
Aug. 26, '55

260 TIME RATE
20 Second or 1 Minute
Average Class A Rating
TELEPULSE Dec. '54

NBC · CBS · ABC

CARTER M. PARHAM, President • HAROLD (Hap) ANDERSON, Manager

Represented by THE BRANHAM COMPANY

ACCOUNT EXECUTIVE to Sell OUTDOOR ADVERTISING to Qualify

- Creative Salesman With Business Background—Merchandising Experience
- Know Top Business Executives of Firms Using Outdoor Advertising. New York Agency Acquaintance Will Help
- Essential Requirements—Reputation and Character Reference

Owned and Operated by Kansas Citians. A Position With This Nationally Known Firm Will Allow Top Starting Salary Plus Opportunity for Long Term Gain.

- *Applicants Absolutely Protected*

Mail Full Information to

STALCUP, INC. 3126 Main St., K. C., Mo.

DO NOT CONTACT DIRECT.

Some 5,000 contestants responded, sending audition tape recordings, photographs and biographies. The winner, Joe Walker of Houston, was selected by a panel of judges including Ray Milland, Jane Wyman and the author's daughter, Betty Douglas Wilson.

There are some important new trends developing in syndicated film promotion.

Last summer, for example, Ziv Television Programs made a series of independent research checkups among employees of several large manufacturing concerns with heavy tv expenditures. Interviewers sought to find out what percentage of the average large company's employees could successfully name the following three things: (1) the show being sponsored, (2) the time slot, (3) the outlet or channel being used.

The checkup showed that between 50 and 70% of employees *couldn't* give the complete set of information.

The result is the special "Employee Enthusiasm Kit" that's now a standard item in Ziv promotional backstopping offered to show clients. In this kit, Ziv maps out a four-point program designed to aid advertisers in boosting interest and recognition among the sponsor's own employees—executives, salesmen, factory workers, officer personnel, and so on—through the use of gimmicks ranging from special public address system announcements to employee contests.

Response to this plan by advertisers has been enthusiastic. Currently, sponsors of Ziv's *Highway Patrol* such as Ballantine, Pfeiffer Breweries, Lion Oil, Kroger, Carnation, Safeway Stores and others are beginning their promotional efforts within their own company structures, then branching out to aim at the general public.

Also indicative of the rising interest of telefilm sponsors in finding new merchandising opportunities is the case of Drewry's Limited, U.S.A., Inc., a brewer who recently signed for the rerun of *Private Secretary*, now distributed by TPA under the title of *Susie*.

The problem here was a special one: Ann Sothern, star of the show, is still under contract to American Tobacco Co., which still is airing the network-level run of the show. How could Drewry's build its own sponsor identification in the face of national promotion and publicity by American Tobacco and CBS TV?

TPA, the distributor, and Stone and Associates, the firm's merchandising consultants, found a way out by creating a pert animated figure, *Susie*, that acts as a "new" characterization to link with the show. Present Drewry's plans call for creating strong identification with the *Susie* theme.

She will be used in the firm's future advertising, in special opening and closing commercials, in the form of self-liquidating leather and plastic pocket secretaries, imprinted Susie key chains, magic kitchen pads, and even a plastic "Lazy Susie" that holds a can of beer.

Most of the examples of successful promotion mentioned have been drama-type series. However, any form of tv film show can be promoted successfully by heads-up audience-building techniques. NTA's roller derby show, for example, *Mad Whirl*, doesn't have drama characters to build around for its tie-ins. But there's plenty of opportunity for premiums, such as roller skates. Other tie-ins are roller derby team buttons, etc.

What of the future of film syndication and program promotion? Syndication has certainly earned for itself a sizable portion of television advertising, ranging from first-run "national" campaigns like Carter Products (40 key markets coast-to-coast with *Mr. D.A.*) down to advertisers who sponsor a third-run show in just one market.

But the booming growth of syndication among spot tv clients is not always being matched by a growth of understanding of the values that lie in backstopping films with hard-hitting promotion campaigns, distributors feel. ABC TV's Lee Francis, promotion director of that network's busy syndication offshoot, told SPONSOR she sometimes found that "only about 25% of the advertisers using a syndicated series really take advantage of the promotion kits and other materials made available to them."

Does this mean that the use of promotion campaigns by advertisers using syndicated shows will not gain in the future? Not at all, distributors feel.

Said Walter Scanlon of CBS TV



In a recent CHCH-TV contest to determine total population in the primary coverage area (A & B Contours), the winner was Mr. R. L. Johnston, manager and advertising director of Acousticon Dictograph, Toronto. He is shown receiving his $1,000.00 cheque from station Commercial Manager, J. R. Peters.

2,151,778

(SOURCE—ELLIOTT-HAYNES LIMITED)

PEOPLE WITHIN OUR PRIMARY COVERAGE AREA REPRESENTING

437,404 TV HOMES



CHCH-TV HAMILTON Channel 11

REPS CANADA—ALL CANADA TELEVISION
U.S.A.—ADAM J. YOUNG INCORPORATED

Film Sales: "The day of merchandising and promoting a syndicated film show is here to stay. Agencies, sponsors and distributors have, through promotions, proved to dealers and jobbers that a good merchandising job is going to mean additional sales for them. Nobody, at least not with 1956 at hand, wants to overlook a sale. Merchandising is a technique that will increase in significance and effectiveness in the years ahead." ★★★

---

40 E. 49TH ST.

(*Continued from page* 17)

STUDENT AIDS

One of the toughest problems in training students for professional television and radio broadcasting is the availability of *current* information information about a fast-changing industry.

SPONSOR Magazine is one of the best sources of such information. It is a primary source of current statistics that help define the fast-changing dimensions of the broadcasting industry.

Specifically, what reprints or other SPONSOR-assembled information are available for classroom use? The last reprint that I am aware of was your "Television Basics," the reprint of your Fall Facts issue, July 1953. Are reprints of current articles of this nature available? If so, how do we obtain copies for our students? How might we receive such reprints for use in our classes on a regular and continuing basis? What about class-quantity subscription rates for SPONSOR?

● Reprints of many current and popular SPONSOR articles are available. Orders should be addressed to Sponsor Services and the chances are we can help the reader obtain what he wants. 1955 Tv Basics are available at 30c each.

FARM SECTION

The October 31 issue of SPONSOR is one of the best I have ever read. The fourth annual Farm Section is terrific: you did a good job on it. You have rendered an invaluable public service by publishing this pertinent information about farm radio and tv. and I, for one, want to thank you for it.

PHIL ALAMPI
Farm and Garden Director
WRCA, WRCA-FM, WRCA-TV



PAL *says:*

"Undisputed domination of the negro market!

That's w-PAL in Coastal Carolina. . . .

If you want to reach this tremendous buying audience, contact our reps and get the story completely."

w-PAL
of Charleston
South Carolina

Forjoe & Company
Dora Clayton,
Southeast

be our guest . . .

Better use our ladder, when Ohio's 4th market is the plum you're after. Better check our top ratings . . . better get tuned to our music . . . better learn about "Contact", our live-wire news service. WCUE's mobile broadcast unit takes the neighbors to the scene of the news. It cruises the city and speeds down the highways, never misses a thing. When you're reaching for our particular sugarplum market . . . use our ladder, be our guest!



Wcue

Akron's only independent — we're home folks
TIM ELLIOT, *President*

John E. Pearson Co., National Representatives

SATELLITE LAUNCHED ...in Nebraska

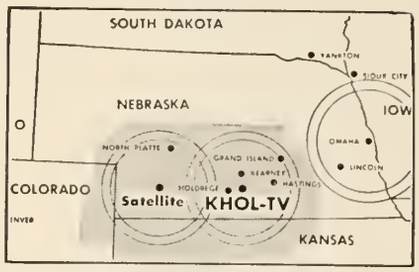
KHOL-TV's New Satellite Station, Built by Viewers' Funds, Gives You Bonus Coverage at No Extra Cost in Nebraska's 2nd Big Market

KHOL-TV and Satellite Station cover rich Central Nebraska—the State's 2nd Big Market.

KHOL-TV picks up where Omaha leaves off — you buy no duplicate coverage.

One buy on KHOL-TV gives you bonus Satellite coverage at no extra cost.

Investigate Nebraska's 2nd Big Market today — contact KHOL-TV or your Meeker representative.



KHOL-TV
Owned and Operated by
BI-STATES CO.
CBS ABC

CHANNEL 13, KEARNEY, NEBRASKA
Channel 6 Satellite Station,
Hayes Center, Nebr.
Represented nationally by Meeker TV, Inc.

KROD-TV NEW MEXICO EL PASO TEXAS channel 4

EL PASO
among top 30 in Rate of growth*

5th City in Size in America's Biggest State . . . and growing faster and sounder all the time.
- 16th in Effective Buying Income Growth in U.S.A.
- 22nd in Total Retail Sales Growth in U.S.A.
- 19th in Food Sales Growth in U.S.A.

ONLY KROD-TV effectively covers all of El Paso's market.

*Sales Management Survey of Buying Power, Nov. 10, 1955

KROD-TV
CHANNEL 4
EL PASO TEXAS
CBS - ABC

AFFILIATED with KROD-600 kc (5000w)
Owned & Operated by El Paso Times, Inc.
Rep. Nationally by the BRANHAM COMPANY

FIRST CHOICE IN A FIRST RATE MARKET

BEST Facilities
BEST Circulation
BEST Local Programs
BEST Production Service
BEST Customer Service
NBC Affiliate

MANAGEMENT · FACILITIES · PROGRAMMING · PUBLIC SERVICE · MARKET

Get the facts about WSYR from
The HENRY I. CHRISTAL CO.

WSYR
5 KW ★ SYRACUSE ★ 570 KC

MARKETING: NEW TOOL

(Continued from page 33)

that to get choice promotional display or shelf space in a supermarket it is imperative his product get the presell treatment from television.

Because of his big financial stake in advertising today, particularly in and because of tv, the advertiser wants more counsel on the strategy and tactics of using that money. As Henry Schachte, Lever Bros. v.p., expressed it to SPONSOR: "When you put your tv dollars on the line (and because the medium requires so many of them) you have to be surer than ever that you're right when you adopt an advertising campaign. That in itself is a good reason for any agency to be right in on the ground floor of the planning of a product's marketing strategy."

And here's another angle that brings television graphically into the marketing picture as far as the advertiser is concerned: the ability of television to shorten the selling process (from manufacturer to consumer) and thereby eliminate several costly intermediate steps. Sidney Dean Jr., McCann-Erickson v.p. on marketing, described it this way:

"When the advertiser became equipped with a medium that could impel people to prompt and direct action, the agency at that point was challenged to figure out whether the advertiser could or should substitute television for other selling functions, such as high-cost point-of-sale promotion, high-cost missionary selling, high-cost wholesale margins and discounts, etc."

4. Small agency's problem: The accent on marketing services has created a widening sense of uneasiness among the smaller agencies. The basic reason is economic. The type of marketing man who can meet client management on an equal level of experience and authority comes quite expensive and a set of such marketing personnel would throw a small agency's payroll way out of whack. The other reason revolves around the fear that big agencies with extensively staffed marketing divisions may use this as an added approach in going after the medium-size account. This anticipation is somewhat bolstered by something SPONSOR noted in talking to advertisers: Those who haven't well-rounded marketing staffs of their own are look-



FLORIDA PAYGROUND

On Jacksonville's only VHF station you reach an area containing 322,736 tv sets, at a cost-per-thousand-family-impressions as low as 33c.

WMBR-TV

Jacksonville
Basic CBS
Channel 4
CBS Television Spot Sales

ing to their agencies for broader marketing services. Here's a comment from an agency president whose firm is in the approximately $5-million category:

"I was present at a 4A's meeting when Kenneth Laird said that the 'advertising' agency was on the way out and the 'merchandising' agency was on the way up. I admit it sounded very formidable, but I think that the smaller agency will be loath to step out and render these added services until a definite formula for compensation for such services has been developed. In the meantime we, the smaller agencies, will have to stand pat with the way we're now organized and take the chance of raids from the bigger agencies."

5. Battle for control: There's a prospect for a big intramural power-play in the emergence of the marketing man as a figure of consequence in the agency. Some marketing directors have already disclosed their thinking on who should control media.

Practically all the agency marketing directors talked to said that eventually the decision-making on media strategy, planning and selection will fall within their authority. These marketers contend that the choice of media and how it should be used is logically and strategically the responsibility of the agency marketing director. How else, he asks, can the agency be sure that the recommended advertising plan will mesh effectively with the client's marketing plans and goals? Here's a quote from the marketing division head of one of the top four agencies:

"The marketing people who represent the client's marketing plan within the agency must be thoroughly indoctrinated on how the agency can best serve the client's marketing needs. If he has faith in his convictions, he should go so far as to lobby in favor of or against some media or medium and assert the right to coordinate the advertising plan within the client's marketing plan. The marketing plan should be built before the advertising campaign is determined, instead of building the marketing plan around the advertising plan. Your marketing man insures efficient coordination by playing an active role when it comes to media decison-making."

Implied in these comments from marketing directors is a curious point of view and attitude. They seem to

WANTED



PAUL SIMPKINS, alias "MISSISSIPPI SIMPKINS", whereabouts reliably reported as Montgomery, Ala., attempting to hide out on 50,000 watt WBAM, 740 KC, newscasting at 7 a.m., 10 a.m. & 12 noon, disc jockeying during midmorning on weekdays. WARNING: this man is armed with explosive sales impact. REWARD in terms of tremendous sales for advertisers having knowledge of & using this regionally famous personality. For further information, contact SPECIAL INVESTIGATORS at Radio-TV Reps, Inc., New York, Chicago, Hollywood, or call DETECTIVE Ira Leslie, collect 6-2924, Birmingham, Ala.

KVWO

Radio

Wm. T. Kemp
Box 926 *2-6433*
Cheyenne Wonderful Wyoming

Hooper and Other Surveys Prove

KVWO

Wonderful Wyoming's Most Listened-To Station



be under the impression that the general run of advertising man and media specialist permits himself to be taken in by the glamor of a particular medium, and that this alleged tendency should be curtailed. They vigorously deny that this view stems from the bias of self-interest and that, because they are so steeped in the problem of getting the product on the supermarket shelf and surrounding it with the proper in-store promotion, they tend to overlook the complex job of preselling that product.

Said the ad manager of one of the big soap and drug companies on this theme:

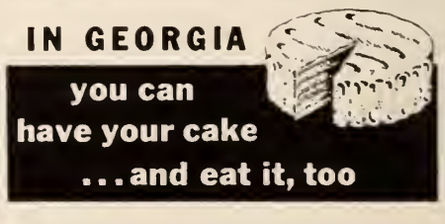
"There's a decided shortage of people who have been through the different aspects of marketing and can be considered professionals. However, such people, by being put in a strategic decision-making position, could be a serious threat to advertising. If you put into such positions men who haven't a specific knowledge of how to put together a media campaign, who don't know how to mix media and, importantly, don't understand television, you'll probably get bad advertising. It would be better if the marketing men were picked and developed from sales research, creative advertising, or even the statistical part of advertising; they're better prepared as a whole for determining the value and place of an advertising campaign."

6. New liaison procedures: The trend to broader marketing services within the agency is creating a new relation and protocol in client-agency contact. Because of the multiplicity of services he performs and the fact that he talks top business management's language, the marketing director has moved into the upper strata of client relationship, whereas the general run of account supervisor is confined in his contact to the company's ad manager. This new juxtaposition is already posing some ticklish problems of interpersonnel procedure within the agency. Nevertheless, the trend, it appears, is toward a more intimate working relationship between top business management and its agency.

Contributing to the increasing stature of marketing services and the agency's professional marketing man within the framework of client-agency relationship is this: the change taking place among big business management in the area of coordinated responsibility. The management setup in many manufacturing firms has been reconstituted so that the vice president in charge of sales coordinates the activities of the sales manager, the advertising manager and the marketing director. The other device, one just adopted by Kraft Foods, is to set up a "marketing unit" under a marketing director, who coordinates the activities of the sales manager, the advertising manager and the merchandising manager. All marketing facts and operations fall within the domain of these coordinating heads. Their biggest function is to forecast sales and determine marketing policies, strategies, tactics, and techniques.

7. Billings acceleration: The big ad agencies are in a particularly strategic position to boost their billings enormously through still further expansion of services. They've got the organizational setup and qualified personnel for it. The trend among business today is for services that can supply total communications needs—for services that will integrate the uses of all media for reaching the people the company wants to influence, including sales promotion, public relations, direct mail, the preparation of speeches, etc. In other words, a central service that will pull the whole "communications" plan together. The prospects are that this trend will put more and more agencies in the category of big business. Several agencies are already heading toward the $200-million mark.

8. Payment: The question of who pays for what marketing services is a perplexing one to the agencies. So far as could be learned by SPONSOR, no agency has come up with a formula for charging. Meanwhile some, top-bracket agencies are rendering their marketing services without extra compensation and others are charging for it. It is estimated that the cost of maintaining a substantially staffed marketing division for an agency over the $100-million class can run between a million and a million-and-a-half dol-



lars a year. It is estimated that McCann-Erickson's marketing division in terms of payroll and expenses comes to around $1.5-million.

Several important advertisers expressed themselves to SPONSOR as quite willing to pay extra fees to their agencies for marketing assignments, if they make special requests for services that entail added expense to the agency.

One solution offered for putting the agency's marketing services on a pay-as-you-go basis is this: separate the marketing or merchandising functions from the general agency and set up a separate unit much as the big agencies have done with their publicity departments. However, the idea isn't expected to make much headway. The chances are it wouldn't be acceptable to advertisers, since marketing or merchandising is too much of an integral part of the over-all advertising campaign to make such dual operations workable or convenient. ★ ★ ★

(How the marketing function is carried on in various agencies will be sketched in a subsequent article in this series. Plus pertinent comments obtained from agency marketing department administrators.)

RADIO GIVEAWAYS

(Continued from page 39)

selling many carloads of coffee a week because of radio and a hot offer.

Now what about copy?

I'd like to show you a piece of *bad* copy. This was sent out to us for broadcast by a large Ea-stern advertising agency. It was released for one week over 583 radio stations. Now this is really a pip.

"Ladies, Realemon, Realprune and Realime are three ways to get the most out of refreshment. Take wonderful Realprune Brand Prune Juice, the delightfully different prune juice. Realprune, you know, is the only prune juice in the world that's zipped up with a touch of Realemon Lemon Juice.

"Then for a delicious tangy limeade there's Realime Reconstituted Lime Juice—real lime juice in bottles instantly ready to pour. If you prefer, you can make limeade with Realime Frozen Limeade in the handy six-ounce can.

"Last but not least, there's Realemon Brand Lemon Juice, real lemon juice in bottles. You know your best buy is Realemon. So buy Realemon, REALEMON—Reconstituted Lemon Juice, Real Prune and Real Lime and Realime Frozen Limeade.

"You'll like them all. Your money cheerfully refunded if you don't agree."

Now that classic must have really been written by a vice president in charge of confusion. They have probably quit radio. They said it didn't pay. They must have taken Bill Field's advice. You remember W. C. Fields. He said: "If at first you don't succeed, quit. There's no need to make a damn fool of yourself."

Now here is a piece of good copy. It isn't from radio but it's good copy. It's a highway sign. You know those big billboards that say "Welcome to Modesto"—or "Welcome to Watsonville"—or something like that?

Well, most of them are deadly dull and godawful. But here's one I saw at the outskirts of Stanton, Tex.:

A COMMUNITY OF 2,400 HAPPY PEOPLE—and a FEW OLD SOREHEADS—welcomes you to Stanton!

If you want to *get* something, *give* something, even if it's only a smile that will make people remember.

What do we mean by the right *angle?* I will give you two examples. I will start by asking a question. How would you like to lose 80% of your customers in six years?

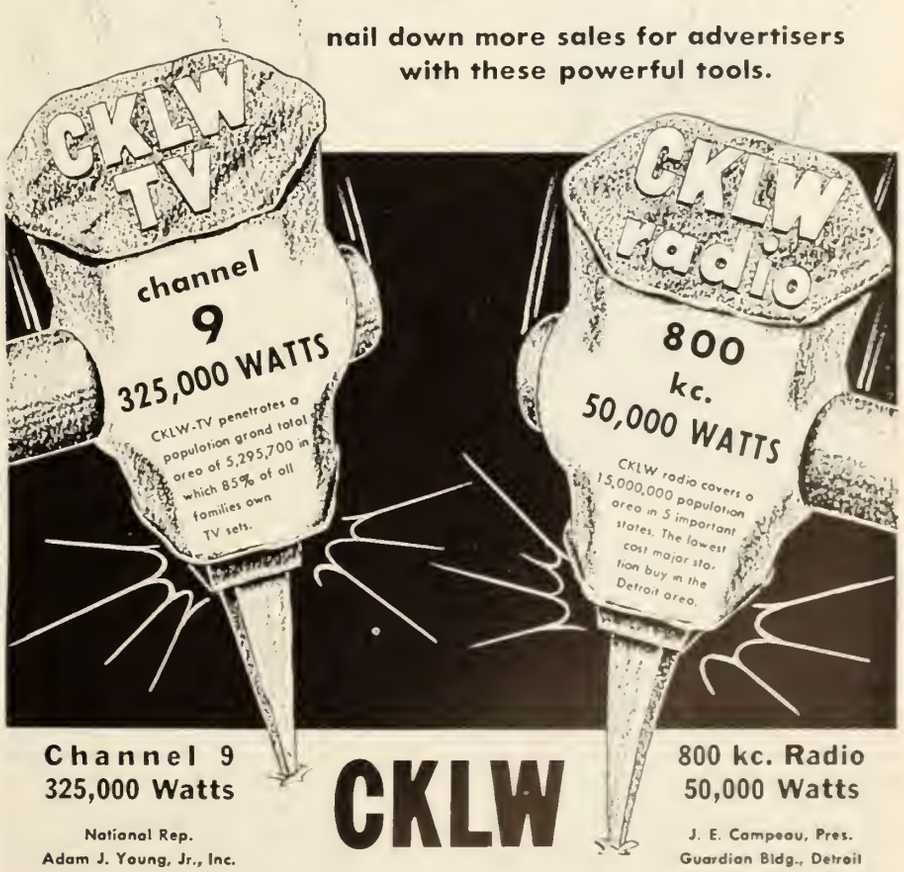
For the past 25 years my company has been closely identified with the adverti-ing of White King soap. In Procter & Gamble, Colgate and Lever Bros., White King has some lusty, free-wheeling, free-spending competitors. They are reported to use radio, too. And television.

Six brief years ago, 100 homes out of 100 used soap for washing clothes and dishes. *In came the detergents.* Tide, Surf, Vel, Cheer and dozens of other brands. They took 10% of the soap market—then 20—30—50—70—80%.

Now there are le s than 20% of the homes from Denver west that *use* soap for washing clothes or dishes.

Be it Resolved in '56 . . .

nail down more sales for advertisers with these powerful tools.



Channel 9
325,000 Watts
National Rep.
Adam J. Young, Jr., Inc.

CKLW

800 kc. Radio
50,000 Watts
J. E. Campeau, Pres.
Guardian Bldg., Detroit

17,000 square miles is a lot of territory
750,000 people is a lot of TV audience (B Ring)
100,000 watts is a lot of TV power (maximum)
(Tower 833' above average terrain)
they get together

Naturally

with

KCEN-TV

Channel 6 VHF

to reach the

BILLION DOLLAR BUYING POWER

of the

WACO-TEMPLE

Central Texas Market

FOR RESULTS

K-CENtralize your SALES STORY

on

KCEN-TV

Temple, Texas

MAXIMUM POWER * NBC INTERCONNECTED

General Offices:
P. O. BOX 188
Temple, Texas

Studios and Transmitter at Eddy, Texas
(between Waco and Temple)

Sales Office:
Professional Building
Waco, Texas

Representatives:

National: GEORGE P. HOLLINGBERY COMPANY

Texas: CLYDE MELVILLE COMPANY
Melba Building, Dallas

1

who's first?

IN CANADA'S
THIRD MARKET
IT'S

CKWX

RADIO VANCOUVER

reps: *Weed & Company*
All-Canada Radio Facilities

Put it another way. There are 7,000,000 homes in White King land. Some 5,600,000 of these homes have tipped over from soaps to detergents.

Surely then, to keep a big factory going with 80% of its consumers irrevocably lost is a severe test for advertising. Now mark you. White King made soap and soap alone.

Recently, White King has started to market a detergent. But for six long years the battle lines had to be held on soap—and 80% of the housewives didn't want any part of it, any place, any time, anyhow. Obviously with 80% of potential users blown out of the window, we had to sell four times as much product to the 20% of the possible customer homes that were left.

We just bought more radio. White King has always been a radio success, since the days of the first soap opera, *Chandu the Magician*, many years ago.

True, there are two other basic planks in the advertising strategy. Use of full color pages in the *American Weekly*. And giant painted bulletins, wherever highways curve throughout the west.

But for the quick stimulus—for the very existence of the company itself—the heavy load of the vanishing customers was laid on radio's broad back. For 16 years, without interruption, White King has been broadcasting Frank Hemingway and the news six days each week on the full facilities of the Don Lee Mutual network. That great regional network of 80 stations and that fine newscaster and great salesman has been the cornerstone of White King advertising success.

Part of the strategy was that of the *offer* and the contest. And nothing, but nothing but radio delivers box tops so fast—from such an area—in such dramatic quantities.

Let me tell you that in the last few years, radio has produced the return of more than 4,500,000 box tops for White King. Why there are only 7,000,000 families in our area!

This means that 4,500,000 times *that we know of*—people did what White King asked them to do on its broadcasts. They went out and bought a package of White King. They proved it by sending in a box top.

I know what some of you are thinking. Why use up expensive radio commercials for begonias as a box top offer—or a Laundromat contest when we should be talking about soap.

Let me point out that a radio commercial with an *offer* or a *contest* gets twice the listener attention that a straight soap-sell commercial produces. So if only half the copy talks about soap, the attention is doubled and the box tops are pure, cost-free bonus. Not everyone who sends in a box top remains a customer. We know that. But a lot of them do. Of that we are certain.

Suppose we cut out one box top offer from a series of Frank Hemingway newscasts that would send 250,000 people to the stores for White King. A quarter of a million! That's a loss of more than 20,000 cases of soap!

You see a White King customer pick up a package of Tide. Well, it's only a package of soap. That isn't important. But it isn't just a package of soap. If she stays with Tide, that's two cases she will use in a year. That's two cases you will *lose* in a year.

A customer is two cases of soap a year. Never forget that. And if you are a radio salesman—don't sell time. Sell cases!

Lose 5,000 customers. Your sales will not just be down 5,000 packages, but 10,000 *cases*. I speak in round figures. Give a little. Take a little.

Here's a second example of what I mean by the right *angle* in radio advertising. Now I am going to discuss coffee. Coffee is far and away the biggest single volume item in a grocery store. More than $40 out of every thousand spent in a grocery store goes for coffee. Soap is the next largest item. About $12 out of every thousand or something like that.

Grocers tell me that they can't make money on coffee or on soap. I point out that coffee and soap are items to make money *with*, not *on*. But they must be wanted coffee—and wanted soap.

Find the bait that the most fish want and you'll catch the most fish. Find the coffee or the soap that the most

PULSE Proves

WILK

Wilkes-Barre
Penna.

the front-running radio station reaching more than a Quarter Million radio homes.

Call Avery-Knodel, Inc.

women want and you'll bring the most through a market. Yes, through a market and to a market.

Let's look at what the supermarket operator is up against. He starts with rent. That's about $1.65 a square foot, whether he does any business or not. The cheapest help he employs, the boy who stacks the shelves, costs him $1.90 an hour. This supermarket has got to have volume and got to have profit to stand that kind of costs.

The supermarket must have fast turnover items to lead with so that he can sell high percentage markup items such as floor wax and Kleenex to live on. I've seen a supermarket sell White King at 6¼c below cost. And bring more than 10,000 people into the back end of the store on a single Saturday!

And that's where the soap section and the coffee section should be—in the rear of the store—so the customers have to pass by all the deviled ham and stuff they don't want to get to the soap and coffee they do want.

Impulse buying will load baskets on the way. Do you know any other kind of magic that will deliver women into a store for 6¼c apiece?

Coffee is a great customer leader. But to be a leading leader, it must be a leading coffee. Well, how does a coffee become a leading coffee? That's a $64,000 question.

By talking about flavor—strength—aroma—economy—last drops or shaking cans? Now you know and I know that every kind of coffee has a last drop. Even Folger's. And the housewife can shake any kind of coffee she damn pleases until her arms fall off. The grocer won't care unless she knocks the stack down. And as for tired old adjectives, flavor, strength, aroma and economy, the light of their power is flickering, if not entirely out! Folger's Coffee is Number One coffee in sales in the area where it is sold. It has passed Chase and Sanborn, Maxwell House, S & W, M.J.B., Hills Brothers and all the rest. It is the most wanted coffee.

The formula for this success is not difficult to discern. I'll give you the one-two-three of it. (1) A superb product. Nothing ever got to be first by being worst. (2) Fine management and great, aggressive selling. (3) Unceasing, relentless radio advertising that never stops!

The background of Folger's Coffee advertising is radio. Frank Hemingway on Don Lee Mutual six times a week. That formula hasn't changed or faltered for 16 years. Once you start radio you must never never stop. To stay on top you must stay with the force that put you there.

The business of Folger's advertising is the business of arithmetic. The average family uses 63 pounds of coffee a year. So, to sell a million pounds of coffee, you just need 16,000 families that use your coffee all the time. It's as simple as that. But don't forget some customers will die. Some will move away and some will even take up Sanka.

To build million-pound territories for Folger salesmen, we buy millions of dollars worth of radio time—and hope and pray for million dollar ideas to use with it. Because nobody ever heard a watt. Nobody ever heard a radio station.

One offer which ran recently on Folger's Coffee radio pulled in a few weeks more than 600,000 unwinding bands! That's 30 cars of coffee carrying 20,000 pounds of coffee each. Brother, that's pressure grocers can feel. And brother, that's results from radio. ★ ★ ★

TOP 20 AGENCIES

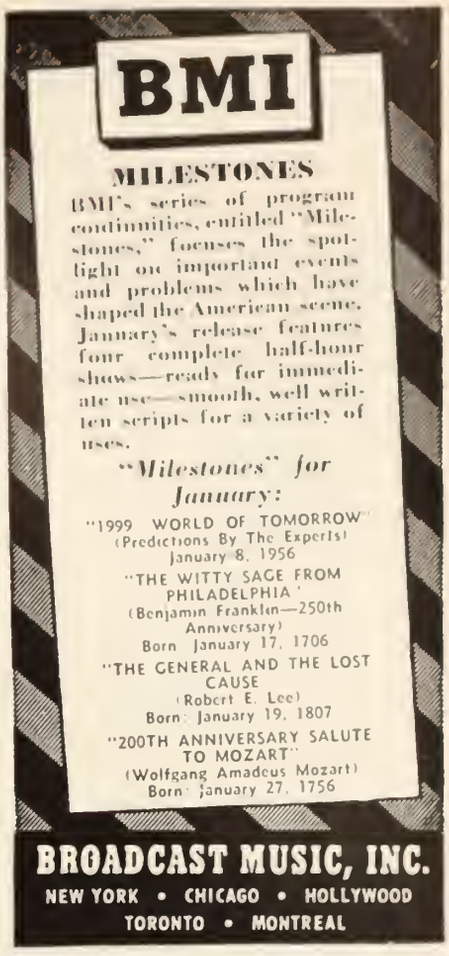
(*Continued from page* 37)

million: radio-tv share of over-all billings, 60%.

The only outside-of-New York agency to stay consistently among the top 10 air media billings giants, Leo Burnett gained close to $10 million in tv billings alone over the past year, over $16 million in total agency billings.

7. Ted Bates: radio-tv billings, $42 million: tv, $35 million: radio, $7 million; radio-tv share of over-all billings, 70%.

This agency's increases derive mostly from expanded budgets for existing agency accounts. The next year, however, may see an increase in air media billings due to the recent purchase by Viceroy of one-third of *The Colgate Hour* time relinquished by Colgate on NBC TV, and a heavy spot buy for Continental Baking: the *Annie Oakley*



albuquerque
denver
salt lake city . . .
buy
all 3
SKYLINE
GROUP
DISCOUNTS







"BIG TIME DAYTIME" programming with any commercial handling you want . . . live cameras always available.
"BIG TIME DAYTIME" precedes the sensational new ABC-TV evening schedules. Contact Free & Peters or:

Don Davis, *First Vice President*
John Schilling, *Vice Pres. & Gen. Mgr.*
George Higgins, *Vice Pres. & Sales Mgr.*
Mori Greiner, *Director of Television*

ATN
AIR TRAILS NETWORK

promotes sales in a

6 BILLION $ MARKET

Dayton
Louisville
Columbus
Springfield
Ashland-Huntington

Call any H-R Office for:

WING—WCOL—WIZE
WCMI
or
John Blair & Co. for WKLO

WING WKLO WIZE WCMI WCOL

half-hour film show, starting January 1956 (syndicator is CBS TV Film Sales).

B. K&E: radio-tv billings, $34 million; tv, $29 million; radio, $5 million; radio-tv share of over-all, 57%.

The bulk of K&E's tv increase is due to the 24 spectaculars sponsored by existing K&E clients. (K&E lost the $2.5 million Schick account to Warwick & Legler late in the year.)

9. D-F-S: radio-tv billings, $32 million; tv, $19 million; radio, $13 million; radio-tv share of over-all, 60%.

Most significant change here is the fact that tv, for the first time in D-F-S history, has outstripped radio billings. There's been no significant account turnover within the agency.

10. Wm. Esty: radio-tv billings, $41 million; tv, $28 million; radio, $3 million; radio-tv share of over-all billings, 60%.

This has been an active tv year for Esty. The Ballantine account, close to $7 million, billed through the agency starting last summer, and the existing agency clients expanded considerably. Esty's network tv shows this year include five shows for R. J. Reynolds; four for Colgate; *Mickey Mouse Club* for General Mills and *Highway Patrol* for Ballantine.

There's been considerable activity in a number of agencies which will affect 1956 billings: Bryan Houston, which slipped down to $7 million in tv, $2.8 million in radio, added three new accounts late in 1955: Gunther Brewing, J. P. Stevens and the food division of Hueblein. The agency expects air media billings to exceed $12 million next year.

Norman, Craig & Kummel, with $7.5 million in the air media in 1955, is adding another $1.8 million through the *Big Surprise* billings for Speidel in January, may find 1956 a decisive year, depending upon continued success of Revlon's *$64,000 Question*.

Weiss & Geller's loss of Toni, not yet reflected in the agency's $10 million air media billings in 1955, will show up in 1956 billings. During this year, however, the Chicago agency added two new clients, Hollingshead Corp., and Purex Corp., sponsor of *Big Surprise* on alternate weeks.

Tatham-Laird, Chicago, upped its air media billings from $9.5 million in 1954 to $12.3 million in 1955, mainly through nearly $3 million in added tv billings.

Needham, Louis & Brorby, Chicago, remained close to its 1954 air media billings total with $12 million for 1955. Monsanto's All is its newest network tv client. ★ ★ ★

SPONSOR ASKS

(Continued from page 71)

mon courtesy is a small, inexpensive investment that can bring big returns.

3. It's just good, plain public relations.

And for those who regard the task of answering listener mail as nothing but a big headache, here is a medium-size truism: There is something much worse than a listener who writes in; it's one who doesn't. With the ones that write, you have at least a fighting chance to tell your side of the story on a person-to-person basis. Those who don't write are merely anonymous figures in the Nielsen Report.

Now as to the three fundamental reasons. Reason No. 3—good public relations—is, obviously, what results when reasons 1 and 2 have been effectively applied. For Reason No. 2—common courtesy—let's go back to an old newspaper precept, since newspapers were in on the ground floor of this letter-writing business and, indeed, have learned to capitalize on it. The precept goes: "If people are interested enough in your newspaper to read it and pay money for it, the least you can do is to acknowledge their support by answering their letters." Surely, the same applies to radio and television.

Let's explore Reason No. 1. Customers are something very few businesses can do without, and the sole reason radio and tv shows are sponsored is that the sponsor wants to get customers and keep them. He wants them happy and satisfied. It isn't long, however, before he discovers that the show has taken on the identity of his company, is representative of the company and what it stands for. So he

IN GEORGIA...
it takes
5 slices

SEE PAGE 112

wants the show to keep the customer happy, too. This effort then becomes the responsibility of the sponsor's advertising agency, the program's stars and the broadcaster. In turn, answering letters becomes part and parcel of the effort.

If the letter writer says he dislikes the show or takes umbrage at one of the thousand-and-one things viewers take umbrage at, he should be answered in a letter that has two aims: (a) to calm his troubled spirit and (b) hold promise of improvements that will encourage him to keep watching the show. If the viewer likes the show, he should be informed that the sponsor, the agency and all concerned are delighted that he should have taken the trouble to say so. If he writes in for tickets or wants to get his aunt on a give-away show, he should receive a prompt, informative reply.

★ ★ ★ ★ ★ ★ ★ ★

"(Concerning) the life expectancy of a filmed commercial: For all practical purposes, it is good forever. The only fator that mitigates against its permanence is a change in the product, copy line or the discovery of a better way to tell the story. In this way, the initial cost can be amortized over as long a period as it can do the job for which it was intended."

BOB HAYWARD
Director of Radio and Tv
Brisacher, Wheeler & Staff
San Francisco

★ ★ ★ ★ ★ ★ ★ ★

The reason people write letters is, perhaps, partly, psychological and partly because they are, in the American tradition, exercising the franchise guaranteed them in that clause of the Bill of Rights which begins, "By God, I'm gonna write a letter. . . ." There is involved the desire to be part of something, to belong, to have ownership. These feelings are very real and should not be taken lightly. Every so often you hear someone say, "The *Sentinel* is *my* paper," and there are many people who think Arthur Godfrey is their own personal discovery. It should be obvious that these are sentiments to encourage.

If you read much listener mail, you'll also find that people relate themselves to big companies in terms of David and Goliath. Some think all big concerns are basically venal and are caustic. Others think of companies as big, sprawling monsters and their letters begin: "Dear Sir, I know you'll never read this, but. . . ." The simple act of answering these letters, in an amiable fashion, goes a long way toward humanizing business concerns.

At Ted Bates & Co. the problem of letter answering is no different from the problem elsewhere, nor are our procedures. There is one exception. One of our shows, *The Millionaire*—sponsored by the Colgate-Palmolive Co.—is a fiction series based on the gimmick of a billionaire who likes to give away anonymous gifts of one million dollars to unsuspecting souls. Incredibly enough, a majority of the *Millionaire* letters are from people who actually believe money grows on trees, since they write, quite forthrightly: "Dear Sir, I would like to receive one of your millions. . . ." Then they tell you how they'll spend it.

The rest, though, is fairly standard. Letters reach our agency from the sponsor and from the networks, sometimes being forwarded by the owned-and-operated stations or affiliates. A lot of it is fan mail for the actors. Surprisingly—and happily—complimentary letters usually outweigh the critical ones. Some letters contain story ideas and these are returned along with our covering letter which, while couched in strict legal terminology, is a polite rejection. There are letters from people with special axes to grind. There are letters which tell pitiful stories of poverty and illness. Some are in foreign languages. Some are nearly illegible.

They are all answered. Each letter is typed, instead of mimeographed, since we believe the personal equation is important. Form letters are used, because of the bulk of mail and because many touch on the same subject. But we do not "write down" to anyone, since we believe this achieves nothing for our clients but enraged, insulted customers.

And, basically, we have no formula. Except the firm belief that a letter writer deserves the courtesy of a reply.

★ ★ ★

COMPARAGRAPH NOTES

(Continued from page 84)

Quality Jewelers, Grey: ABC, Th 8:30-9 pm
State Farm Ins., NL&B, NBC, F 10:30-11 pm
Sterling Drug, D-F-S: ABC, F 9:30-10 pm
Studebaker-Packard, R&R: ABC, M 8-8:30 pm
Sunbeam, Perrin-Paus, NBC, T 8-9 pm
Sweets, Moselle & Elsen: NBC, Sat 10:30-11 am
Swift, JWT, McC-E: DTN, Th 1:45-2 pm
Sylvania, JWT: CBS, Sat 7:30-8 pm
Texas Co., Kudner: NBC, Sat 9:30-10 pm
Tide Water Assoc. Oil, Buchanan: ABC, M Th 7:15-30 pm
Toni Co., W&G, CBS, M 8:45-9 pm; W 8-8:30 pm; M, W 11-11:15 am; alt Th 10:15-30 am; Burnett: NBC, Sun 7-7:30 pm; CBS, Th 3:30-45 pm; Sat 9-9:15 pm; Tatham-Laird: ABC partic S 8:30-9 pm
TV Time Foods, direct: CBS, Tu 5-5:15 pm
U.S. Steel, BBDO: CBS, alt W 10-11 pm
Vicks, BBDO: W 5-5:15 pm
Wander Co., Tatham-Laird: NBC, W 10:15-30 am
Warner-Hudnut, K&E: NBC, alt Sat 10:30-11 pm
Webster-Chicago, JW Shaw: NBC, M 7:30-45 pm
Welch Grape Juice, DCSS, NBC, alt F 5:45-6 pm; ABC, T 5:15-5:30 pm
Wesson Oil, Fitzgerald: CBS, Tu 12-12:15 pm
Western Union, Albert Frank-Guenther-Law: Th 9:30-10 pm
Westinghouse, McCann-Erickson: CBS, M 10-11 pm
Whelan Drugs, Product, Du Mont, T 9-10 pm
Whirlpool, K&E, NBC, T 8-9 pm
Whitehall Pharm., Blow-Beirn-Toigo: CBS, Sat 9:30-10 pm; CBS, M 7:30-7:45 pm; T 7:30-8 pm; NBC W 10:30-11 pm



"It happened right after Bill Bailey said over KRIZ Phoenix, 'Here's a hot bargain for you'."

Where your Boast Meets the Coast and Pays You Greater Dividends

KGER

COVERING SOUTHERN CALIFORNIA WITH 5000 WATTS

Beverly Hills
419 So. Robertson Boulevard
BRadshaw 2-3429

Long Beach
3745 Atlantic Avenue
L.B. 407-907



WHEN CLIENTS ASK THE QUESTION...

"What's this I hear about the Sacramento valley— A new TV station?"

The answer is:

KCRA TV Channel 3

SACRAMENTO, CALIFORNIA

NBC Basic Affiliate

100,000 WATTS MAXIMUM POWER

NEW STATION!
NEW VIEWERS!
NEW NBC SHOWS!

KCRA-TV delivers one of the country's richest markets, with spendable income of more than two billion dollars!

As Sacramento's new station, KCRA-TV, Channel 3, is the only low-band VHF station in the fabulous Sacramento Valley. Full-line NBC programming.

Be sure to review your present television programming and spot schedules. Then call Petry.

KCRA·TV Channel 3
SACRAMENTO, CALIFORNIA
100,000 Watts Maximum Power
BASIC NBC AFFILIATE
represented by Edward Petry & Co.

"THERE'S LOTS TO SEE ON CHANNEL 3"

Newsmakers in advertising



George Haight, *new vice president in charge of the television and radio department of McCann-Erickson, takes over in New York on 1 January. His present post is in Hollywood as director of programing for the agency, where he has carried the agency responsibility for the Chrysler Corp. tv shows,* Climax *and* Shower of Stars. *Earlier, he was the producer of* Robert Montgomery Presents *and* Four Star Playhouse. *His background also includes producing for MGM and RKO, legit stage work in New York, co-authorship of "Goodbye again," and "Sweet Mystery of Life."*



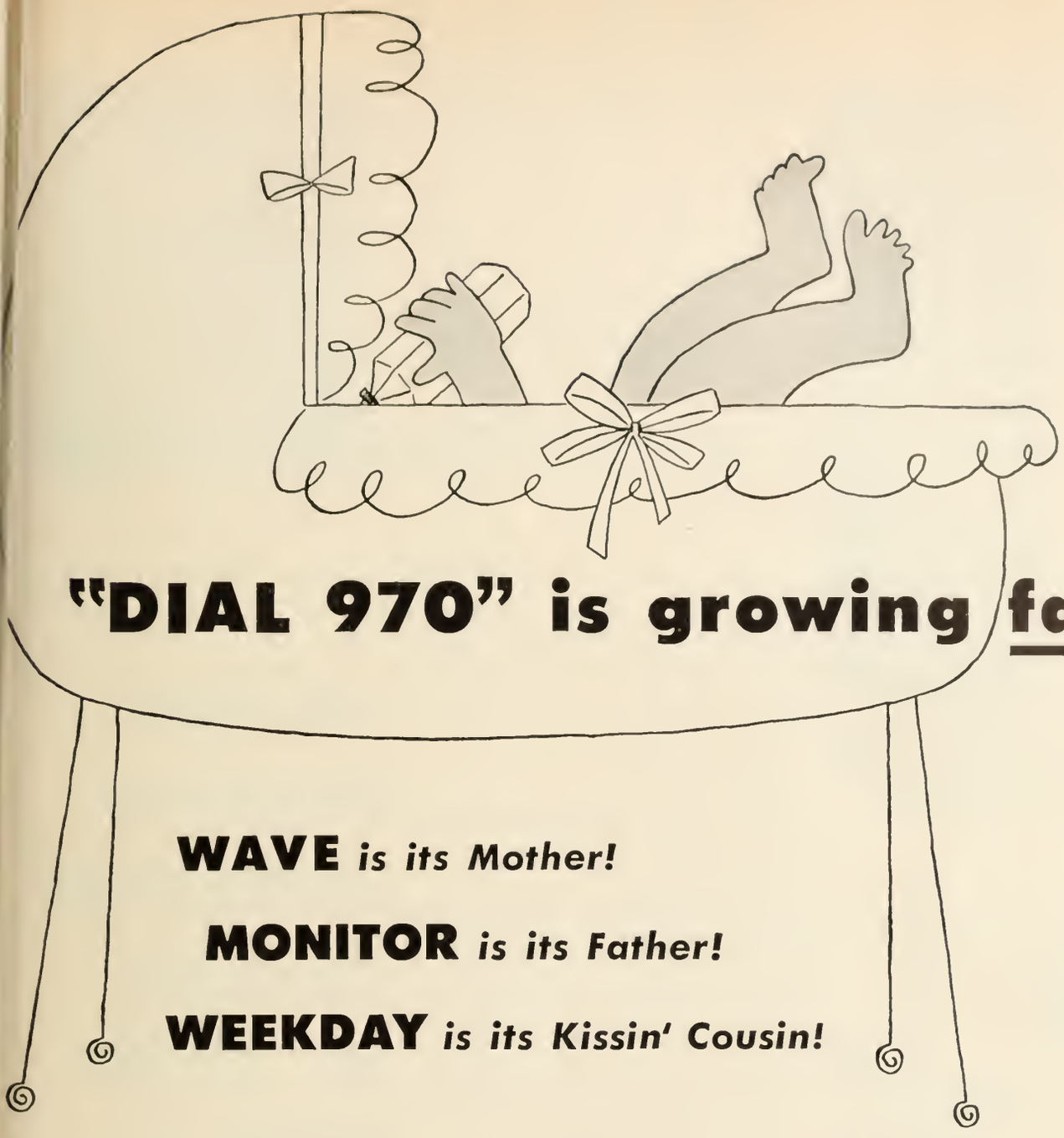
Charles G. Wright *has been named by Kraft Foods Co. as vice president in charge of the marketing department, a merger of the sales, advertising and consumer service departments. The consolidation was made to meet the problem of today's food sales and distribution business by correlating these marketing functions, stated Kraft exec. v.p. J. C. Loftis. Wright's former position was vice president in charge of sales and advertising. The company sponsors the* Kraft Tv Theatre *on the NBC TV network (Wednesday 9:00 to 10:00 p.m.) through J. Walter Thompson.*



Charles E. Claggett *has been named president of Gardner Advertising, succeeding Elmer G. Marshutz, now chairman of the board. After joining Gardner in 1931 as a copywriter, the new president worked up to the position of senior vice president and general manager in 1954. He was responsible for the development of* The Tom Mix Show, *one of the pioneers of the now-traditional radio and tv shows with cowboy heroes. One of his major accomplishments was the formation of the agency's radio department in 1935 and the development of several network shows.*



John McDonald, *farm director of WSM, Nashville, is the new president of the National Association of Television and Radio Farm Directors. For the past year he has been vice president of the association. He has been in charge of WSM farm activities for the past 10 years, currently writes and produces* Noontime Neighbors, *an entertainment show with guests from prominent agricultural groups. His background is strictly "local boy makes good": born on a farm, he was educated and taught agriculture in Tennessee schools before joining the staff of WSM.*



"DIAL 970" is growing fast..

WAVE *is its Mother!*

MONITOR *is its Father!*

WEEKDAY *is its Kissin' Cousin!*

WAVE

LOUISVILLE

5000 WATTS • NBC AFFILIATE

NBC SPOT SALES
Exclusive National Representatives

ALTHOUGH only a few weeks old, WAVE's exciting new radio service — DIAL 970 — has already made a BIG name for itself in the Louisville Area!

Listeners love its Monitor-like format . . . its informality . . . its immediacy. Advertisers love DIAL 970's "new look in radio" — its freshness and vitality — *and the way it stirs people to action!*

DIAL 970 is a coordinated group of programs that's skillfully blended with *Weekday* to provide a continuous flow of music, news, weather and traffic reports, interviews, sports and household features. It's heard eleven sparkling hours each weekday, with participations and spots available as early as 6 a.m., or as late as midnight.

Better hurry! Ask NBC Spot Sales for full details.

DIAL 970—
WAVE'S DYNAMIC NEW RADIO SERVICE
FOR A DYNAMIC NEW LOUISVILLE!

WBRE

YOU GET

1,000,000 WATTS

17 COUNTY COVERAGE IN N. E. PENNSYLVANIA

NBC BASIC BUY

FASTEST NEWS SERVICE TO COMMUNITIES OF AREA

ENGINEERING KNOW-HOW

NBC-RCA COLOR

BEST PICTURE

-TV Ch. 28

Wilkes-Barre, Pa.

National Rep. The Headley-Reed Co.

IN EVANSVILLE INDIANA



WISE BUYERS CHOOSE

THRIFTY FIFTY

The Answer To Tired Movies

"The Nightcappers"

MON. thru FRI.—10:30-11:30 P.M.

—bright music with LOREN BLAKE'S BAND

—Emcee JIM STEWART

—Starring PETE DOOLEY

Participating Spots Available

Represented by MEEKER TV, INC. — ADAM YOUNG ST. LOUIS

CHANNEL 50

WEHT

NOW OPERATING WEOA—CBS RADIO

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J. GLEN TAYLOR

(Vice President)

General Teleradio, Inc.

LIKE MOST "Newsworthy" BROADCASTING EXECUTIVES Mr. TAYLOR'S LATEST BUSINESS PORTRAIT IS BY...

Jean Raeburn

Photographers to the Business Executive

565 Fifth Avenue, New York 17—PL 3-1882





How to give your TV commercials a "COMPETITIVE EDGE"

Television audiences today are "conditioned" to many of the brilliant motion picture techniques now also used in TV productions—and they like it! Take away smooth switching—fades, lap dissolves, and transitions they are used to watching—and commercials look flat, dull, and jerky. Add these effects and the same presentations take on sparkle and dimension. In short, *your commercials have a "competitive edge"!*



TS-5A VIDEO SWITCHER

Are your presentations out of date?

Are your commercials limited to "direct switching" from scene to scene—or simple fades to black—because an elementary video switcher is used? If so, the sponsor is not getting the full benefit of all the programming ingenuity that could be at his disposal.



How to make commercials "live"

Modern video switching with special effects is your answer. With it, program directors can produce a variety of attention-getting effects in an instant: horizontal and vertical wipes, horizontal and vertical splits, controllable inserts, wedges, and other optical effects. You push the button for whatever you want—and insert the effect wherever you want it. Up goes audience interest. And up goes sponsor satisfaction.

Which Switcher for you?

RCA has a video-switching system to meet the specific requirement of each and every station.

For example, RCA's TS-5A is ideal for small studio operations—provides fades, lap dissolves, super-positions—handles 5 signal inputs.

Type TS-11A is designed for maximum utilization of facilities—for any size operation. It provides all facilities—includes a program transfer switch for previewing fades, lap dissolves, and special effects. Studio programs can be rehearsed while network or film is "on-air."

Type TS-20 is a relay switching system for the larger installations. It is the ultimate in flexibility for modern programming. You can begin with as few as 6 inputs and 2 outputs and build up to a maximum of 12 inputs and 6 outputs.

Special effects equipment

Twelve attention-getting effects at your finger-tips . . . You push the button for the effect you want. You swing the "control stick" and put the selected effect wherever you want it. Simple, inexpensive—requires no complicated equipment or extra cameras. Any one of the above switchers coupled with this special effects equipment can give you the extra sales "edge" you want.

For expert help in planning the right video switching and special effects system, call your RCA Broadcast Sales Representative.

Ask the Engineer —he knows

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DIVISION · CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal



THE PIED PIPER OF HOUSTON

KiTiRik—Channel 13's black magic mascat has enchanted the children of Houston, and changed the Houston market in less than a year. Houston has become Hamlin Town with the grateful parents joining the parade to KTRK TV.

October ARB shows our daytime combination of children's programs, films and family features frequently leading network competition. In the late afternoon more than 68% of the audience hears KiTiRik's "Piper's Tune" at 4:30 daily to lead into "Mickey Mouse Club" and the great new lineup of ABC family shows—Topper—Warner Brothers Presents—Disneyland—Lone Ranger—Rin Tin Tin—Wyatt Earp—Ozzie and Harriet. And KTRK TV still programs more sports for Dad each week. Good shows make good adjacencies. Call us or Blair-TV.

THE CHRONICLE STATION, CHANNEL 13 **KTRK-TV** P. O. BOX 12, HOUSTON 1, TEXAS — ABC BASIC

HOUSTON CONSOLIDATED TELEVISION CO., General Mgr., Willard E. Walbridge; Commercial Mgr., Bill Bennett

NATIONAL REPRESENTATIVES: BLAIR-TV, 150 E. 43rd St., New York 17, N. Y.

REPORT TO SPONSORS for 12 December 1955

(Continued from page 2)

Sullivan vs. "Question"

Trade and consumer press stories about Ed Sullivan leading $64,000 Question" in viewers, according to November ARB, overlooked story behind story, gave misleading impression to laymen unfamiliar with rating data. ARB release gave Sullivan credit for 47.5 million viewers, "$64,000 Question" credit for 43.6 million. Release also showed Sullivan had 49.8 rating (in third place) while "Question" had 57.3 rating (in first place). Actually, latter show reached 2 million more homes. Disparity is explained by higher viewers-per-set for Sullivan: 2.9 versus 2.41 for "Question." Interesting sidelight: High viewers-per-set of Sullivan show indicates high percentage of kid viewers, who probably have little or no influence on auto buying.

-SR-

Film "rough" advocated

"Rough" film commercials to be used for pre-testing and as guide to finished production were advocated recently by Donald H. McCollum, Schwerin Research Corp. v.p., in talk before National Television Film Council. Idea has apparently been gathering interest among admen and McCollum feels only resistance to it comes from film companies. (Film rough costing $207 was described in 29 November 1954 issue of SPONSOR. It was made by DCSS to take place of storyboard for demonstration commercial.)

-SR-

Nature next tv upbeat?

Nature documentaries, which have been one of components of "Disneyland" show on ABC TV, make up entire content of new syndicated film series being released by RCA Recorded Program Services. Called "The World Around Us," series was filmed by John H. Storer who did portion of Disney's Academy Award-winning "Water Birds." If show does well, look for more efforts to tap interest in nature subjects for tv.

-SR-

Best commercial 40 times better

Importance of commercial to tv advertiser was highlighted in Grey Advertising's December newsletter in way worth thought. Said Grey: "Research has demonstrated that commercials for one brand can achieve as much as a 40 to 1 advantage over another brand. . ." That means, said Grey, a tv show costing $80,000 can vary in selling effectiveness to degree of being worth anywhere from $2,000 on up. Key to getting full money's worth, Grey contends, is close adherence to concept that on tv you sell to individuals like door-to-door salesman rather than lecturer.

-SR-

Era of pre-sell just dawning

Pre-selling of goods sold in supermarkets via air advertising is considered essential today. But decade hence need will be acute beyond anything now known if predictions made at recent National Association of Food Chains convention in Chicago come to pass. Among them: Consumers will shop once a month for groceries because home storage facilities will have tremendous capacity. Pressure will be on to get consumer into store via advertising and in-store showmanship.

-SR-

Heavy ABC Disney plugs

ABC is milking its Walt Disney tie-in for all it's worth. To back up Disney's 3d show on ABC ("Walt Disney's Magic Kingdom," on ABC Radio 11:35 a.m. to noon on weekdays), web devoted all on-air promotion on day of premiere, 5 December, to new show. This applied to tv web as well as all o&o's. Radio affiliates were also asked to plug new show, dealing with Disney's amusement park, Disneyland. Disney's other ABC shows,"Disneyland" and "Mickey Mouse Club," are on tv web.



Perspective on marketing

The more deeply we get into the fascinating and truly basic marketing revolution which is now underway at the nation's major advertising agencies, the more we are convinced that:

1. In many respects the broadening of the agency's services to include counsel in the actual strategy of marketing reflects the changes television has wrought in our national economy.

2. There can be real dangers for advertisers and agencies in the broadening of services. As the second article in SPONSOR's searching series on the "Advertising agency in transition" points out (this issue, page 29), a number of admen are already concerned that specialized media and creative functions of the agency may fall under the control of marketing men.

SPONSOR undertook to delineate the changing role of the agency in order to provide its readers with guidance in depth about what may be a real turning point in the history of the advertising agency. While we are profoundly in sympathy with the concept of an agency as the counselor of the client in every facet of his selling operation, we urge caution midstream in the process of change. We've already been exposed to marketing men at agencies who've argued that they should be placed in charge of media strategy, planning and selection. To us, this statement made to SPONSOR by an advertising manager of one of the five biggest firms among national advertisers strikes the right note:

"The marketing man and the advertising man have basically a different perspective, even though their goal is the same. Only the seasoned advertising man understands the philosophy and implementation of what constitutes a good and sound advertising campaign. Any course which overshadows good advertising and good media strategy is inimical to the manufacturer's best interests."

* * *

Sloppy film projection

We were having lunch with a television director at one of the important Eastern agencies and one of his clients the other day and both harped on a problem they felt needed solving: variations in quality of film projection at stations around the country. "It could make you sick the way our commercials look as projected by some of the stations on our schedule," said the client.

"What's needed," said the agencyman, "is a firm which might check quality of projection for spot tv advertisers."

We agree and wonder what firm already set up to offer allied services will be first to offer reports on projection quality. Industry efforts to provide quality standards are helpful as well, of course, but there's no substitute for having trained eyes keep a careful watch on commercials. It can't be said too often that the commercial —and the way it is presented—is the payoff. Sloppy handling shouldn't be allowed to destroy the opportunity to sell for which the advertiser is paying handsomely.

* * *

Nielsen's timetable

Report No. 10: The news that Nielsen has given preliminary specifications for its second NCS study and committed itself to a timetable is welcome news (see Sponsor Reports, page 1). This means that by this time next year agencies will be studying avidly the data on station coverage and popularity and, presumably, making switches in spot and network buying. If the changes between BMB's last report and the first NCS are any indication, NCS No. 2 should reveal some fascinating (and unexpected) developments in station popularity, particularly since no coverage study has measured in detail the effects of the tv thaw.

Meanwhile, there has been no word on ARF's attempts to come up with a formula for breaking down the June Census study into tv set count figures by counties. We hope something will be forthcoming *soon*.

Applause

Tv in the courtroom

The impact of television and radio in covering national events has been aptly demonstrated to advertisers and agencies many times in recent years. The political conventions, the various Congressional hearings all come across with a you-are-there immediacy unmatched by other media. But in one area, that of covering the courts, radio and television are frequently shut out by regulations refusing entry of such equipment as cameras and recorders.

As head of the NARTB's Freedom of Information Committee, Robert D. Swezey, executive vice president of WDSU-TV, has been spearheading NARTB's battle to widen the scope of television and radio news coverage in the courts. Recently Bob, who is himself a lawyer, dramatized for a group of lawyers the degree to which the ban of tv-radio equipment has become outmoded. During a panel session of a nine-state regional meeting of the American Bar Association in New Orleans, he paused and said. "I don't know whether you've noticed it, but this meeting is being covered by three television film cameras." Later film taken at the sessions was shown to the attorneys during a luncheon.

As Swezey pointed out, films and cameras have now been improved to the point where tv news cameras can cover almost any court proceeding using no special lighting and soundless cameras which can be completely unobtrusive and in some cases hidden altogether. Swezey, in demonstrating this advance to the attorneys, is helping to pave the way toward a wider scope for tv coverage which can't help but be reflected in audience and stature expansion for the air media.



CBS radio has moved to KCMO

50,000 watts
(10,000 watts night)

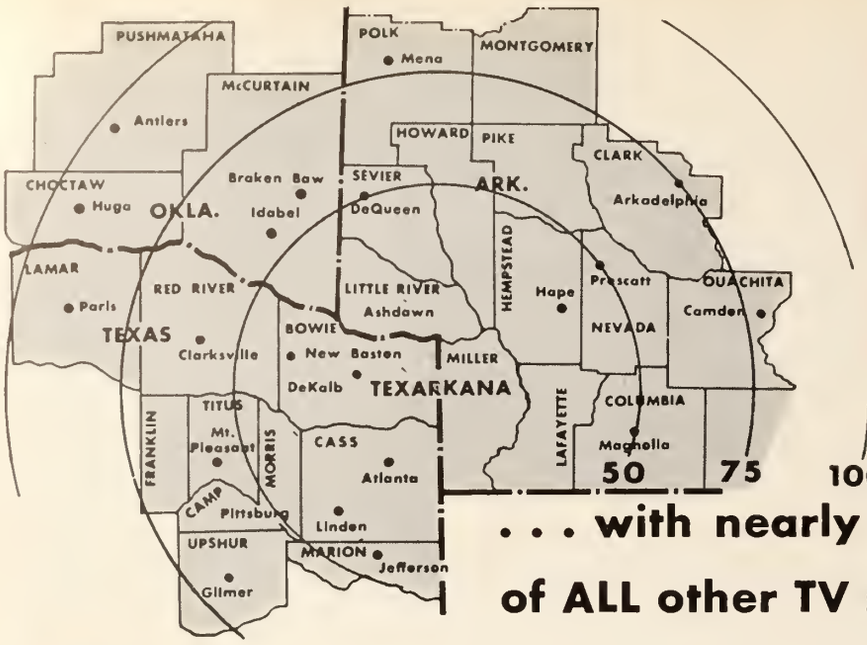
Kansas City, Missouri

KANSAS CITY		SYRACUSE		PHOENIX		OMAHA	
KCMO	KCMO	WHEN	WHEN	KPHO	KPHO	WOW	WOW
RADIO 810 kc. CBS	TV Channel 5 CBS	RADIO 620 kc. ABC	TV Channel 8 CBS	RADIO 910 kc. ABC	TV Channel 5	RADIO 590 kc. CBS	TV Channel 6 NBC

Represented by KATZ AGENCY INC — JOHN BLAIR & CO — BLAIR TV INC

MEREDITH *Radio and Television* STATIONS

affiliated with **Better Homes and Gardens** and **Successful Farming** magazines



Pulse* Proves Dominance In 26 Counties

. . . with nearly TWICE the AUDIENCE of ALL other TV stations combined . . .

1st

In SHARE of AUDIENCE morning, afternoon and night for the entire area.

In EVERY SINGLE PROGRAM PERIOD day and night, seven days a week (7:00 a.m. to 12 midnight).

In TOTAL AUDIENCE in 19 of the 26 counties. Second in five counties; third in two counties.

Here Are the Facts that Make KCMC-TV the Powerhouse of the Southwest

*Area Telepulse September, 1955	MONDAY thru FRIDAY			SATURDAY			SUNDAY			TOTAL
	MORN.	AFTN.	NITE	MORN.	AFTN.	NITE	MORN.	AFTN.	NITE	AUDIENCE
KCMC-TV	**68**	**69**	**61**	**66**	**57**	**66**	**73**	**64**	**75**	**65**
Station "B"	6	11	12	12	14	13	12	17	17	12
All Others Combined	25	21	27	23	30	21	15	19	8	23

These counties form the primary core of the full KCMC-TV service territory. Your order buys complete dominance of this area — PLUS — substantial audience in 17 additional counties in 4 states.

Now Telecasting
Network Color

KCMC-TV

100,000
Watts

CHANNEL 6

TEXARKANA TEXAS - ARKANSAS

CBS INTERCONNECTED ABC

REPRESENTED BY
Venard, Rintoul & McConnell, Inc.

WALTER M. WINDSOR
General Manager

MR WM S HEDGES
NBC-ROOM 404
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

SPONSOR

magazine radio and tv advertisers use

26 DECEMBER 1955

50¢ per copy • $8 per year

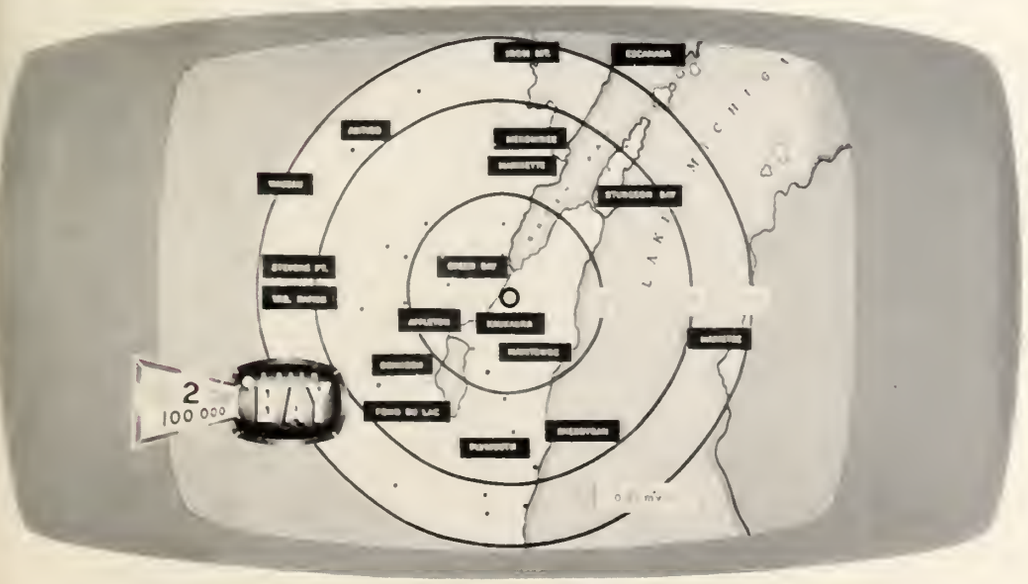
NATIONAL BROADCASTING CO.
GENERAL LIBRARY
30 ROCKEFELLER PLAZA, NEW YORK



ch. 2 WISCONSIN

in the Land of... Milk and Honey

Where two more Agency Test Studies are under way!



HAYDN R. EVANS, Gen. Mgr. — Rep. WEED TELEVISION

TOP TV, RADIO EVENTS OF 1955
page 25

Tv 1955: Big spending and programs, but no station growth
page 26

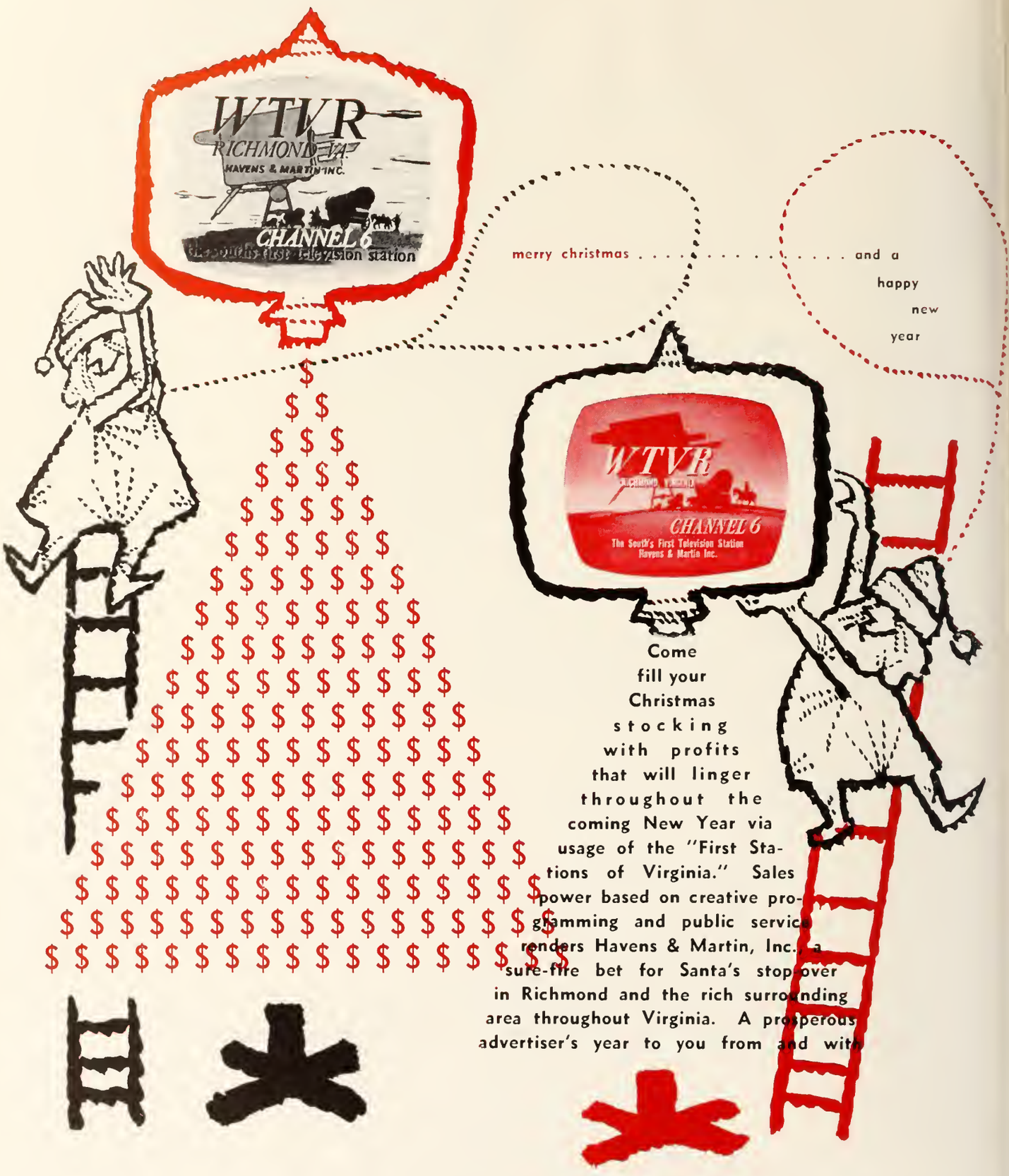
Radio 1955: New look to net programing; spot upsurge
page 28

Pepsodent: Spot radio's biggest 1956 client?
page 30

Account executive tells his psychoanalyst about "marketing"
page 32

What makes the radio-tv director run?
page 36

Three months after tv: B&M sales are up 107%
page 38



Come fill your Christmas stocking with profits that will linger throughout the coming New Year via usage of the "First Stations of Virginia." Sales power based on creative programming and public service renders Havens & Martin, Inc. a sure-fire bet for Santa's stop-over in Richmond and the rich surrounding area throughout Virginia. A prosperous advertiser's year to you from and with

WMBG AM **WCOD** FM **WTVR** TV

First Stations of Virginia

REPORT TO SPONSORS
26 DECEMBER 1955

Radio-tv 1955 highlights

Tv's first billion dollar year was recorded in 1955. This is among highlights of SPONSOR's Year-end Report on radio-tv. Other highlights: spot radio's upsurge during year's last quarter; dominant program trends on network tv; network radio's new sales plans; announcing of publication of spot tv figures; color tv predictions for next year; outlook for new tv stations and uhf. (See page 25.)

-SR-

Tv set figures by counties

County-by-county tv set count figures will be available by early spring or before. Advertising Research Foundation has okayed technique of breaking down tv set figures by working from available industry figures and Census count of June 1955. Census data broke down data by regions, rural and urban areas. Sample was not considered big enough to give county figures. Working from variety of sources, ARF researchers must come up with count figures which add up to total shown in Census study. Figures will be nearly year old when released but will be useful in projections for getting 1956 data.

-SR-

Radio-tv's peace on earth

There's a peace-on-earth-good-will-between-networks spirit in air this Xmas. Network publicity battles have been rare in recent months. General David Sarnoff hit a good-feeling note at NBC TV affiliates meeting in Chicago when he patted the Bill Paley-Frank Stanton CBS team on back, called CBS "our worthy and formidable competitor." Friendlier atmosphere is also noticeable at network affiliate confabs.

-SR-

What's happened to the a/e?

Is the account executive being pushed aside by an invading tribe of marketing experts? For a novel discussion of the subject and some background on how the new a/e differs from the old, see Part 3 of The Advertising Agency in Transition: "The account executive and the psychiatrist," page 32.

-SR-

Prices for NCS No. 2 revealed

Prices to agencies and stations for Nielsen Coverage Service No. 2 were disclosed in mailing of thousands of brochures by Nielsen. Agencies who subscribe will pay from $250 to $15,000 after discounts. Price depends on agency billings and amount of data they get. Stations will pay from $500 to $18,000. Discounts can go as high as 40%, include discount for subscribing to NCS No. 1, discount for subscribing before certain dates. Network rates require special handling and negotiation. Complete network radio-tv reports will be priced in the 6-figure range.

-SR-

It's spot radio for Pepsodent

Switch in Pepsodent ad strategy will give spot radio one of biggest bonanza's in recent years. According to SPONSOR estimate, Pepsodent agency, FC&B, will plunk down $2 million of $4 million budget on spot radio in 1956. One factor in strategy switch: Dr. Ernest Dichter's Institute for Motivational Research found consumer wants white teeth basically, is not impressed with germ-killing claims. Agency will use light jingle. For details see page 30.

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REPORT TO SPONSORS for 26 December 1955

"Lucy" rerun scoring

Potent argument for effectiveness of reruns contained in first week of December Trendex ratings. "I Love Lucy" reruns on Saturdays achieved 25.7 rating tied with Jackie Gleason "Honeymooners" as number 10 among top shows. First run of "I Love Lucy" is in No. 2 Trendex spot with 40.6 rating.

-SR-

N.Y. listening up: Hooper

Radio sets-in-use in New York area is up nearly 30% over last year, according to latest Hooper survey. Figures compare home listening during October, November 1955 with 1954. Increase in nighttime listening (6:00-11:00 p.m.) was 37.2%. Saturday, Sunday daytime listening was up 51.6, 35%, respectively. Weekday increases were as follows: 7:00 a.m. to noon, 25.8%; noon to 6:00 p.m., 22.1%. Over-all hike was 29%. This year's sample was extra-large 72,155, which comes to 900 per quarter hour. It was largest sample ever used in New York market by firm. Increase was noted with grim satisfaction by reps, stations, many of whom felt Hooper had underrated radio in past. However, study of Pulse figures indicated no such increases in radio sets-in-use figures in New York market.

-SR-

1957 big tv color year?

Indications that color tv may be just around corner comes from ABC, which plans starting tint programing in fall 1957. ABC has done no color programing; one reason being it's only national tv network with no set manufacturing interests.

-SR-

RCA, GE back uhf strongly

Strong 11th-hour support for uhf came from 2 electronic giants as FCC closed files on comments re its proposed allocations rule-making. (Those wishing to answer comments have until 6 January.) The pair were RCA-NBC, GE. Former urged uhf be preserved, favored de-intermixture on "sufficiently broad basis." GE wants FCC to make sure all-uhf system is not workable before taking other steps.

-SR-

1956: changes in spot buying seen

Timebuyers at major agencies predict sharp changes in spot buying concepts in 1956: (1) interest in spot radio is expected to extend to marginal afternoon and evening time as result of package deals; (2) package plans, too, are expected to make daytime tv big buy next year; (3) 1956 may be year of rate stabilizations because of number of new tv stations going on air. For predictions of 3 top agency buyers see page 6.

-SR-

Why is "$64,000 Question" liked?

What explains appeal of "$64,000 Question"? Dr. Ernest Dichter's Institute for Motivational Research did some brain picking to get answers for Revlon's agency, Norman, Craig & Kummel. It discovered viewers yearn to emerge from anonymity, be appreciated in own right. They liked way ordinary people were transformed into VIP's, treated with dignity. Study also revealed viewers found show sincere and spontaneous, liked suspense, found contestants "real and natural."

-SR-

Signs of marketing era

Sign of increasing importance of ad agencies' field marketing services to advertisers: William L. Young, v.p., charge William Esty's marketing and merchandising department, has just been made member of copy and planning board. Similar appointment recently came to Everett F. Braden, who fills similar function at FCB.

(Sponsor Reports continues page 103)



a sales beauty

the ever-blooming

Channel 8 Multi-City Market

WGAL-TV

LANCASTER, PENNA.

NBC and CBS

Ever-growing sales are *yours* in the Channel 8 Multi-City Market. It's a vast, diversified region—a *buying* market. Sell the 3½ million people who live here, who own 912,950 TV sets and who spend $5½ billion annually.

STEINMAN STATION
Clair McCollough, *Pres.*



Representatives:

MEEKER TV, INC.

New York
Chicago
Los Angeles
San Francisco

the magazine radio and tv advertisers use

SPONSOR

26 December 1955
Volume 9 Number 26

ARTICLES

Top tv and radio developments of 1955
Many air advertisers switch agencies . . . Marketing services continued to expand . . . Station shortage continued as allocation problem came to head . . . Spot radio stayed healthy, kept attracting national advertisers . . . Longer network tv shows grew in popularity . . . ABC progressed as third network **25**

Tv 1955: big spending, big programs
1955 was network tv's first $1,000,000,000 year. Fierce competition caused many show changes. Spot tv also had good year, with even better prospects for 1956. More interest in early-evening slot, use of package plans. Demand for night time remains high because of shortage of stations **26**

Radio 1955: webs revamp programing
Revolutionary changes in programing formats marked network radio's year; use of flexible spot carriers reached a new high. Spot radio sales picked up toward year's end and advertisers found new ways to use the medium to reinforce their tv coverage in major markets. Trend toward single rate continued **28**

Will Pepsodent be spot radio's top 1956 client?
Lever brand switches 50% of its budget to saturation announcements on 52-week basis. With other dentifrice makers preparing hard-hitting campaign themes for big share-of-market battle, Pepsodent relies on light touch **30**

An a/e tells his psychoanalyst about marketing
Gone are the days of the one-man department. With the increased need for expanding marketing services, his scope of operations (not to mention his power and glory) have been distributed among marketing specialists **32**

The RTES prize winners
Society's annual Christmas party gains $9,000 for its welfare fund as raffle sale sets record. Some 800 attend, see Syd Roslow win 1956 Packard **35**

What makes the radio-tv director run?
Account executives' unrealistic promises to clients are compounded by the increasing tightness of network television time plus the aggravations involved in the negotiations for first-rate talent **36**

Three months after tv: B&M sales are up 107%
Following 26-week tv test campaign, sale of bean and brown bread products continued sharp rise over last year when no tv was used **38**

92 radio capsule case histories
Brief and to the point, each contains the important facts on advertiser objectives, costs and specific results obtained. You may find ideas you can use **39**

COMING

Tv's role in agency transition
Fourth article in the agency-in-transition series will measure the extent of television's contribution to the marketing revolution and vice versa **9 Jan.**

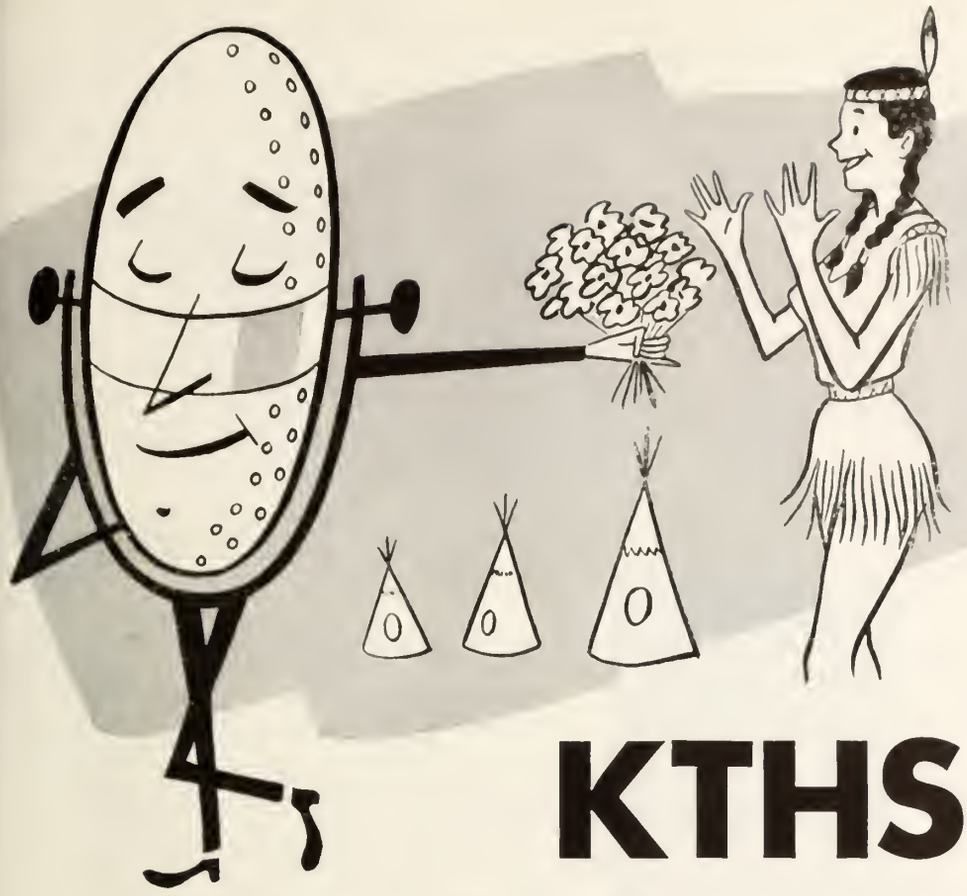
Headaches of station executives
The men on the other side of the fence get an opportunity to list their long list of complaints in this last in a series on industry headaches **9 Jan.**

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MR. SPONSOR, Jerold C. Hoffberge
NEW & RENEW
NEW TV STATIONS
NEWSMAKERS
P. S.
ROUND-UP
SPONSOR ASKS
SPONSOR BACKSTAGE
SPONSOR SPEAKS
TIMEBUYERS
TOP 20 TV FILMS
TV RESULTS

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KTHS (LITTLE ROCK)

EASILY COURTS Pocahontas, TOO!

KTHS is Basic CBS Radio for Little Rock —but with 50,000 watts, it also reaches hundreds of small towns and cities *throughout the State.*

KTHS does heap big job in *Pocahontas* (Ark.), for example. Only slightly under 4,000 souls there, it's true, but scores of other such communities combine to give KTHS interference-free daytime coverage of over 3-1/3 MILLION people!

Ask your Branham man for all the facts.



The Station KTHS daytime primary (0.5MV/M) area has a population of 1,002,758 people, of whom over 100,000 do not receive primary daytime service from any other radio station . . . Our interference-free daytime coverage area has a population of 3,372,433.

KTHS 50,000 Watts CBS Radio

BROADCASTING FROM

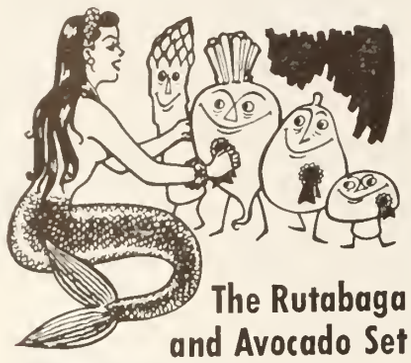
LITTLE ROCK, ARKANSAS

Represented by The Branham Co.

Under Same Management as KWKH, Shreveport

Henry Clay, Executive Vice President
B. G. Robertson, General Manager

CASE HISTORY—PRODUCE



The Rutabaga and Avocado Set Never Had It So Good!

For 3½ years now, they've had their very own radio program—5 minutes every morning on KBIG Catalina, devoted by the 23 Von's Grocery Company supermarkets of Greater Los Angeles to glamorizing fruits and vegetables . . . highlighting their history . . . suggesting new ways to use them . . . telling both good and bad points of supply and price.

Results: HOMEMAKERS NEWS has won awards from the Advertising Association of the West; Radio Advertising Bureau RADIO GETS RESULTS contest; and Los Angeles Advertising Women, for creative excellence.



Item sales tests pay off consistently. Mushrooms mushroomed 32½%, asparagus 21%. Gift bags hidden under checkstands, and given only to customers who mentioned hearing it offered on KBIG, "sold out" 25,000 in a few days.

HOMEMAKERS NEWS, renewed by Von's for its 4th straight year, typifies the creativity of KBIG. Other 5-minute news features can be tailor-made for sponsors who want something besides saturation spots.

Your KBIG representative or Robert Meeker man can show you topnotch results with either technique.



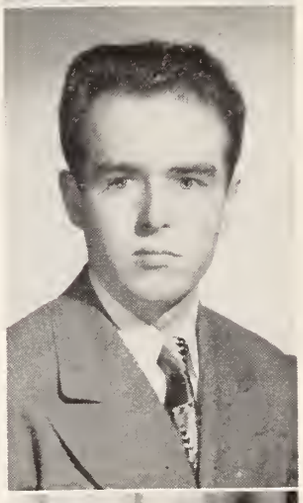
JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOllywood 3-3205

Nat. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



Isabel Ziegler, *Biow-Beirn-Toigo, New York, foresees an upsurge in daytime tv in* 1956. *"Because of the continued popularity of nighttime* 10's *and* 20's," *says she, "it's become more and more to the station's advantage and to the advertiser's to consider package deals including large chunks of daytime tv. Such packages as the Six, Eight and Twelve Plans have sprung up and have been accepted. These package deals are one of the newest trends and a boost to daytime tv. Today, daytime is a good buy, attracting an increasing number of different categories of accounts. In the past few months, for example, Liggett & Myers followed Philip Morris' lead into daytime tv. More clients are realizing that daytime is a good time to appeal to the woman, who after all, spends the money."*



Frank Thompson, *Ted Bates, New York, says that conceptions of timebuying will change in* 1956 *because of three developments:* (1) *the large number of new tv stations;* (2) *increased use of syndicated film;* (3) *the new NCS study. "The first, growth in number of tv stations, will loosen clearances," Frank says. "But inevitably, cost efficiency will decrease because the audience is being split three or four ways. Of course, in some markets stations may have to go down from their previous monopoly rates. The new stations, particularly those that cannot get network affiliations, will probably fill out their schedules with more and more syndicated films. The third factor which will affect buying methods is the forthcoming NCS county-by-county study which may reveal a whole new coverage picture to guide buyers."*



Frank Carvell, *Benton & Bowles, New York, says that* 1956 *is likely to continue to be the year of "fluid tv station schedules," because of two factors:* (1) *the constant reshuffling of network schedules for competitive reasons;* (2) *increased use of syndicated film. "At the same time, the stations and reps have been getting increasingly lax about informing agencies of their schedule changes," Frank adds. "This has caused a loss of revenue—stations have been getting cancellations for schedules that might have been successful had the agency had a chance to make time or adjacency adjustments. We're now handling the problem by sending form letters to all the reps for all their stations. On these simple forms the station can let reps know changes."*

316 KW

That's maximum power in the rich market of

RICHMOND

Petersburg and Central Virginia

In addition to top power, WXEX-TV has maximum tower height —1049 ft. above sea level; and 943 ft. above average terrain . . . more than 100 ft. higher than any station in this market. WXEX-TV is the basic NBC-TV station; and there are 415,835 TV families in its coverage area. Let your Forjoe man give you all the details about this great buy.

WXEX-TV

Tom Tinsley, President Irvin G. Abeloff, Vice-President

Represented by Forjoe & Co.



KSDO
San Diego

1130 KC
5000 Watts

LOWEST COST PER THOUSAND!

Represented by

John E. Peorson Co. — New York, Chicago, Dollos, Minneopolis

Doren McGovren — Son Froncisco

Walt Loke — Las Angeles

Hugh Feltis & Assoc. — Seattle

H. Quentin Cox & Assoc.—Portland

AGENCY AD LIBS



by Bob Foreman

Revolution: many print ads now come from tv

Something of substance was demonstrated to me as "The Caine Mutiny Court Martial" (in color) enthralled a dozen snow-bound tv viewers at our house of a recent evening. It proved the medium's singular effectiveness when the proper translation from another medium is made—that is, an adaptation for tv and making full use of what television can do.

In this case, our baby provided a means of expression which outdid itself. For example, the close-ups called for by Director Franklin Schaffner, the mobility of interest he achieved and the ability of his skillful camera work to put the home viewer right next to each character on the witness stand gave a new dimension to the production — one the Broadway show could not have. We could "get inside" Queeg far more effectively, we could actually feel his disintegration and share with him his mounting terror so much more directly than was possible when watching the play in the theater.

By making certain that all his tight-shots were strictly relevant and important, Schaffner kept the tv cameras from being obtrusive. A heightened interest and an increased tension were the result of this treatment. It provided entertainment that had no peer in my opinion.

(Please turn to page 74)

Foreman says this ad stems from tv copy

Current Colgate "Missing Missing, Missing" ad is good example of new agency tack in giving tv head in developing initial copy theme. Tv writer came up with original idea that later was translated to radio and print. This is reversal of past method which often saw print copy sent to tv for video fashioning





How adequate house monitoring can *HELP YOU* sales-wise



WHEN a client visits your office, are you able to punch up any on-air signal . . . color or monochrome . . . on the channel selector of your nearest TV receiver? Or, are you limited when it comes to station monitoring? Wouldn't it give you a "selling aid" to be able to go to your channel selector and receive:

a. Any rehearsal . . . live program . . . preview of sponsor's film
b. Any on-air show . . . from studio . . . from transmitter
c. Other local stations' off-air signals . . .

---

sales plus in the ales Manager's office

ith a modern RCA signal distribution stem you can flip the switch and bring in hatever your customer requests. Handles l studios in rehearsal, on-air signal, or any cal station. Up to seven channels are avail-le . . . tailored to your own special require-ents . . . for monochrome and color.

low the house nonitoring system works

ocal and remote signals (audio and video) re fed to a closed circuit transmitter of the nonitran type. An RCA monitran handles cal signals—one monitran is used for ach signal.

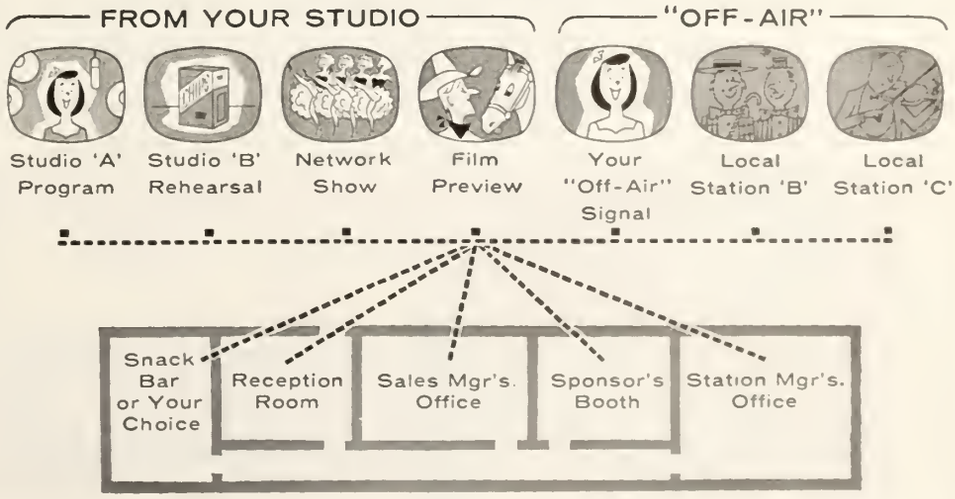
he output of the monitran is then fed to an F amplifier. Off-air signals go directly to he input of the amplifier. All signals are ed via a single coax cable to any standard V receiver. In the RCA system, the receiver eed not be "jeeped." No expensive video nonitors are required since standard eceivers are used.

Fully rated for color

Whether for color or monochrome you'll find the RCA house distribution system—low in cost, easy to install and operate, and fully satisfactory for picture quality.

Your RCA Broadcast Sales representative will be glad to advise you on the equipment best suited to your needs.

SEVEN PICTURE SOURCES TO ANY LOCATION VIA A SINGLE CABLE



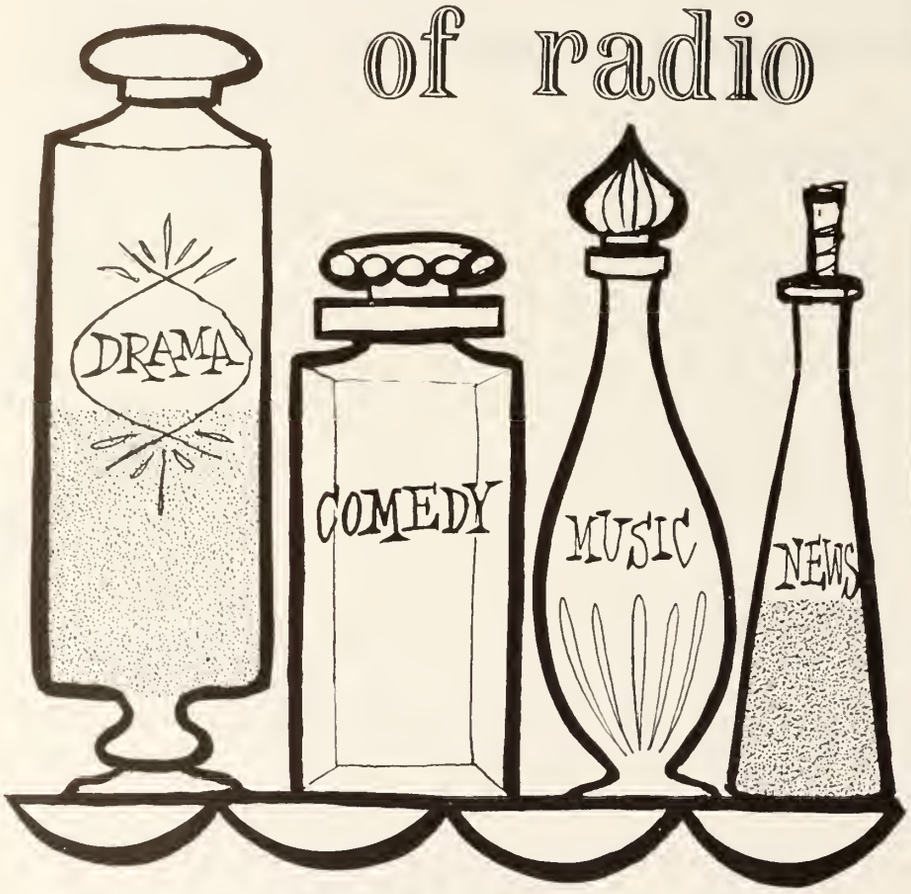
Ask the Engineer —he knows

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DIVISION · CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal

Variety is the spice of radio



Today *Good Radio* should contain a combination of Information and Entertainment. Some like drama, some like comedy. And everyone wants music and news. That's why KTUL and KFPW along with the CBS Radio Network gives the listeners variety—programming for the *entire family.*

KTUL TULSA | CBS | **KFPW** FT. SMITH

Owned and Operated by
TULSA BROADCASTING CO.
Box 9697, Tulsa, Okla.

AVERY KNODEL, Inc.
Nat'l. Representative

49th and MADISON

SPONSOR *invites letters to the editor. Address 40 E. 49 St., New York 17.*

TV ADS: UNIVERSAL APPEAL?

"Blowing my top!"

Radio has been accused of playing "down" to the intelligence of the listener. Most radio stations have cleaned house in their copy. But what is happening in tv?

A typical cigarette tv commercial: "A couple lighting up a cigarette, and then stiff-necked, they puff, and smile at one another. *Real natural!*

Next is the parade of floor waxes—the before-and-after test. Every housewife would like to get the results displayed on tv, but not many can afford to pour milk on their floor to test the finished product.

The public might be peculiar—but it isn't stupid.

PAT O'HALLORAN
Sales Manager
KPQ
Wenatchee, Washington

● Reader O'Halloran speaks for many viewers in both professional and lay circles. In any case, we like to hear from people who get their dander up!

OUT OF CHARACTER

WNOX radio, broadcasting from one of the nation's finest radio centers at Whittle Springs in Knoxville, is always most appreciative of any publicity given to the popular personalities on the staff. However, it is much more gratifying to us when photographs of our staff men are correctly identified in print.

On page 47 of your October 31 issue of SPONSOR you carried a picture of one of our oldest and most sold personalities, "Uncle Tom More," with the cut line. "Both buyer and seller agree on this point."

"Uncle Tom More, the Nation's Relation," is *not* a barn dance performer. He is now celebrating his 10th anniversary as a "character" disk jockey on radio station WNOX. He is featured Monday through Saturday on *Sun Up Jamboree* at 5:01 a.m. and on *Meetin' Hall* at 7 p.m.

Uncle Tom More, William Sherman when out of character, plays a typical "country" character but his appeal has been to all persons in all age groups.



It was quite a year for KSTP-TV!

In 1955, KSTP-TV enjoyed the greatest selling year in its history—broke every sales record in the books. And in ratings, too, KSTP-TV was a consistent leader. The latest available figures show that during the important evening viewing hours from 6:00 PM until sign-off, KSTP-TV leads all other Minneapolis-St. Paul television stations in average program ratings—*seven days a week*!*

We'd hate to see the year end if it weren't for the fact that 1956 looks even better.

In this growing Northwest market which offers an advertiser more than 600,000 television homes and a spendable income of nearly FOUR BILLION DOLLARS, KSTP-TV has long been the leader.

It is the Northwest's *first* television station, *first* with maximum power, *first* with color TV and *first* in listener loyalty.

To put *your* advertising dollars to work most effectively during the new year, KSTP-TV is your *first* buy and your *best* buy in the important Northwest.

**Weekly average, ARB Metropolitan Area Report, October, 1955.*

AND A HAPPY NEW YEAR TO YOU!

KSTP-TV CHANNEL 5
100,000 WATTS

MINNEAPOLIS • ST. PAUL ***Basic NBC Affiliate***

"The Northwest's Leading Station"

EDWARD PETRY & CO., INC. • NATIONAL REPRESENTATIVES



High atop Queen Anne Hill, in the heart of Seattle, the KING-TV tower each year is transformed into the world's tallest "Christmas Tree" ...a brilliant part of the holiday spirit...a bright promise of more great entertainment and community leadership in the years to come.

FIRST IN SEATTLE / TACOMA

ABC Television, Channel 5, 100,000 watts
ABC Radio, 1090 kc., 50,000 watts

KING



Bill (himself) Sherman, right, and as he appears when in character as "Tom More," left.

Our Hooper over the past 10-year period will prove this to be true.

When out of character, William N. Sherman is quite the opposite of the role he plays. He holds a Ph.B. degree in Commerce from Notre Dame and an LL.B. from the University of Louisville with a license to practice law in Kentucky. Sherman has completed graduate work in marketing at the University of Tennessee.

You see?

GENE MILLER
Promotion Department
WNOX
Knoxville, Tenn.

• Sorry we chose a d.j. instead of barn dance performer to illustrate a point on which we're sure Reader Miller will agree: namely that stereotype of farmer as hayseed is wrong way for the advertiser to look at farmers today.

TIMEBUYERS LIST

That list of timebuyers that you're publishing is a real great thing. Are you going to do a reprint of it in handy catalog form so each station could use it as a mailing list? . . .

RALF BRENT
Vice President
WIP
Philadelphia

• We've anticipated reader Brent. The timebuyers list (about 1,500 names in 50 cities) is available at 50c a copy. Quantity prices on request.

You did it again. I think your listing of the Timebuyers of the U.S. reprinted from the November 14 issue is the best yet. . . .

HARRY NOVIK
General Manager
WLIB
New York

Your directory of Timebuyers of the U.S. is one of the most practical, useful compilations I have seen in a long time. . . .

CARL S. WARD
General Manager
WCBS
New York

• Additions to the Timebuyers of the U.S. appear on pages 62 and 63.



Hi . . . I'm Bill Thorpe. Every one of the "audience appeals" checkered above is a pulling part of my MUSICAL MATINEE. *And they can pull for you, too . . . six days a week . . . 3:30 to 6:00 p.m.*

I reach customers in the kitchen, the car, or wherever they are. I speak to young and old, male and female listeners alike.

Here's "wide appeal" programing that provides a wide audience for any sponsor who wants to sell Syracuse and Central New York.

Ask Free & Peters . . . they'll tell you more about it.

Best wishes,

Bill Thorpe



WFBL
SYRACUSE, N.Y.

Central New York's FIRST Radio Station



The man from Blair has 4 surveys to state his case:

WHB has run away with Kansas City's Radio Day!

10,000 watts — 710 kc.

All Day Average **HOOPER**—47.7%—FIRST PLACE!

All Day Average ***AREA*** **NIELSEN**—39.2%—FIRST PLACE!

PULSE—every daytime quarter hour—FIRST PLACE!

All Day Average **TRENDEX**—42.8%—FIRST PLACE!

Call the man from Blair or WHB General Manager
George W. Armstrong

MID-CONTINENT BROADCASTING COMPANY
President: Todd Storz

WTIX, New Orleans
Represented by
Adam J. Young, Jr.

KOWH, Omaha
Represented by
H-R Reps., Inc.

WHB, Kansas City
Represented by
John Blair & Co.

New and renew

1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Amana Refrigeration, Amana, Iowa	Maury, Lee & Marshall, NY	CBS 20	Pacific Coast Conference Basketball, Sat 2-3:45 pr 24 Dec; 12 wks
American Chicle Co, Long Island City	D-F-S and Ted Bates, NY	ABC	Famous Film Festival; part. S 7:30-9 pm; 4 Dec; 4 w
American Home Products, NY	B-B-T, NY	CBS 95	Doug Edwards News; W & F 6:45-7 pm & 7:15-7:3 28 Dec; 52 wks
Bristol-Myers, NY	Y&R, NY	CBS 55	Arthur Godfrey Time; Th 10:30-10:45 am; 5 Jan; 40 w
Florists' Telegraph Delivery Assoc, Detr	Grant Adv, Detr	ABC	Famous Film Festival, part. S 7:30-9 pm, 11 Dec
General Motors, Chevrolet div, Detr	Campbell-Ewald, Detr	CBS 114	Garry Moore; part W 10-15-10:30 am; 30 Nov, 52 w
Gulf Oil Corp, Pittsburgh	Y&R, NY	ABC	Sugar Bowl Football; M 1:55 to concl; 2 Jan
Hartz Mountain Products, NY	George H. Hartmann, Chi	ABC	Super Circus; ½ hour on alt wks, S 5-6 pm; 1 Jan
Lewis Howe Co, St Louis, for Tums	D-F-S, NY	ABC	Famous Film Festival; part. S 7:30-9 pm; 27 Nov; 2 w
Mennen Co, Morristown, NJ	McCann-Erickson, NY	NBC 55	NBA Pro Basketball; Sat 3 pm-concl; 10 Dec; 13 w
Natl Presto Industries, Inc, Eau Clair, Wisc	Gourfain-Cobb, Chi	ABC	Famous Film Festival; part. S 7:30-9 pm; 27 Nov; wks
Norwich Pharmacal, Norwich, NY	Benton & Bowles, NY	ABC	Adventures of Ozzie & Harriet; ev 4th F 8:30 pn 6 Jan
Pharmaceutical, Inc, Newark	Edward Kletter, NY	CBS 77	Sunday News Special; S 11-11:15 pm; 8 Jan, 52 wks
Procter & Gamble, Cinn, for Ivory Flakes	Compton, Cinn	CBS 88	Bob Crosby; M 3:45-4 pm; 5 Dec, 52 wks
Procter & Gamble, Cinn, for Shasta	B-B-T, NY	ABC	Famous Film Festival; part. S 7:30-9 pm; 27 Nov; 3 wks
Quaker Oats, Chi	Lynn Baker, NY	ABC	Tournament of Roses; M 11:45-1:45; 2 Jan
Seven-Up Co, St. Louis	JWT, NY	CBS 51	Bob Crosby; W 3:30-3:45 pm; 7 Dec; 4 wks
Scott Paper Co, Chester, Pa	JWT, NY	CBS 72	Valiant Lady; M 12-12:15 pm; 5 Dec; 26 wks
J. P. Stevens & Co, NY	Bryan-Houston, NY	CBS 74	Omnibus; S 5-6:30 pm; 1 Jan; 16 wks
Toni Co, Chi	Tatham-Laird, Chi	ABC	Famous Film Festival; part. S 7:30-9 pm, 27 Nov, 2 wl
Zenith Radio Corp, Chi	BBDO, NY	ABC	Famous Film Festival; part. S 7:30-9 pm; 27 Nov; 2 w

2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Bristol-Myers, NY	Y&R, NY	CBS 113	Alfred Hitchcock Presents; S 9:30-10 pm; 8 Jan; 52 wl
Bristol-Myers, NY	DCSS, NY	CBS 70	Garry Moore Show; M 10-10:15 am; 5 Dec; 52 wks
Pan Am World Airways, NY	JWT, NY	NBC 40	Meet the Press; S 6-6:30 pm; 1 Jan; 53 alt wks
Westinghouse Corp, Pittsburgh	Y&R, NY	CBS 100	Studio One; M 10-11 pm; 2 Jan; 52 wks

3. Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Thomas P. Bashaw	KFH, Wichita	Same, general mgr
Edward G. Bishoff	ABC Radio, NY, sales service mgr	ABC Radio, NY, acct exec
A. Robert Bonagura	NBC TV, NY, network sales	CBS TV, film sales, acct exec
James H. Carmine, Jr.	Philco Distributors, Phila, sales	KYW, Phila, sales
Thomas B. Cookerly	WBTV, Charlotte	Same, sales mgr
Matthew J. Culligan	NBC TV, NY, natl sales mgr	Same, vp and natl sales director
Michael H. Dann	NBC TV, NY, program sales director	Same, vp in charge of program sales
Gordon W. Davis	KYW, Phila, program mgr	Same, general mgr
Robert E. Dunville	Crosley B'casting,, Cinn, pres	Crosley B'casting, Atlanta, pres
John F. Hardesty	Westinghouse B'casting, Eastern div, sales mgr	RAB, NY, vp
Jules Herbuveaux	WNBQ-WMAQ, Chi, general sales mgr	Same, vp and general mgr
Gordon R. "Don" Kerr	WEAT-TV, West Palm Beach	Same, general mgr
Bob Kilpatrick	KING-TV, Seattle, local sales mgr	KTVW, Seattle-Tacoma, sales mgr
Harry Le Brun	WLW-A (TV), general mgr	Crosley B'casting, Atlanta, vp and general mgr
Robert F. Lewis	Seattle Chamber of Commerce, construction and civic development mgr	KOMO, Seattle, acct exec
Keith Mathers	Lowe-Runkle Adv, Okla City, rad-tv director	WKY, WKY-TV, Okla City, public relations director
Frank G. O'Halloran	NBC TV, NY, plans	Same, exec vp
Dorothy Rabell	KSON, San Diego	Sterling Television, NY, sales mgr
Jack Rayel	NBC, NY, program sales director	CBS TV, Hllywood, network program director
John Reynolds	KHJ-TV, Hllywood, general mgr	Same, vp
James Richards	KHJ-TV, Hllywood, eastern sales mgr	Same, vp
Frank J. Riordan	WGBS-TV, Miami, managing director	KPTV, Portland, Ore, managing director
Ralph M. Sacks	United Films, NY	Guild Films, St. Louis, sales rep
Alfred Schaeffer	WIP, Phila	KHJ, Hllywood, acct exec
Walter D. Scott	NBC, NY, sales mgr	NBC TV, NY, natl sales mgr
Harry B. Simmons	Official Films, NY, sales rep	ABC Radio, NY, acct exec
Dick Sloan	WGBS-TV, Miami, sales	Same, sales mgr
Willard S. Smith	Brooke, Smith, French and Dorrance, Detr, rad-tv dir	WJBK-TV, Detr, promotion and merchandising mgr
"Buddy" E. Starcher		WMIE, Miami, mgr
Robert H. Teter	KYW, Phila, general mgr	Westinghouse B'casting, NY, asst to the president
George Thady	KYA, San Fran, sales	KNX-Columbia Pacific Network, LA
Bernard L. Thomas	WNDU, South Bend, acct exec	WNDU-TV, South Bend, acct exec
Fred E. Walker	WPTZ, Phila, publicity and public relations director	WTTM, Trenton, general mgr
Mort Werner	NBC TV, natl program director	Same, vp
Ben Wickham	WXEL, Cleve, program mgr	Same, managing director
William G. Wilson	Free & Peters, Chi	ABC Radio, NY, acct exec


Thomas B. Cookerly (3)


Matthew J. Culligan (3)


Michael H. Dann (3)


David R. Hayes (4)


Jules Herbuveaux (3)


Bob Kilpatrick (3)

In next issue: New and Renewed on Radio Networks; Broadcast Industry Executives; New Firms, New Offices, Changes of Address

New and renew



Keith Mathers (3)



Frank J. Riordan (3)



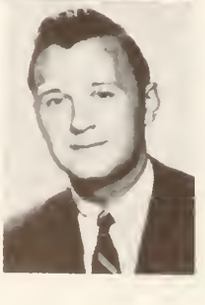
Walter D. Scott (3)



Dick Sloan (3)



Willard S. Smith (3)



Robert H. Teter (3)

4. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Theodore Braude	Kastor, Farrell, Chesley & Clifford, NY	Joseph Katz, Baltimore, acct exec
Edmund R. Dewing	Towle Silversmiths, Newburyport, Mass, midwest merchandising rep	Harold Cabot, Boston, acct exec
Arthur L. Desmond	Chicago Journal of Commerce, Chi	William Hart Adler, Chi, public relations mgr
Arthur E. Duram	Fuller & Smith & Ross, NY, rad-tv dept head	Same, agency director
Jerome Harrison	ABC TV, eastern sales mgr	McCann-Erickson, NY, rad-tv exec
David R. Hayes	W. E. Long, Chi, rad-tv	Same, rad-tv director
Ernest A. Jones	MacManus, John & Adams, Bloomfield Hills, Mich, exec vp	Same, pres
Ted Liss	KWK-TV, St. Louis, Production mgr	Malcolm-Howard Adv, Chi
John R. Little	Foote, Cone & Belding, NY, vp	Same, mgr of San Fran office
Robert P. Lytle	Ketchum, MacLeod & Grove, Pittsburgh, vp	Same, new NY branch, mgr
Forrester Mashbir	KPIX, San Fran, staff director	J. Walter Thompson, San Fran, rad-tv director
George M. McCoy, Jr.	Colgate-Palmolive Co, Jersey City, media	N. W. Ayer & Son, NY, mgr in timebuying
Charles H. Myers	Benton & Bowles, NY	Fuller & Smith & Ross, NY, acct supervisor
Peter G. Peterson	McCann-Erickson, Chi, vp and mkting services director	same, plans board mgr
J. B. Pollock	BBDO, San Fran, acct group supervisor	same, vp
William H. Simpson	BBDO, San Fran, copy chief	same, vp
Charles J. Weigert	Lynn Baker, NY	Joseph Katz, Baltimore, media director

5. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
W. R. Allen	Hazel Bishop, Salt Lake City, district sales mgr	Same, western regional sales mgr
Charles Arnold	Hazel Bishop, NY, district sales mgr	Same, eastern regional sales mgr
Dr. George H. Gerlach	Vick Chemical Co, NY, scientific director	Same, vp and new product development director
Robert A. Graef	S. C. ohnson & Son, Racine, Wisc, market research	Same, marketing coordinator
Willard L. Hemsworth	RCA, estate range div, regional sales mgr	CBS-Columbia, Long Island City, sales
Irving Halperin	Hazel Bishop, Boston, district sales mgr	Same, New England sales mgr
Emil Heuer	Hazel Bishop, Dallas, district sales mrg	Same, southwestern regional sales mgr
Chandler Holmes	Monsanto Chem Co, St. Louis	Same, corp adv mgr
Ames Howlett	Hazel Bishop, Detr. district sales mgr	Same, east central regional sales mgr
J. R. O'Donnell	Eversharp, Inc, NY, sales	Autoyre Co, Oakville, Conn, West Coast sales
Irving E. Russell	Webster Corp, Chi, natl adv mgr	CBS-Columbia, Detr, general mgr
Daniel M. Sharpe	American Bosch Magneto Corp, Springfield, Mass, sales	Auto-Lite Co, Toledo, regl sls mgr in west central div
Howard Solomon	Hazel Bishop, Chi, district sales mgr	Same, regional sales mgr for midwest

6. Station Changes (reps, network affiliation, power increases)

KCMO, Kansas City, became affiliated with CBS 1 December

KOLD, Yuma, Arizona, has been added to the Keystone group

KOSA-TV, Odessa, Texas, will join the CBS Television Network effective 1 January

KRUX, Phoenix, was purchased by Bartell Broadcasters, Inc.

WBBQ, Augusta, Ga, has appointed Everett-McKinney natl reps

WCEM, Cambridge, Maryland, has become an affiliate of the Keystone Broadcasting System

WHBY, Appleton, Wisc, was also added by Keystone

WORA-TV, Mayaguez, Puerto Rico, joined the CBS Television Network recently

7. New Firms, New Offices, Changes of Address

Belden & Hickox Advertising, Cleveland, has reorganized as John B. Hickox, Inc.

Carter Products, NY, has moved to new quarters at 53 Park Place, NY 8.

Galen E. Broyles Advertising, Denver, has moved to larger quarters at 200 Clayton St, effective 7 December.

Cary-Hill Advertising, Kansas City branch, has incorporated the Townsend-Williams Advertising Agency, Kansas City, into its organization.

Cellomatic Corporation, NY, has added a new television department.

Franklin Fader Advertising, Newark, will reorganize as the Carpenter-Proctor Co on 1 January.

Ketchum, MacLeod & Grove Advertising, Pittsburgh, will open a NY office 16 January to be located at 155 East 44th St.

McKim Advertising Ltd., Toronto, has moved to new quarters at 1407 Yonge Street, Toronto.

Needham, Louis & Brorby Advertising, Chi, has moved its headquarters to the Prudential Building in Chicago, effective 16 December. Phone WH 4-3400.

R. J. Potts, Calkins & Holden, Kansas City, has reorganized as Potts Woodbury, Inc effective 1 January.

Walker & Downing Advertising, Pittsburgh, has reorganized as two separate corporations, W. S. Walker Advertising, and Downing Industrial Advertising.

WHO IS IOWA'S FAVORITE RADIO STATION FOR NEWS!



THE chart above is lifted intact from the authoritative 1955 Iowa Radio-Television Audience Survey — the 18th consecutive study by Dr. Forest L. Whan of Iowa audiences.

The 1955 Survey proves that except for working, listening to the radio is still the principal activity in the average Iowa home — *and that WHO still gets the biggest hunk of radio-listening in the State.*

Write us or ask Free & Peters for your complimentary copy. Except for rates and availabilities, it tells you ALL you need to know about radio and television in Iowa!

NBC Affiliate

FREE & PETERS, INC., National Representatives

BUY ALL of IOWA—
***Plus* "Iowa Plus"—with**
WHO
Des Moines . . . 50,000 Watts
Col. B. J. Palmer, President
P. A. Loyet, Resident Manager



channel
in
eastern
carolina
is
witnland

witn
channel 7
NBC

serving eastern north carolina
transmitter at grifton, n. c.
studios & offices at washington, n. c.
316,000 watts
headley-reed co., rep.



Mr. Sponsor

Jerold C. Hoffberger

President
The National Brewing Co., Baltimore, Md.

"We just do what comes naturally," says National Bohemian's president. "We put out the finest quality beer possible, and then we let people know it's for sale."

Hoffberger's main means of letting "people know it's for sale" is via intensive spot radio and tv campaigns, particularly in Philadelphia, Baltimore and Detroit, three major Bohemian marketing areas. Some 80 % of National Boh's budget is in the air media. (For details about National's approach, see 8 February 1954 SPONSOR.)

"We believe that commercials should be fun," Hoffberger told SPONSOR. Consequently, together with his agency, the W. B. Doner Co. of Detroit, Hoffberger and his admen work with a central character for all National Bohemian beer commercials: "Mr. Boh," a happy little man with a whopping mustache. A cartoon in tv, he expresses himself musically on radio, singing such jingles as "Cheery, beery, Boh. . . ."

"Most of our customers are very sports-minded," adds Hoffberger, himself a sports fan. "We find that our radio programs, for example, attract a sizable and stable audience of fans for the particular teams we sponsor. In Philadelphia, for instance, we started this fall with co-sponsorship of the Philadelphia Eagles' pro-football games over WCAU. These shows pulled well for us, and we followed them up by signing for co-sponsorship of 22 games of the Warriors' basketball team starting this month through February."

Throughout the East, wherever National Bohemian has distribution, the accent is on radio-tv sports events.

"Since the arrival of big league baseball in Baltimore in 1954," says Hoffberger, "National has sponsored the Baltimore Orioles in many eastern markets. Customers and friends in Washington, D. C., see and hear their hometown baseball team, the Washington Nationals, sponsored by us.

"Since we went heavily into air media and sports events back in 1946, our sales have tripled. Our intensive coverage of sports through tv and radio has proved a happy marriage of productive sales efforts and sound community relations."

Hoffberger's favorite vacation-time recreation? Watching football or baseball games, of course. ★ ★ ★



May we be serious a moment?



Bob Johnson
News Editor

This is the big gold traveling trophy which has just been awarded to WMT by the Radio-Television News Directors Association.

Named "The Outstanding Radio News Operation in 1955," WMT salutes the newsmen who earned this award.

The WMT Radio news staff consists of 7 newsmen with a combined total of 100 years in news reporting. The operation also includes 50 news-gathering correspondents throughout Eastern Iowa, and 6 major leased-wire news-services.

All the news that's fit to hear—including much heard nowhere else—thanks to complete local, regional, national and international coverage. That's WMT's objective. We believe that our staff comes pretty close to achieving it.



Bob Bruner



Jim Shirek



Henry Lippold



Dick Cheverton
News Director



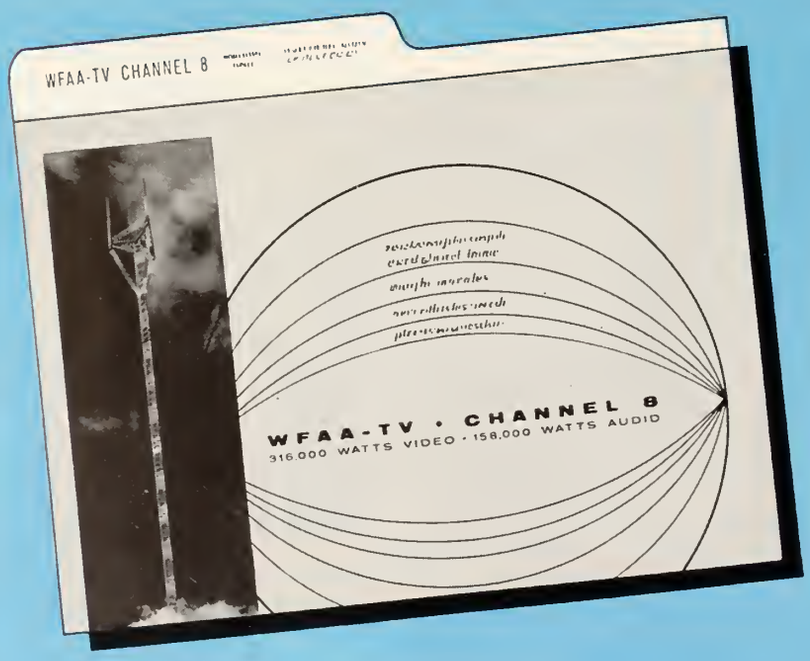
Bill Roberts



Cole McMartin

NOW! FROM ATOP TEXA

WFAA-TV Delivers a Fabulous New Selling Punch...to the DALLAS-FT. WORTH Market!



Better start throwing away all your old facts and figures on the DALLAS-FORT WORTH market. When the switch was pulled on Texas' TALLEST man-made structure, the entire concept of what an advertising dollar can deliver in this double-barreled market was knocked into a cocked hat.

COMPARE OLD "B" AND NEW "B" COVERAGE AREAS:

19.7% increase in retail sales! 28.8% increase in population! Almost a HALF BILLION DOLLARS increase in Effective Buying Income!

But that only begins to tell the story! Available now is WFAA-TV's new "Market Facts" folder which will be sent upon request. It's one of the most complete, most useful compilations ever devised to bring time buyers up to date on the nation's 12th ranking metropolitan market!*

(*Based on retail sales)

Tear out coupon and mail

MAIL TO:
WFAA-TV
3000 Harry Hines Blvd.
Dallas, Texas

Yes, please send me WFAA-TV's new "Market Facts" folder.

Name _____ Title _____

Firm _____

Address _____

City _____ State _____

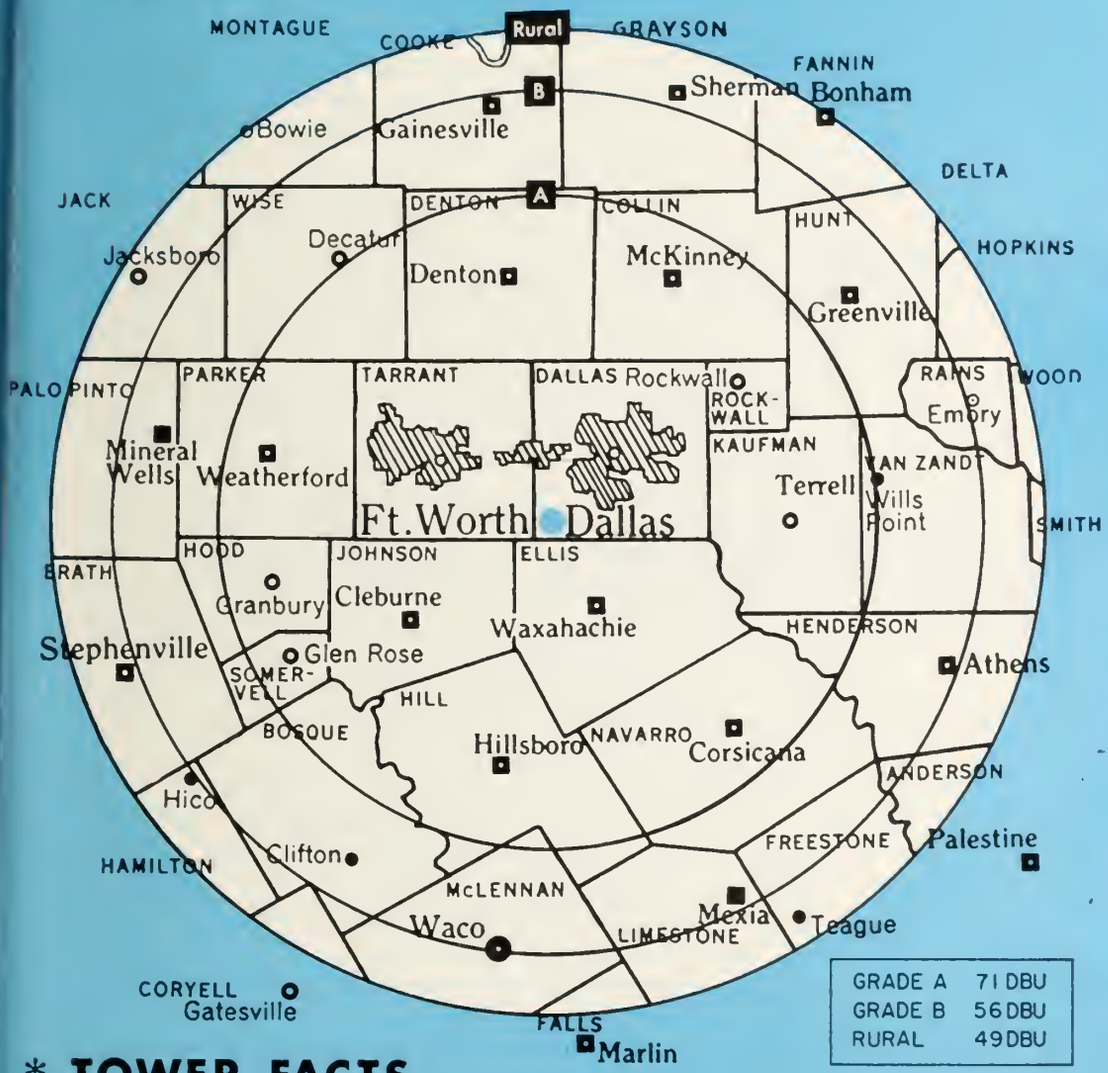
TALLEST STRUCTURE*

A STATION AND A MARKET GROW IN STATURE

The *new* DALLAS-FORT WORTH market, as defined by "Television Magazine," covers 42 counties, including 3 in southern Oklahoma.

- ★ **$3,477,072,000.00 Effective Buying Power!**
- ★ **42-COUNTY Population — 2,272,600!**
- ★ **552,740 Television Homes!**
- ★ **$2,582,192,000.00 Total Retail Sales!**

This brings more people, more buying income, more retail sales into the WFAA-TV picture!



GRADE A	71 DBU
GRADE B	56 DBU
RURAL	49 DBU

* TOWER FACTS

- **51 FEET TALLER THAN THE EMPIRE STATE BLDG.**
- **ENOUGH "STEEL" TO BUILD 320 AUTOMOBILES**
- **ENOUGH "PAINT" TO COVER 95 FIVE-ROOM HOMES**
- **ENOUGH "CONCRETE" FOR 5 MILES OF SIDEWALK.**
- **1,521' high, including antenna**
- **1,685' above average terrain**

Channel **8**

WFAA-TV

DALLAS

NBC • ABC

RALPH NIMMONS, Station Manager
EDWARD PETRY & CO., National Representative
Television Service of the Dallas Morning News

316,000 WATTS VIDEO • 158,000 WATTS AUDIO



First in Viewers
First in Ratings
First in Service
First in Baltimore



WEEK AFTER WEEK . . .
MONTH AFTER MONTH . . .
YEAR AFTER YEAR . . .

WMAR-TV
LEADS ALL OTHER BALTIMORE STATIONS

See ARB Ratings

CBS

WMAR-TV
★ ★ ★ ★
CHANNEL 2

SUNPAPERS TELEVISION, BALTIMORE, MD.
TELEVISION AFFILIATE OF THE COLUMBIA BROADCASTING SYSTEM
Represented by THE KATZ AGENCY, Inc.
New York, Detroit, Kansas City, San Francisco, Chicago, Atlanta, Dallas, Los Angeles

SPONSOR BACKSTAGE



by Joe Csida

Bob Foreman: Rare mixture of sales-show savvy

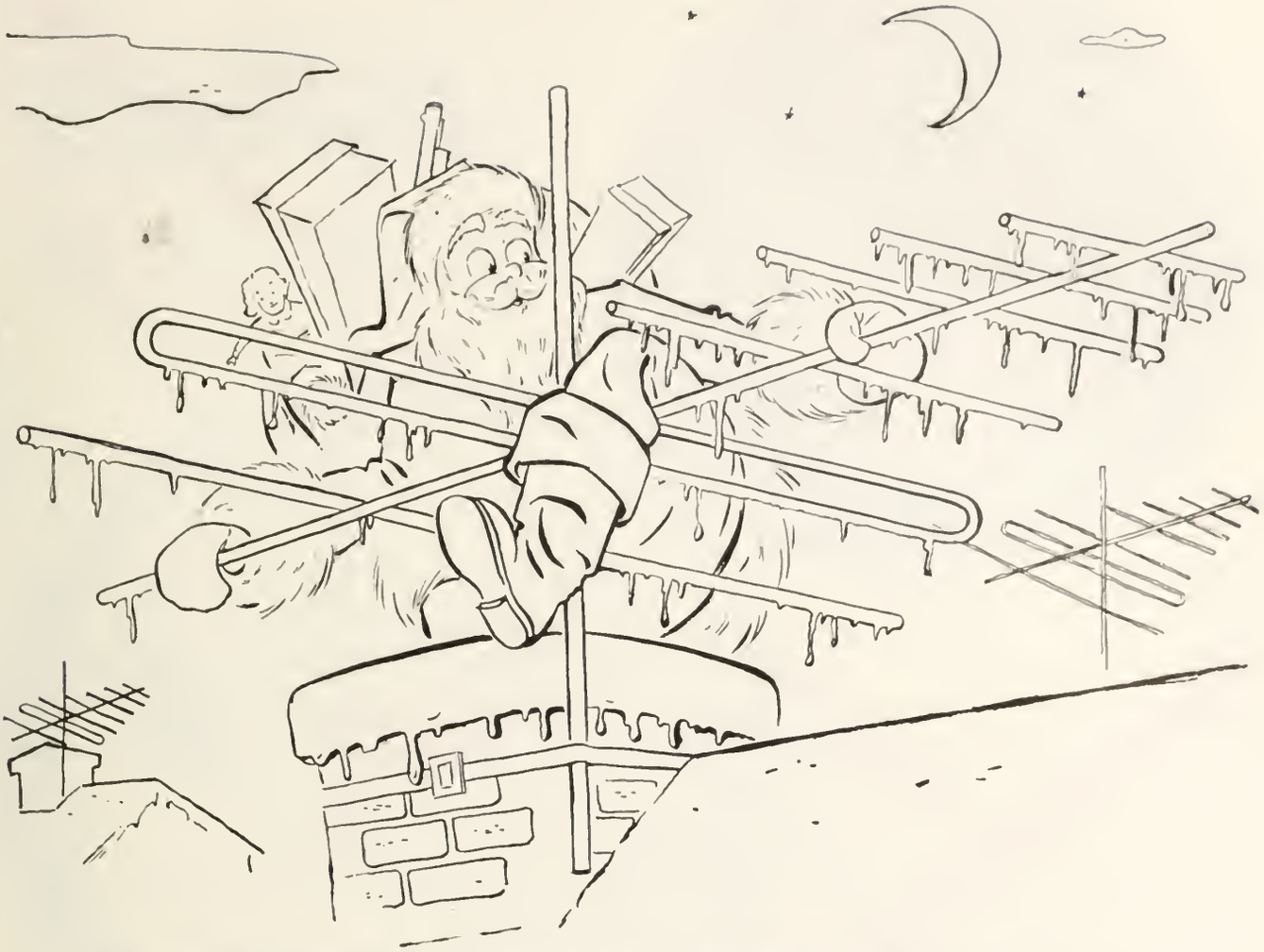
A season or so ago I had the pleasure of working from time to time with Bob Foreman. One of BBDO's clients, Vitamin Corporation of America, had bought Kathy Godfrey for presentation on the ABC TV network, and Bob moved into the picture on occasion. I was impressed then, with Bob's insight and analytical powers, first insofar as the show (as a show) was concerned, and secondly insofar as its values as an advertising vehicle were concerned. It seems to me that from the time of the first radio broadcast through today's super spectaculars, advertising agency men have had the not inconsiderable task of developing simultaneously in two directions. It has become more and more necessary for them to mature and grow as showmen, while never losing sight of any show's major function (from their standpoint): the simple yet intricate function of selling goods.

Psychologically and temperamentally these two capacities are somewhat contradictory, i.e., the average showman is not a very sound merchant, and the average seller of goods is not usually a creative talent. Over the years, nevertheless, a small group of agency men have managed by constant application and the hardest kind of work to become rather expert in both these directions. Bob is certainly one such agency man.

Life in our industry being what it is, I hadn't managed to get together with Bob very frequently, but a week or so ago (as this is written) we finally made it for lunch. Eddy Arnold was along, and the conversation naturally enough ran to a discussion of various shows, not only on radio and tv, but in legit, films, virtually the gamut. Since Bob does a regular piece here in SPONSOR himself, I hesitate to elaborate any of the points he made in our luncheon discussion for a column of my own. (I'm sure, Bob—come deadline time—is frequently faced, as I am, with the what'll-I-do-it-on this time dilemma).

Suffice it to say, then, that Bob makes it his business to catch most of the excellent theater which hits our Broadway stage. He stays even with the best of Hollywood's theatrical film product. He is precisely up-to-the-minute with the newest tv fare, daytime or nighttime. He is keenly aware of the non-show problems, which constantly evolve and grow to make sound advertising usage of the broadest media ever more difficult. He clearly appreciates great performer tal-

(*Please turn to page* 79)



looking for coverage ?...

look to wfmy-tv!

It's a Merry Christmas and happy jingle bells for every cash register in the Prosperous Piedmont section of North Carolina and southwest Virginia — especially for those distributors that look to WFMY-TV.

Thanks to WFMY-TV's coverage of the Prosperous Piedmont every day is Christmas in the 46 county area of the industrial South. With full 100,000 watts of power plus *basic* CBS coverage of more than 2 million potential customers, you get Christmas-like sales and profits year-round.

To hear your cash register jingle year-round in this $2.3 billion market, call your H-R-P man today.

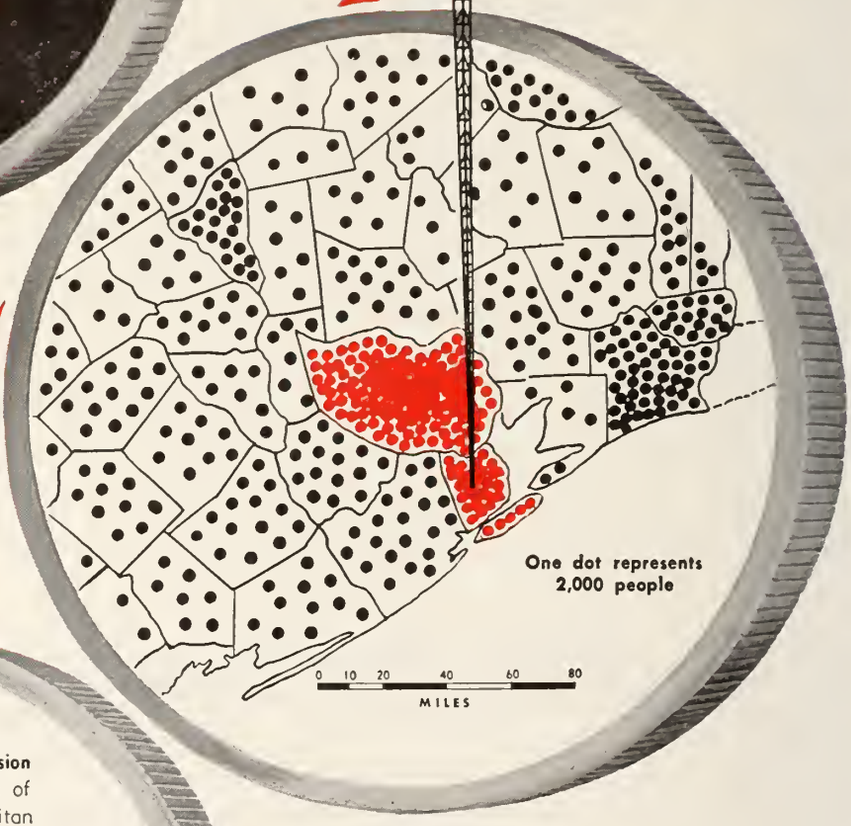
wfmy-tv
Channel 2
GREENSBORO, N. C.

Represented by
Harrington, Righter & Parsons, Inc.
New York — Chicago — San Francisco

CBS
Now In Our Seventh Year

YOUR DOLLAR BUYS COMPLETE COVERAGE OF THE ENTIRE GULF COAST MARKET ON KGUL TV

KGUL-TV



The Texas Gulf Coast **Television Morket** is nearly twice the size of the Galveston-Houston Metropolitan market alone.

	Golveston-Houston	Gulf Coost TV Morket*
Families	333,000	544,800
Income	$2,075,371,000	$3,076,812,000
Sales	$1,347,228,000	$2,091,153,000

KGUL-TV — the CBS Basic Affiliate for the Gulf Coast Area — **completely** covers the fastest growing mojor morket in the country.

More audience every day means your advertising dallar buys more . . . every day on KGUL-TV.

*Measured by Research Department of Televisian Magazine

kgul TV

GULF TELEVISION COMPANY

GALVESTON, TEXAS

Represented Nationally by CBS Television Spot Sales

1955:

A PIVOTAL YEAR

The year was one of starts and stops, great plans, hesitant implementation. A year that marked a turning point, a year that held great portent for the future, a year that said, in effect, the course is plotted, let's act. There was indecisiveness on some fronts, great activity on others. Here are . . . .

1955's MOST IMPORTANT TV-RADIO DEVELOPMENTS AS SEEN BY SPONSOR EDITORS

● NEAR RECORD number of accounts, most of them heavily in air media, changed agencies. Changes further heightened marketing emphasis at major agencies with big shops offering expanded services to the advertiser. The impact of television on sale of goods undoubtedly was major factor in speeding arrival of the marketing revolution.

● FCC FACED with banging headaches with tv allocations, uhf and fee tv problems waiting for remedies. FCC considering steps to give tv more stations and relieve plight of uhf broadcasters. Issue is of prime importance to admen who have to wait in line for desirable time in many markets. FCC heard proposals from supporters and foes of fee tv, foes including most broadcasters. Admen patiently eyed battle.

● SPOT RADIO continued weathering storms created by rapid rise of tv with clear signs there won't be sharp decline which has characterized network radio in recent years. Local boom gave strong evidence of medium's continued attraction for advertisers.

● LONG SHOW in network tv made big strides with CBS TV expanding number of over one-hour shows following NBC TV's introduction of long show emphasis last year. It was apparent that over one-hour shows could now be considered part of norm in network tv programing with public settling down to and liking the specatculars.

● ABC TV MADE major progress in becoming strong third network, ending a situation in which advertisers were limited for practical purposes to two major entities in purchase of big national network audiences. Progress pleased affiliates battling top nets.

● COLOR TV, while only beginning, marked progress in actual sale of sets, began to grow in public prominence as NBC TV added color programing heavily to 1955 schedule with CBS TV adding color shows, too. Most agencies were waiting for greater set count before including use of color tv as a major part of commercial effort.

● NETWORK RADIO underwent major programing overhaul with NBC and ABC introducing long shows consisting of short and varied segments and sold on a participation basis. MBS and CBS, while keeping their programing changes on a more traditional basis as far as programing length was concerned, also emphasized sale of short segments on flexible basis. Incipient QRG taking short segment tack also to speed sales.

● HOLLYWOOD MAJORS made their first big move into television with four companies now making tv shows under their own names: Disney, MGM, Warners on ABC TV; 20th Century-Fox on CBS TV. Programs included liberal promotion for studio's theater product. Public frowns at lengthy plugs forcing promotion re-examination.

● THE DILEMMA for film syndicators became more apparent. Top films came forth in a steady stream. The problem became more acute with each passing month: where to put them. Networks wanted no encroachments on prime time, neither did stations. Syndicators probably will seek solution in better relations with nets and stations.

FOR FURTHER DETAILS OF HIGHLIGHTS AND OTHER DEVELOPMENTS DURING YEAR, SEE FOLLOWING PAGES ►

Advertising expenditures soar 25% to top billion mark despite what amounted to new "freeze" in station growth

TV 1955: big spending, big program

The big picture

Tv continued to exhibit lusty signs of growth in 1955. The medium hit the $1 billion dollar mark in total advertiser expenditure, up 25% from the year before. (This includes time, talent and production.) Tv home saturation grew at a healthy pace with no evidence of any real slowing down.

The year ends with about 70% saturation and an estimated number of tv homes, according to NBC, at 33.5 million. The last authoritative figures on U.S. tv saturation date back to the Census study of June which came up with a figure of 67.2%. This compares with 59.4% in May 1954, when the ARF-Politz survey of radio and tv sets associated with U.S. households was made.

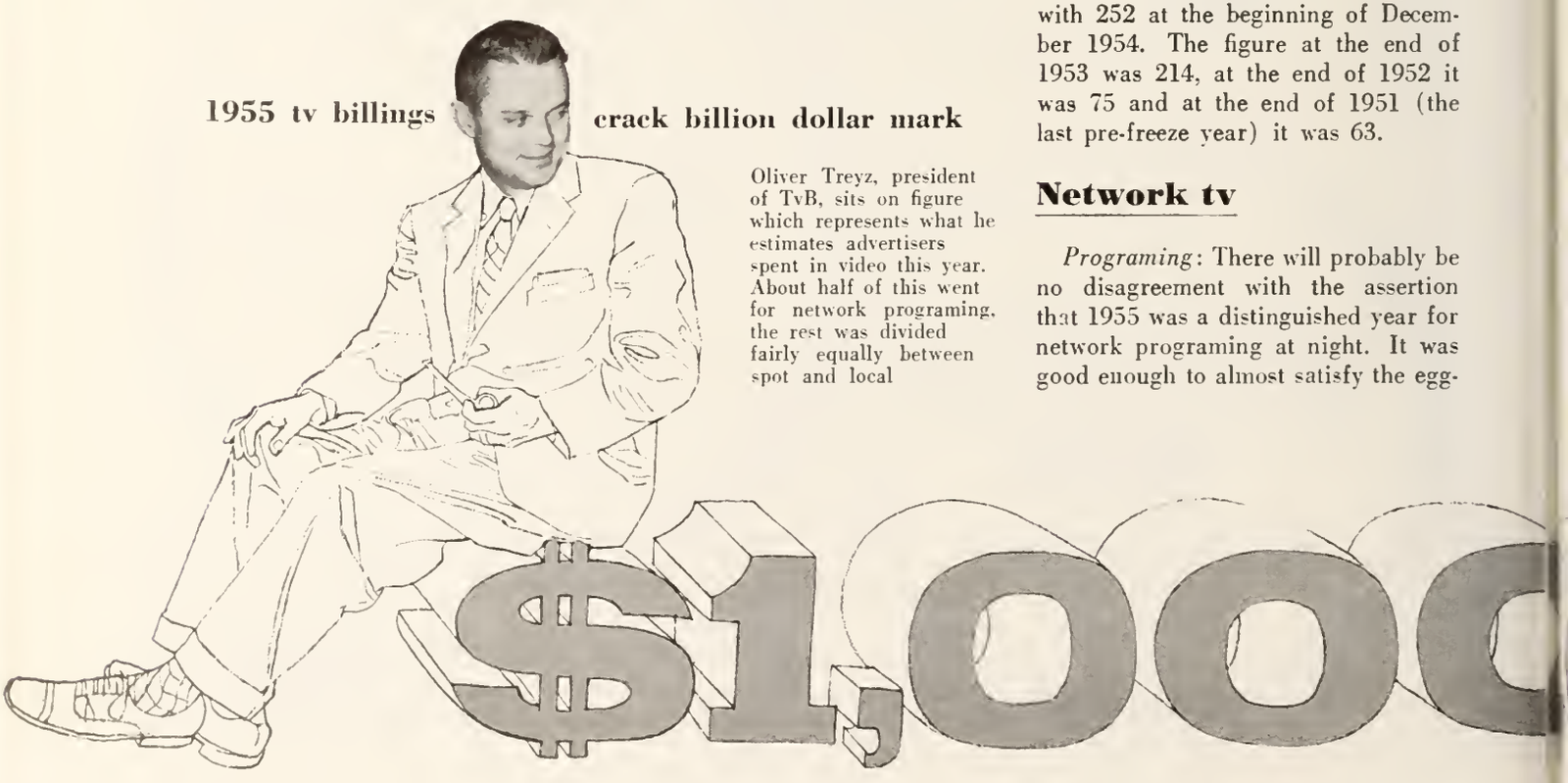
Tv set sales will probably hit about 7.7 million in 1955 and, according to one industry estimate, won't be much under that next year. James D. Secrest, executive vice president, Radio-Electronic-Television Manufacturers Association, predicted a 7.3 million figure for 1956 and he included in this figure an estimate of at least 250,000 color sets.

In one area, however, tv has come to a standstill. At the year's end, the total number of commercial video outlets—420—was no larger than the end of 1954. While a number of new stations came on the air, a number of uhf stations have gone off. Of the 150-odd "u's" which went on the air since FCC lifted the freeze on new tv stations in April 1952, fully a third have thrown in the towel. Some of the "u's" still on the air are floundering and some would-be uhf broadcasters gave up their CP's without even trying. Meanwhile the FCC, with the problem of allocations thrown back in its lap, is restudying the tv picture. (The allocations issue will be discussed later in this report.)

The burning allocations issue has held up important station grants by the FCC. These grants would not affect materially the total number of stations but involve strategic "third v" grants in such key cities as Boston, Pittsburgh, St. Louis, Omaha, Miami and San Antonio. As such, they are particularly important to the network picture, particularly for advertisers now on ABC TV or thinking about buying the up-and-coming third web.

Naturally, the number of new tv markets for advertisers is not changed much over last year. As of 11 November, the total was 260, compared with 252 at the beginning of December 1954. The figure at the end of 1953 was 214, at the end of 1952 it was 75 and at the end of 1951 (the last pre-freeze year) it was 63.

1955 tv billings crack billion dollar mark



Oliver Treyz, president of TvB, sits on figure which represents what he estimates advertisers spent in video this year. About half of this went for network programing, the rest was divided fairly equally between spot and local

Network tv

Programing: There will probably be no disagreement with the assertion that 1955 was a distinguished year for network programing at night. It was good enough to almost satisfy the egg-

. . but no station growth

heads, who, while kinder in their program criticism, kept up a drumming attack on what they considered excessive or misplaced commercialism.

The year saw spectaculars firmly entrenched and a good deal of attention paid to one-hour live dramas, some of which proved to be gold mines for their writers when the stories were snapped up by Hollywood. The increasing attention being paid to writers of drama, as well as other program types, was both a tribute to their art and a realization that tv's devouring of talent made necessary a greater reliance on good material for the performers.

It was a good year for talent agents, too, with stars pulling down what one trade paper might call "much coin." The network battle for star names reached a high pitch with sponsors uttering their usual complaints but opening their pocketbooks all the same. In a number of cases over-the-budget deficits were borne by the networks.

The fierce network competition was evidenced in the tremendous number of program changes in the network lineups—well over 50 in all. Biggest casualty of the 1954-55 season were the situation comedies. There were over a dozen of these hitting the cancellation trail, about half of them on CBS TV.

A major program trend was the effort to hike ratings during the early hours of network option time. The strategy was to use the kids to bring in the entire family via programs popular with the younger set. ABC TV started this off last season with *Disneyland* and *Rin Tin Tin*. The shows proved successful enough to cause CBS TV to completely revamp its 7:30-8:00 p.m. weekday strip of shows for the 1955-56 season.

A key tactic in this program battle is the use of outdoor adventure shows. CBS TV threw in such shows as *Robin Hood*, *Brave Eagle*, *Sgt. Preston of the Yukon* and *Adventures of Champion*. While ARB ratings for November show an improved CBS TV position over the previous November, sponsor reaction has been less than overwhelming.

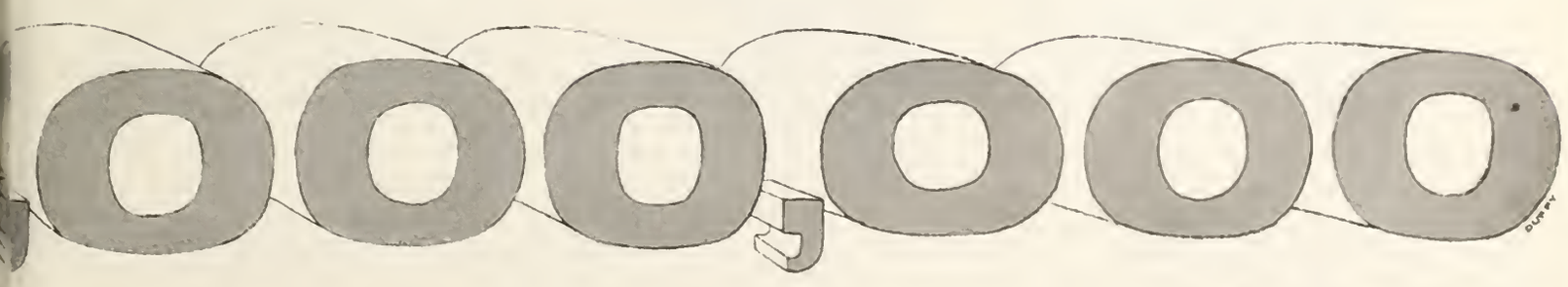
The interest in outdoor adventure spilled over into the so-called adult Western this season with ABC TV coming up with *Wyatt Earp*, CBS TV with *Gunsmoke* and NBC TV with the somewhat offbeat *Frontier*.

The use of youngsters to lure the entire family to the tv screen has also been accomplished in another program area. The format of Sadler's Wells Ballet presentation of "Sleeping Beauty" on *Producer's Showcase* was clearly slanted toward the younger set. *Peter Pan* is another example. So is Max Liebmann's production of *Heidi*. All three examples, incidentally, were on NBC TV.

The new season saw a love match between tv and Hollywood. While it was a long time in coming, it is too soon to say whether this match will be consummated in a more permanent marital arrangement. ABC TV is the foremost cupid in this affair. Its success with *Disneyland* last season resulted in two additional studio tieups —one with Warner Bros. (*Warner Bros. Presents*), the other with MGM (*MGM Parade*). The latter show is back-to-back with *Disneyland* on Wednesday. CBS TV tied up with 20th Century-Fox, which is producing an alternate-week dramatic hour for General Electric.

In addition, ABC TV came up with a 90-minute feature film "spectacular" on Sunday, the fruit of a deal with J. Arthur Rank. It is the first regular program of feature films on any network and, as it turned out, is the forerunner of a similar Rank deal for daytime (more on this later). Finally, NBC TV showcased on its Sunday spectacular this season a movie premiere—Rex Harrison in "The Con-

(*Please turn to page 95*)



How do admen view coming year?
See SPONSOR ASKS, **Page 70**

Four million set increase, provocative programing, new sales approaches help bolster radio's new-found belief in future

RADIO 1955: new look for networks

Overall look

The interest in radio by the consumer was highlighted in 1955 by the heavy sale of radio sets. It looks like it will be a 14 million-set year, compared to 1954, when 10.4 million sets were sold.

The actual productive figures for this year through October came to 11,527,568, according to RETMA, which gathers figures for a large proportion of the electronics industry. This compares to a 10-month figure of 8,040,230 for last year. The increase was 43.4%.

Most of the increase was in auto radios, as might be expected in view of the fact that 1955 will be the auto industry's biggest year. The 10-month increase over 1954 came to 77%. Actual production figures for auto radios are: 1955, 5,631,747; 1954, 3,180,423. This year 83% of new cars were radio-equipped. In 1954 the figure was 81%.

While production figures are not sales figures, RAB reports that a close approximation of sales figures can be gotten by allowing a two-month lag between production and sales. RAB points out that radio set dealers do not keep large inventories, which is shown by the fact that factory production figures and factory shipment figures run pretty close.

What's happening to the new radios? Are they replacing sets thrown out or do they represent new places to listen? RAB had Pulse study the subject during a six-month period ending in May 1955. It was discovered that 7.9% of the households studied created new places to listen during that period. In terms of sets bought, it was found that 71% of the sets represented new places to listen while 29% involved replacement purchases.

RAB estimates that the total number of radio sets in the U.S. was 121 million as of 1 July 1955. This is broken down into the following: 80 million in the home, 31 million in autos, 10 million in public places. RAB researchers guess that the total by the end of the year will be about 123 million.

Radio spending, aided by a sudden rush of spot business during the latter part of the year, ended up about even with last year, according to one authoritative research source who has just completed making estimates on the subject.

The researcher said he saw a good possibility that radio spending would increase a little in 1956 but added that it depends on a lot of factors, one of them being a continuation of this year's prosperous economy.

His estimates of ad spending in radio during 1955 were as follows: network down more than 15%, spot down about 2%, local up about 8%.

According to McCann Erickson estimates, 1954 spending in radio was as follows: network, $114.5 million; spot, $135.4 million; local, $315 million.

Network radio

Programing: Easily the network radio highlight of 1955 were the revolutionary program formats introduced by NBC Radio and ABC Radio.

These changes covered every listening period except early morning time during the week, which is now a billings bonanza for local stations. NBC revamped its weekend and weekday periods, while ABC rearranged its weekday nighttime schedule.

The NBC and ABC approaches differed. NBC's *Monitor* and *Weekday* stresses (except for sponsored shows that remain unchanged within the over-all framework) the unexpected. Aside from local cut-ins and news there is little scheduling of programing. The NBC theory was that people don't tune in radio to hear any specific program any more but basically tune in to the station that appeals to them most.

ABC set up a definite schedule, which was the same each day of the week—in other words, strip programing. The schedule is composed of five-minute program units, grouped by subject matter into larger 25-minute units. (The other five minutes of each half hour was news.) Strip programing which is becoming common at night on all the networks, is considered necessary these days because it is easy for the listener to remember. The idea is that with most homes concentrating on tv programing at night, it is too much to expect them to remember specific programs on radio, too, for each night of the week.

At CBS Radio programing changes were less evident. Soap operas remain the staple of the web's daytime schedule and at night CBS Radio is selling its stars via strips, a development that

Spot radio off to fast 1956 s

ite-year surge for spot

started in 1954 and firmed up this year. Stars being strip programmed include Tennessee Ernie, Bing Crosby, Jack Carson and Amos 'n' Andy.

At Mutual, the "Companionate Radio" concept is being carried out via two daytime shows, *Stand By with Bob and Ray* in the late afternoon and *Storytime* in the late morning. The "Companionate Radio" idea, which is being carried out in various ways on all the networks, aims to reach individual listeners rather than family groups. It also undertakes to provide programing which people can listen to while doing something else. Like most radio programing today it is not demanding of the listener but rather provides a background to the listeners' non-radio activities.

Sales: Programing for network radio in 1955 was closely related to the need for selling the medium through participations. This year it can be said more than ever that network radio is selling announcements rather than programs. There are exceptions to this, such as the *Woolworth Hour* on CBS and *Your Nutrilite Theatre* on NBC. But the small number of exceptions only proves the rule. In 1955 this trend became more evident on daytime, too. CBS' strong block of soapers, for example, are being sold more and more in segments, usually in the 7½-minute size.

ABC's five-minute nighttime shows are tailor-made for selling minutes to advertisers. While NBC's *Monitor* and *Weekday* do not have set times for program unit, sales flaxibility is car-

(*Please turn to page* 98)

14 million sets sold in banner year

Kevin Sweeney, RAB president, perches on a representation of radio set production through October 1955, which is running 43.4% ahead of the same period last year, according to RETMA. Biggest jump was in auto radios; production 77% ahead of 1954, with 83% radio-equipped



$2,000,000 *client.* ***See next page***



Will Pepsodent be spot radio's biggest 1956 client?

Lever Bros. brand switches 50% of ad budget to saturation announcements

Fluoride-schmuoride—who cares as long as it gets teeth white?

Pepsodent, at least, is convinced that the public has finally had enough germ-killing, sweet-smelling, antibiotic dentifrices literally shoved through its teeth. So convinced, in fact, that it's betting an estimated $4 million (its 1956 ad budget) that it's right.

About 90% ($3,600,000) will go to broadcasting media, and the remaining $400,000 to print.

Over $2 million of this, SPONSOR estimates, will go for spot radio—making it one of the biggest spot radio campaigns in recent years and possibly the biggest spot radio campaign for a single brand in 1956.



REASONING BEHIND PEPSODENT'S $2,000,000 SPOT RADIO CAMPAIGN

Why the light copy approach: People are tired of medicinal copy for dentifrices stressing ecstasies of using chlorophyll, anti-enzymes and other additives, "are ripe for a change," Pepsodent executives feel.

Why radio: Vehicle for light approach is merry jingle that lends itself to strong aural presentation on both radio and tv. Pepsodent is on tv already but radio offers less competitive pressures, chance to dominate medium.

Why spot: To maximize the impact of new slogan and jingle, Pepsodent is after frequency in selected markets with minimum overlap. And it wants to get its message across at a particular time of the day: early morning.

Why early a.m.: Mama buys toothpaste but papa, teenagers influence selection of brand. Pepsodent wants to get them all before they leave for work, school and in morning, when people are more receptive than at night.

Why spot radio?

Last spring Dr. Ernest Dichter of the Institute for Motivational Research "put the $147-million dentifrice market on the couch and psychoanalyzed it," says Account Supervisor Augy Becker of Pepsodent's agency, Foote, Cone & Belding. Dichter's research confirmed what Pepsodent and FCB executives had sensed: deep down, people just want white teeth.

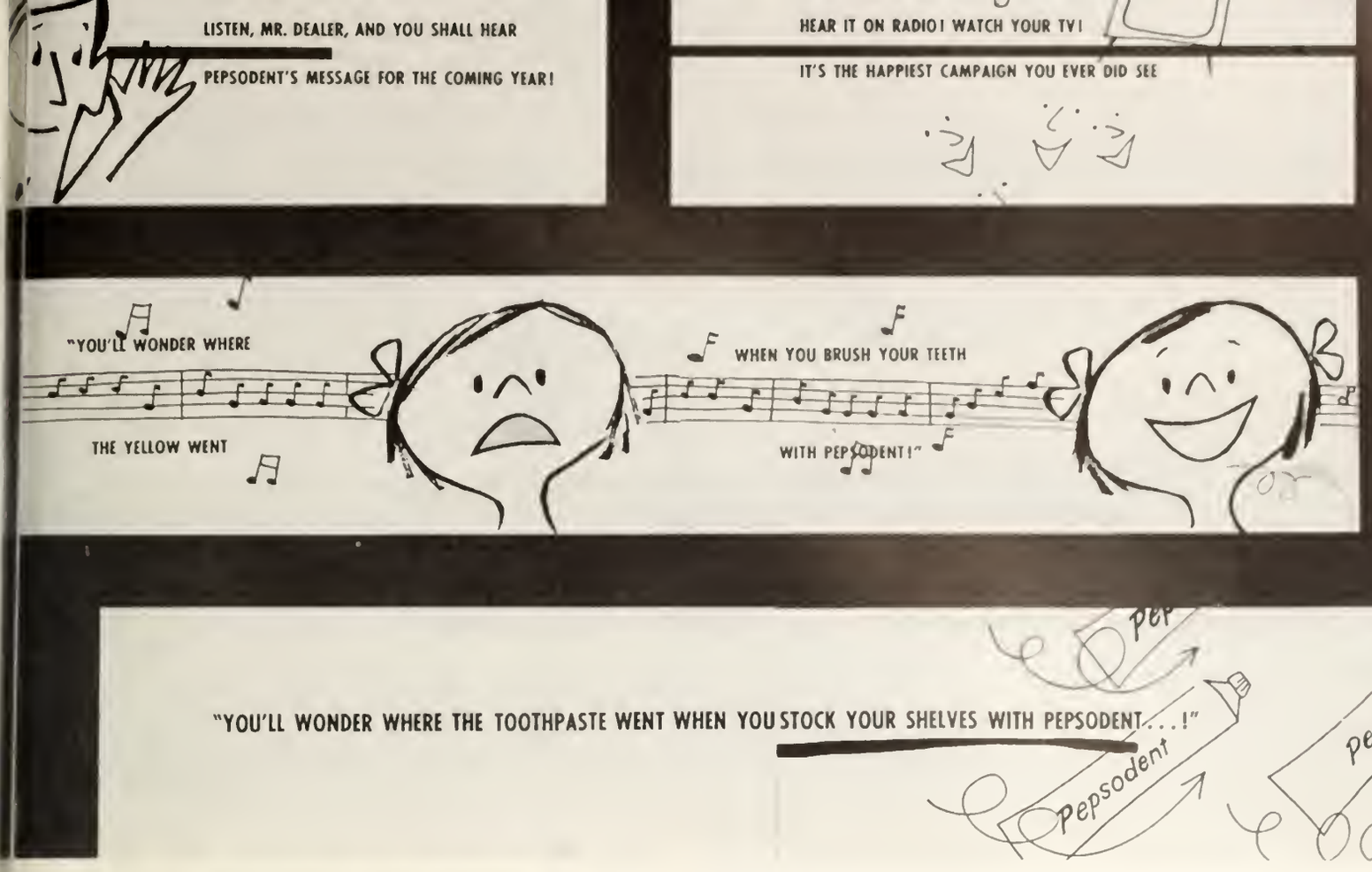
True, in the past six years the therapeutic angle has had quite a vogue. Customers have been on an antiseptic orgy and many manufacturers are still frenziedly trying to keep pace with their fast-changing desires by coming up with a new additive every year or so. Ammonium ion, chlorophyll, anti-enzyme—now fluoride. It's gotten so, some of the brands now sell like new cars and household appliances, delivering a new model each year.

That's past, Pepsodent executives feel. Says Bill Scully, ad manager of the Pepsodent Division of Lever Bros., "We believe the public is ripe for a lighter approach." The only question was format. The agency came up with the answer in the form of a jingle which, agency and client feel, simplifies Pepsodent's message *and* gets it across lightly. It's a two-line couplet (shown in the cuts opposite). Already being used in some markets, it will be the basis for Pepsodent's entire campaign during the coming year.

"Being a jingle," Scully says, "it lends itself to audio impact primarily. That's why we're putting most of our budget into radio.

"Of course, an aural presentation can be effectively presented on tv, too, but we're on tv already.

"Also," adds Scully, whose office on the 20th floor of New York's Lever House faces the new 24-story Colgate-





NEW PEPSODENT ADDITIVE: THE LIGHT TOUCH

INSTEAD OF TALKING ABOUT MEDICINAL INGREDIENTS IN ITS TOOTHPASTE, PEPSODENT IS STRESSING WHITE TEETH. CARTOON STRIPS ABOVE ARE FROM FOLDER GIVEN TO DEALERS IN MASSIVE MERCHANDISING EFFORT TO ENLIST THEIR SUPPORT IN CURRENT SPOT RADIO AND TELEVISION SATURATION PUSH

◀ **"Susie-Q,"** character created for campaign tie-ins, was introduced to dealers by singers (l. to r.) Cathy Johnson, Wyoma Winters, Elsie Rhodes. With them are T. E. Hicks, marketing v.p., and Pat Finch, sales mgr., Pepsodent Division

Palmolive Building four blocks south. "there are less competitive pressures on radio at the moment."

It's no secret, in any case, that 1956 is expected to be Y-Year in the dentifrice battle.

What factors will make it so?

Manufacturers have one more ingredient up their test tubes: money. Big money. Especially the top three, who have three-quarters of the market in their pocket. Marketing strategists, considering (1) the vast resources these giants have in the soap market, (2) their savvy absorbed through rough in-fighting for their share of the market over the past quarter-century, and (3) their determination to expand their stake in the dentifrice market, feel sure the struggle looming directly ahead will make the efforts of the past few years seem like mere warmup skirmishes.

Says Pepsodent Sales Manager Pat Finch: "More dollars are going to be spent to capture consumers next year and 1956 looks like the biggest in advertising in the dentifrice field."

At the moment Pepsodent, with 10-12% of the market, is in third place behind Colgate and Procter & Gamble's Gleem. Colgate, of course, is way out front with about 40% of the market. Gleem, after spending some $15 million in less than two years, has zoomed into second place with 20-25%. Close behind Pepsodent, with about 10%, is Ipana, which was second before Gleem rocketed up.

Gleem's share, says an FCB ad man, for whatever consolation it may provide competitors, "is largely a composite of the hysterical crowd that buys all the new kinds of toothpaste

(*Please turn to page* 88)



The product group at McCann-Erickson, recruited from seven divisions of specialists, meets at the inception of a campaign to hammer out the selling theme for the product. Pictured above is the Gem Razor product group. Left to right are: Jack DeWitt, art director; William Fricke, associate media director; William Frame, print media buyer; William Jayme, print media copy chief; Donald LaVine, radio-tv copy chief; Dr. Virginia Miles, director motivational research; Helen Kaufmann, manager print copy research; Harold Graham, radio-tv account executive; (standing) Murray Roffis, radio-tv media supervisor; Charles Tanton, associate director marketing; Arthur J. Kemp, account service group supervisor; Robert David, account executive on Gem Razor account

PART THREE

THE ADVERTISING AGENCY IN TRANSITION

The psychiatrist and the account executive

Why marketing brought them together is the subject of this fictitious account of what is happening to the old-line account man in agencies today

by Ben Bodec

THE THIRD ARTICLE in what SPONSOR *considers its most important series to date starts at right. Researched for months, it represents the thinking of the men who are guiding the needs of the marketing revolution in major ad agencies. While the role of the account man is treated lightly here, it does not reflect lack of recognition of his importance today. (For the more serious side, see* 10 *"musts" for the marketing era's account executive opposite.)*

What follows is not a transcript of something that's actually taken place. It's merely SPONSOR's way of rolling the end products of an inquiry it conducted into one big ball of conversational wax. The theme of that inquiry: how the marketing era is reshaping the function and status of the account executive and the account group supervisor.

The setting and the stream of consciousness techniques used here are only borrowed props. They are not to be taken as even suggesting an occupational hazard or contributing to the stock fables that have attached themselves to one of the ad agency field's most consequential and

hardworking strata. With that foreword, the curtain rises.

The place: an intimate-type office with a desk and chair, rows of shelved books, a couple of academic certificates on the wall and another chair located at the head of a long black-leathered couch. The couch and nearby chair are presently occupied.

The characters: a psychoanalyst and his "subject," an account executive.

The time: immaterial.

The analyst speaks: "Comfortable? We can now proceed. As you were starting to say when we broke off our previous analysis—then there came a drastic turn of events in your professional life. You go on and tell it in your own way and I'll try not to interrupt."

Account executive: "All right. Now, just fancy yourself an account executive—or an account supervisor.

"You've spent about 20 years in the advertising field. You've got a broad knowledge of the creative function. You've learned how to interpret the client's needs in terms of consumer selling through copy and media. You've saturated yourself, among other things, with what there is to know about television and radio as sales tools.

"You've mastered the complexities of agency procedure, the art of administering a sizable account, or group of accounts, and the knack of keeping both your client and your co-workers stimulated and happy. You've got a good record of performance and have earned a certain amount of prestige at your trade.

"Then—something separates you from your job. Or, you wonder why you were overlooked when the big new account landed in your shop.

"In the formalized custom of your field you make yourself 'available' for other agency pastures. You come in contact with people who make a business of recruiting personnel for key jobs such as yours in the bigger agencies.

"You learn through these sources—management consultants and executive employment agents—that the prime requisites for account men have changed. 'Sure,' they tell you, 'we're interested in a man with a sound advertising background, but, sorry, we're under instructions to focus our recruitment beam on men who've had experience as product managers, sales managers or general marketing executives for some big packaged goods manufacturer (say P&G or General Foods) . . . people who have been close to wholesaler and retailer channels.'

"You're puzzled by all this, but then you recall a theme they've been featuring at recent ANA and 4A's meetings. Something about the 'marketing revolution' and the need for agencies to gear themselves to it. Like identifying themselves more intimately with the advertiser's over-all marketing picture through offering broader and more specialized marketing guidance and services. You put one and one together and you realize that your career has run right smack into the 'marketing revolution,' or vice versa.

Analyst: "You talk as though this were an unsurmountable upheaval."

Account executive: "It's not as bad as that, but before you can understand what this all means to me in terms of human as well as professional relations, I'll have to recall what it was like in the pre-marketing era. or the old days.

"In those days we were supposed to know all the answers by ourselves. We could exercise our own initiative and judgment on copy. layout, research. media and even on our

(*Article continues next page*)

10 BIG MUSTS

FOR A SUCCESSFUL AGENCY ACCOUNT EXECUTIVE IN THE MARKETING ERA

Profiled from employer-stipulated qualifications gathered by SPONSOR *in interviews with management consultants and other services that recruit key personnel for major agencies in order of importance*

1. He must have a broad knowledge of marketing obtained as a product, brand, sales or merchandising manager for an outstanding manufacturer in the packaged goods field (for instance, P&G or General Foods).

2. He must have at his finger tips a mass of information about his client's product and market and how to take advantage of all the marketing-specialist supports available to him in the agency.

3. He must have a strong leaning for research and a trained capacity to analyze and evaluate the facts, after they've all been collected, and to translate his findings appropriately to the client.

4. He must be a good administrator and businessman, affable with people but firm in his purpose, decisive in his viewpoint and able to support his opinions with facts, logic, and felicity of expression.

5. He must be a pretty mature person and well integrated so that when he's under extreme pressure he can think straight and administer his job with maximum effectiveness and control.

6. He must possess a good deal of drive and a determination to succeed. At the same time he must be honest with himself and the people around him and not resort to rationalization when in error.

7. He must be capable of handling details, but at the same time capable of delegating tasks, and not function as a compulsive do-it-yourselfer. Also capable of creating ideas and judging the ideas of others.

8. He must have a diversity of cultural interests, such as music, art and literature, with this ultimate objective: a better means of communications with his contacts in business—not to mention socially.

9. He must have the intelligence, scholastic background, breadth of intellectual-recreational interests and appreciation of the finer things of living that will rate him among the "top 5%" of the population.

10. He must be personable, in vigorous health, possess the requisites for organizational advancement and happily married to a women who helps him socially.

Account supervisor's FUNCTIONS

In marketing-conscious agencies today

- Participate in meetings of product group; market plans board, creative group, plans review board.
- Assume basic responsibility for integrating client policy and viewpoint with agency plan.
- Assume responsibility for long-range thinking about the client's business and reflect this thinking in his work with account executive and plans boards.
- Consult with business manager in the development of the master work schedules for all his accounts.
- Assume responsibility for client presentations and all major advertising plans.
- Give special attention to research requirements of each account under his supervision and furnish necessary leadership in these activities.
- Take lead in integrating publicity and public relations work with planning activities of the agency.
- Assume responsibility for reviewing all foregoing activities with the account executive and giving him counsel and guidance.

Account executive's FUNCTIONS

In marketing-conscious agencies today

- Supply business manager with presentation deadline necessary to the development of work schedule.
- Prepare "start work" report for the product group.
- Participate in meetings of the marketing plans, creative plans and plans review board.
- Follow all activities on start work report with the production and traffic departments.
- Prepare presentations to the plans review board.
- After plans review board approval, organize all material to be presented to the client.
- Prepare written report following client review of presentation material.
- Maintain account book under over-all direction of service group head.

choice of radio shows. We went out and solicited our own accounts and if we picked up one we'd make sure that we ourselves handled it. When we decided to leave, we'd be in a position to take our own accounts with us. And often also the people that worked with us on the account.

"In those days we usually wrote our own advertising plan and presented the program personally to the client. We were a kind of law unto ourselves and agency management was something that took care of the bookkeeping and provided us with such services as art and research pools. Of course, we worked through a plans board, mainly for two reasons: policy determination and the sound practice of having a problem or project appraised by a group of varied specialists.

"Those were the days of the individualists in even the biggest of agencies. Those were the days when you could function as a rounded-out advertising man and when such creative giants as the O. B. Winters, the Bill Days, the T. F. MacManuses and the Lou Waseys ruled the roost in the big shops. Those were the days when the function of the agency was to concentrate at creating consumer demand—an era when MacManus crowed, 'Give me a pin and I'll create a business'—meaning that he could write copy of such persuasion that he'd create the consumer demand which would get the product on the counter or shelf—and not as a result of any of your so-called "marketing" gimmicks.

"And those were the days when you could count on close personal, and even family, relationships with the client. The president of the company was quite often one of the founders of his business and he took a direct interest in knowing as much about the man handling his account as the job he was doing."

Analyst: "An interesting bit of nostalgia, but how does this differ from the way things are today in personal stature, agency procedure and human relations? I'd like to be able to understand this whole picture."

Account executive: "In many, many ways. Basically, it's a complete reversal of the roles of top level management in the agency versus the account man. The philosophy that the majority of the agencies in the top 15 or so have apparently got around to is this, in a nutshell: In the marketing era you must have strong managerial direction with a corps of individual experts supplying the thinking, planning and general marketing strategy for the product. And, in addition to the traditional responsibility of preparing and placing advertising, the agency must now concern itself with how the product is displayed, promoted, merchandised and distributed.

"Let's roll this up into smaller pellets and see how that marketing era approach works:

"The account man—let's say in the very top agencies—now gets the benefit and services of from 10 to 20 individual experts, whose departments are often headed—especially in merchandising or marketing—by the best people that money can buy. These specialists all contribute to the planning of strategy, preparation and execution of the campaign, and they're referred to as a product group."

Analyst: "Yes, but where does the account man fit in?"

Account executive: "I'm coming to that, but I'll have to do it in stages.

(*Please turn to page 86*)

THE RTES WINNERS

Syd Roslow draws 1956 Packard at society's annual Christmas party in New York. Welfare fund gains over $9,000 as raffle sale sets record

Including Jack Van Volkenburg, who won a year's supply of baby talc, 54 members and friends of the Radio & Television Executives Society got an early Christmas this year. They were the lucky ones who claimed door and raffle prizes at the society's annual yuletide get-together 14 December.

Some 800 crowded the grand ballroom of New York's Roosevelt Hotel for luncheon, cocktails, dancing—and the RTES welfare fund. More than 9,000 raffle tickets were sold, at $1 a throw. Net proceeds go to the Listening Post and other charitable activities. Entertainment was provided by Tex Antoine, who m.c.'d; Jane Pickens, who sang and led some community warbling; Ernie Kovacs, who recited the East Side version of "The Night Before Christmas"; and Jan August's orchestra.

Below are the names of the top prize winners and their loot.

Sydney Roslow, Pulse Inc., New York,
1956 PACKARD CLIPPER

Elizabeth Isaac, New York,
WESTINGHOUSE COLOR TV SET

Edwin Jameson, NBC, New York,
MATCHED SET OF MacGREGOR GOLF CLUBS

Carmela Priore, CBS Film, New York,
CBS-COLUMBIA 21" TV SET

Robert Manby, General Teleradio, New York,
CROSLEY LEATHER GLEAM TOP 17" TV SET

John Cavanagh, Great Neck, New York,
EASTMAN BROWNIE S MM. PROJECTOR AND CAMERA

Sheldon Sackett, KROW, Oakland, Calif.,
BLACK FUR STOLE

Hugh Halff, WOAI, San Antonio, Tex.,
VACATION FOR TWO AT RONEY-PLAZA, MIAMI BEACH

Carl Tillmanns, NBC, New York,
WELSH TERRIER PUPPY

Dwight Martin, General Teleradio, New York,
BULOVA PORTABLE THREE-WAY RADIO

Roger Pryor, FCB, New York,
MAN'S LONGINES WRIST WATCH

Arthur Church, KMBC, Kansas City, Mo.,
HANNAH TROY ORIGINAL DRESS

George Scaglione, Carlton House, New York,
WOMAN'S BENRUS WRIST WATCH

Dorothy Marsh, Marsh Tours, New York,
SET OF LIONEL TRAINS

The Katz Agency, New York,
MAN'S GRUEN WRIST WATCH

J. Harrington, Harrington, Righter & Parsons, N. Y.
WOMAN'S GRUEN WRIST WATCH

HAPPY NEW YEAR

What makes the radio-tv director run?

One minute he's racing after network time, next he's producing tv commercials yesterday



THIS ANECDOTE IS APOCRYPHAL . . . AND THAT'S A TRIBUTE TO WIVES OF RADIO-TV DIRECTORS

This story didn't actually happen, but . . . doesn't it prove a point?

Dateline, Las Vegas, December 1955. Two women bump into each other outside The Flamingo. The brunette bursts into tears.

"It's a mess, isn't it?" says the Monroesque blonde, sighing.

"Awful," sighs the brunette, shrugging shoulders hopelessly.

"Mental cruelty, of course?"

"Of course. He's a wonderful man but I never saw him."

"I know what you mean, mine's a radio-tv director."

The brunette stopped crying. "Mine too," she whispered.

Within minutes, the two ladies were comparing problems, notes (and wires). And here's what they read:

"VIRGINIA CITY 25 NOVEMBER. MARY. STOP. DON'T GET YOUR IRISH UP. STOP. PRODUCER'S SCHED GOT LOUSED UP. STOP. WILL BE BACK DAY AFTER THANKSGIVING. STOP. LOVE, JACK."

"CHICAGO. 28 NOVEMBER. SORRY TO MISS OUR ANNIVERSARY. STOP. CLIENT MEETING DRAGGING. STOP. LOVE, TED."

Time is the greatest problem of the radio-tv director:

- Time to spend with his wife and family (see anecdote left).
- Time on the networks for which he must constantly battle in a seller's market.
- Time discrepancies between East Coast and West Coast which reduce the audience potential he can deliver.
- Time commitments which others in the agency make for him so that he's constantly striving to deliver yesterday what takes till tomorrow.

As the radio-tv director's job has grown in importance within the agency, it has brought with it a series of new headaches. For example: the new production techniques continuously cropping up, which he must keep up with; research tools with which he must be familiar in order to evaluate his judgment and justify it to clients; complicated union and contract negotiations involving him and millions of the client's money.

To explore the current problems of top radio-tv executives fully, as part of its series on headaches of admen, SPONSOR interviewed a cross-section of radio-tv directors at top, medium-sized and small agencies.

Many of the problems are the same for all types of agencies. However, the title of radio-tv director frequently encompasses different functions depending upon the amount of billing within the department. In the large agencies, for example, the head of the radio-tv department is a combination showman and network negotiator above all. In the medium-sized agency he often becomes involved in decisions about spot radio-tv, doubles as media-man and buying supervisor. In the small shop, his functions would generally concern spot only and might include the actual buying of time.

It is true today, however, that the radio-tv director has more stature

within the agency regardless of its size than he has ever had before. Today it is not unusual for the radio-tv v.p. of a major agency to be as highly paid an executive as the president of the agency. Here his status, without exception, is that of a key figure on the plans board. Furthermore, it's not unusual these days for the radio-tv director to have greater control of a large air media account than the account executive.

Inevitably the growth of the radio-tv director's stature has brought with it a plague of new problems, along with the almost continuously increasing demand on his time. Here are the headaches mentioned most frequently by a representative sampling of radio-tv directors in agencies of all sizes:

Network tv time problem: It's no secret that it's tough to get network tv time. It's also no secret that the brunt of the responsibility for so doing rests with the radio-tv director these days, since network time is so intimately tied in with programing. When an ageney decides upon a certain available time slot for its client, it must in effect also make a programing decision.

"This can be a pain in several ways," said a radio-tv director who recently made news by getting a choice time slot on a major network for a client who's a relative newcomer to the medium.

"Suppose you've got a pipeline to the hierarchy at the nets, and believe me every ageney has feelers out and virtually a corps of spies working on the problem. All right, so you get first crack at some choice time, even though your agency isn't spending some $30 million on that web (and that can be a sizable factor in getting an availability). Well, you may be forced to buy a quiz show in that time period, when your client's got a service to sell that seems to cry for a dramatic show."

Said another radio-tv director: "Let's face it. Getting network tv time is based on something beyond the relationship of the radio-tv head with the network brass. If an agency has a client in a key network slot who could help the program ratings by shelling out bigger coin, or who might buy into the network's pet plan, the radio-tv man's hand is strengthened in getting another time slot that may be opening up. It's still a chess game, but the networks start with the whites."

One fact was agreed upon by all radio-tv directors interviewed by SPONSOR: Not only is his record in getting network tv time a major factor in the radio-tv director's relative strength within the agency, but it may even be the key reason why he does or does not keep a strong hold on his job.

Battle with media men: During the past year particularly this question has become a major problem at a number of top agencies, with jurisdictional battles raging. In a broad sense, this problem relates to the one mentioned above: the tightness of tv time. Here's how a veteran showman, now radio-tv director at one of the top 15 air media agencies, puts it:

"Time and programing are increasingly interlocked. For example, the choice of a syndicated film buy should be as much within the radio-tv director's orbit as choice of network programing. However, in a seller's market, the time buy often precedes the program choice and in a way dictates or limits it."

The implications of such a situation are obvious: The radio-tv director feels

(*Please turn to page* 92)



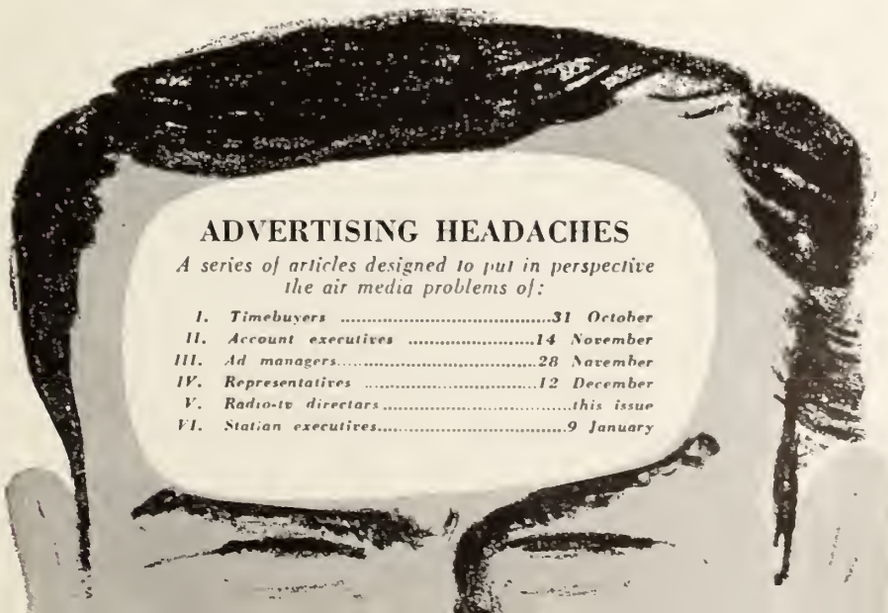




Network, talent negotiations are key to radio-tv v.p.'s power in top agencies. K&E's Wick Crider (second from r.) discusses show with CBS TV's Hubbell Robinson (l. to r.), Ed Sullivan, CBS Tv's Wm. Hylan, CBS Tv's Jack Van Volkenburg, K&E's Don Miller. Meetings are perennial

Interpreting storyboards and riding herd on producers who film commercials is another radio-tv v.p.'s responsibility. Al Hollender of Grey likes to supervise actual filming himself

Studio and control room work is time-consuming, but important function for radio-tv director with large stakes in network tv. Above, Wm. Esty's Stan Lomas supervises show



ADVERTISING HEADACHES

A series of articles designed to put in perspective the air media problems of:

I.	*Timebuyers*	*31 October*
II.	*Account executives*	*14 November*
III.	*Ad managers*	*28 November*
IV.	*Representatives*	*12 December*
V.	*Radio-tv directors*	*this issue*
VI.	*Station executives*	*9 January*



Three months after tv: B&M sales are up 107%

Following 26-week tv test campaign, sale of bean and brown bread products continues sharp rise over 1954

How long can you coast uphill after dropping a tv campaign?

One company which has learned part of the answer is Burnham & Morrill of Portland, Me. In the third month after completion of its 26-week test tv campaign in Green Bay, Wis., B&M sales were 107% above the same month last year when there was no tv campaign—or any other advertising.

Just how much longer can the results of its $12,500 test on WBAY-TV continue to be felt?

No one will ever know because B&M shortly after the third month without tv decided to go back into the medium in Green Bay. The company is now using two announcements weekly on WBAY-TV's morning show, *Party Line* (via John C. Dowd, Boston).

B&M SALES 3RD MONTH AFTER END OF TV TEST

(18 September-18 October 1954 vs. 1955)

Sales by dozens of B&M beans and brown bread at wholesale level	18 oz. 1954	18 oz. vs. 1955	27 oz. 1954	27 oz. vs. 1955	brown bread 1954	brown bread vs. 1955
AREA A (50-mile radius of Green Bay)						
1. *MANITOWOC, WIS*	60	**0**	45	**50**	0	**0**
2. *OSHKOSH, WIS.*	50	**50**	10	**25**	20	**0**
3. *APPLETON, WIS.*	90	**100**	60	**75**	40	**150**
4. *GILLETT, WIS.*	0	**40**	0	**110**	0	**20**
5. *GREEN BAY, WIS.*	190	**530**	190	**375**	0	**50**
6. *MENOMINEE, MICH.*	0	**100**	0	**25**	0	**0**
TOTALS A	390	**820**	305	**660**	60	**220**
AREA B (50-100 mile radius of Green Bay)						
7. *FOND DU LAC, WIS.*	0	**50**	0	**15**	0	**0**
8. *STEVENS POINT, WIS.*	0	**80**	0	**50**	0	**0**
9. *WAUSAU, WIS.*	40	**50**	15	**0**	0	**0**
10. *NORWAY, MICH.*	100	**0**	0	**0**	0	**0**
11. *SHEBOYGAN, WIS.*	60	**110**	47	**30**	0	**20**
12. *WIS. RAPIDS, WIS.*	0	**0**	0	**0**	0	**0**
TOTALS B	200	**290**	62	**95**	0	**20**
TOTALS A and B	590	**1110**	367	**755**	60	**240**

While B&M had a natural interest in seeing just how long it could coast on the results of its test campaign, the desire to insure further sales increases outweighed scientific curiosity.

Results of the B&M tv test were reported openly in the pages of SPONSOR from the 7 February 1955 through 8 August 1955 issues. This was the first media test ever to be reported in the pages of a trade paper as it happened.

For the 26-week period of the test, B&M scored a 98% gain over the same weeks of the previous year when it used no advertising at all in the market. This was termed "unbelievable" by the client because Green Bay previously had been one of its most unproductive markets.

In the first month after the test ended, sales were 58% over the same month of 1954. Then, in the second month after tv, eyebrows really lifted in the Portland, Me., headquarters of B&M: Sales were 128% over the previous year. The third month sales gain of 107%, while down from the previous month, is still considered a remarkable testimony to tv's staying power.

It's the brown bread sales which show the biggest rise over the previous year. They're up, as the chart at left shows, 180 dozen over the previous year, a 300% gain.

The 27-ounce size of B&M beans this fall has shown consistently larger increases over the 18-ounce. This probably reflects the fact that repeat purchasers are inclined to seek the economy of larger-size cans. The 27-ounce size showed a 106% sales gain in the third month after tv compared with 88% for the 18-ounce size. (See 5 Sept. and 3 Oct. 1955 issues.) ★★★



92 WAYS TO MAKE RADIO WORK

Capsule case histories proving radio's ability to move products

Each case history tells a radio result story, one that will apply to your market in the coming year. The results are categorized and contain salient facts on objectives, costs and the results obtained.

***SPONSOR** next issue will provide a similar listing for tr*

amusements cruises

SPONSOR: Geyelin, Inc. AGENCY: Ecoff & James, Phila.

CAPSULE CASE HISTORY: *The client believed the tourist and travel section of the Sunday papers was the accepted medium for selling ocean cruises. With considerable skepticism he agreed to a campaign of six announcements a week on WCAU. The client's problem was to round up 2,000 passengers for five Bermuda cruises sailing late in the summer season. Within two weeks 1,000 inquiries were received as a result of this advertising. They were amazed by their radio advertising results. The cost: $300 per week.*

WCAU, Philadelphia PROGRAM: Announcements

amusements dancing

SPONSOR: Fred Astaire Dance Studio AGENCY: Direct

CAPSULE CASE HISTORY: *When a new Fred Astaire Dance Studio opened in Dayton, the main advertising effort was not made with radio. Despite the fact that only two one-minute participations were used on the* Betty Ann Horstman *show (Saturdays from 5:00 to 7:00 p.m.), the dance studio noted that "results were tremendous." For the $25 the sponsor spent on WING radio advertising, the sponsor credited the station with producing 75% of the studio's initial business.*

WING, Dayton PROGRAM: *Betty Ann Horstman,* Participations

amusements restaurant

SPONSOR: Island Tug & Barge Co. AGENCY: Direct

CAPSULE CASE HISTORY: *So that their employees would have a handy place to eat, the Island Tug & Barge Co. built a distinctive restaurant from a converted ship's galley and superstructure. But the restaurant lost money because of low volume. Then the firm bought two announcements daily for a month on CJVI. In spite of the location—across a bridge, under two railroad tracks, amid shipyards—the restaurant got so much business the announcements had to be discontinued. Daily cost of the short-lived campaign: $9.50.*

CJVI, Victoria, B. C. PROGRAM: Announcements

amusements sightseeing

SPONSOR: Crystal Cave Co. AGENCY: Ad-Art Association

CAPSULE CASE HISTORY: *To promote tourist interest in this natural wonder, the cave company bought one participation weekly for 13 weeks on the* Hi Neighbor *show with Ralph Collier, a daily program aired at 4:00 p.m. In the first announcement, which cost $45, the company offered listeners a folder describing the cave and featuring a map showing the different routes to the attraction. More than 200 requests for the folders were received from the single announcement and requests continue to come in.*

WCAU, Philadelphia PROGRAM: Hi Neighbor

amusements theatre

SPONSOR: Martina's Waring Theatre AGENCY: Direct

CAPSULE CASE HISTORY: *To advertise Cinemascope and* The Robe *this theatre--unlike all others offering the same show at the time (February)--bought* 10 *announcements on WRNY and only a* 1" *newspaper ad. The sponsor says the picture was shown on Thursday night, downtown night in Rochester and a "very poor night for neighborhood theatres." Yet sponsor's theatre had standing room only and biggest box office receipts in Western New York while other neighborhood theatres played to only half-filled houses. Cost:* $5.70 *per announcement.*

WRNY-AM-FM, Rochester PROGRAM: Announcements

amusements travel

SPONSOR: Olsen Travel Organization AGENCY: Gencliff-Breslich, Chi.

CAPSULE CASE HISTORY: *Harvey Olsen, to boost his travel organization's all-expense tours to Europe, sponsored a* 40*-minute classical d.j. show. The show is m.c'd by Norman Ross Jr., who formerly conducted tours for Olsen, and is on Saturday mornings. This was Olsen's first venture in radio. During the first week, mail inquiries credited to the program brought in estimated business of over* $84,000. *The cost of the program is* $350 *per week.*

WMAQ, Chicago PROGRAM: Classical records

automotive fuel

SPONSOR: Bob Stacey's Fuel Service AGENCY: Direct

CAPSULE CASE HISTORY: *Al the Beachcomber presides over* The Beach House, *a program specifically designed for the advertiser with a small budget. Clients can buy from one to five announcements a week. This client bought one announcement weekly and used his first* 15*-second flash announcement to advertise two small unpainted boats he had for sale. He immediately sold both boats for* $50 *apiece. The flash announcement cost* $2.50, *and was the only advertising he used.*

CHUB, Nanaimo, B. C. PROGRAM: *The Beach House,* Announcements

automotive new cars

SPONSOR: Johnston Motors AGENCY: Direct

CAPSULE CASE HISTORY: *This Plymouth Dealer bought CKWX's "New Car Package," consisting of* 21 *one-minute announcements,* 15 *eight-second I.D's and a* 30*-minute "on the spot" broadcast from the dealer's showroom. The campaign ran one week. No other advertising was used. All the new cars in stock—*33*—were sold. Additional orders and an excellent list of future prospects was also gained. The total cost was* $550; *resulting sales volume about* $83,000.

CKWX, Vancouver PROGRAM: Announcements

automotive new cars

SPONSOR: Carlin Motor Co. AGENCY: Direct

CAPSULE CASE HISTORY: *The Carlin Motor Co. decided to spend* $100 *in one day on KTRI strictly as an experiment. The test day began quietly, but things got hectic quickly in the auto showroom. By late afternoon hundreds of people had come and gone. Fourteen cars were sold that day, and eight others in the following three days. Carlin found it didn't have enough sales help to handle the traffic. Impatient customers even wandered into competitors' lots. Commercials incorporated a straight sales approach. After using all media company feels no other* $100 *ever did as much for them.*

KTRI, Sioux City PROGRAM: Announcements

automotive rebuilt tires

SPONSOR: Central Tire Service AGENCY: Hopfer-Castleman

CAPSULE CASE HISTORY: *Without even displaying a sign at the point of sale, Central Tire Service sold out its* 15*-day stock of* 600 *rebuilt tires in only five days. The only advertising used was the company's five-minute daily program,* Date Book, *on KLX. The tires sold for* $6.95, *bringing in a total of* $4,170 *for an advertising cost of only* $80. *The sponsor had to change his announcement after five days because, after the* 600 *tires were gone, no more were available to the company.*

KLX, Oakland, Calif. PROGRAM: *Date Book*

automotive used buses

SPONSOR: Los Angeles City School Bus System AGENCY: Direct

CAPSULE CASE HISTORY: *The market for used school buses is slim, but KRKD sold* 17 *within two months for the sponsor. Copy stressed the do-it-yourself angle, suggested that anyone handy with a blowtorch, monkey wrench, and screwdriver could drive his bus to a site he selected and convert the bus into a hot house, work shop, boathouse, hot dog stand, or what have you. A total of* 240 *announcements were used, resulting in an average ad cost of* $62 *per bus. Buses sold for about* $1,000 *each.*

KRKD, Los Angeles PROGRAM: Announcements

automotive used cars

SPONSOR: Homer C. Thompson AGENCY: Direct

CAPSULE CASE HISTORY: *When Homer Thompson picked up* 13 1953 *Fords recently, he bought two announcements daily on Mutual's Major League* Game of the Day *over KDB. (This is a network co-op show which is sold locally.)* Game of the Day *was the only advertising he bought. Furthermore, Thompson was not offering discounts as large as those given in nearby Los Angeles for the identical model. Yet in two weeks' time all* 13 *cars were sold. Cost:* $100.

KDB, Santa Barbara PROGRAM: Game of the Day

automotive used cars

SPONSOR: W. C. Barrow Used Cars AGENCY: Direct

CAPSULE CASE HISTORY: *Newspapers have long had the lion's share of used-car advertising, but listeners in Longview, Tex., have responded to the use of radio for same. The sponsor has been using a one-minute announcement daily in the* Lunch Time with Uncle John *show, allowing KFRO Commercial Manager John Allen to ad lib the commercials. Two cars are featured daily. In the course of a month, eight cars, grossing* $6,300, *were sold at a radio time cost of* $156.

KFRO, Longview, Tex. PROGRAM: *Lunch Time with Uncle John,* Announcements

automotive used cars

SPONSOR: Pinney & Topliff AGENCY: Direct

CAPSULE CASE HISTORY: *A local Dodge-Plymouth dealer, Pinney & Topliff, had an overstock of used cars. The firm bought a three-day package on KXO: one hour and 15 minutes on Thursday and Friday, broken up into five programs, and five hours on Saturday. The dealer himself, his sales manager and salesmen, were on the air in a direct broadcast from the lot, but most of the time was devoted to music. Fourteen used cars were sold over the three-day period; usually three or four are sold. The total sales amounted to* $18,600. *Total cost of the radio advertising:* $210.

KXO, El Centro, Calif. PROGRAM: Direct broadcast

bank and loan general

SPONSOR: First Federal Savings & Loan Assn. AGENCY: Halvorson-Denis

CAPSULE CASE HISTORY: *About five months ago the sponsor bought the* 6:55 *p.m. newscast on KOA six nights weekly at a cost of* $47.80 *per program. In this five-month period, the sponsor has "enjoyed a full year's growth . . . and brother, that's successful advertising," E. M. Halvorson, of the agency, remarked. "This program," Halvorson said, "pulled immediate inquiries [and] caused our client to take a second look at nighttime radio. . ."*

KOA, Denver PROGRAM: Newscast

bank and loan general

SPONSOR: The Northern Trust Co. AGENCY: Waldie & Briggs

CAPSULE CASE HISTORY: *The Northern Trust Company of Chicago had been using radio for* 23 *consecutive years as a goodwill builder. In that time the company had increased tenfold. In January of this year, the format of their program was changed. The show and commercials were revamped to cause people to listen more attentively—stereophonic sound was introduced with dramatic readings given by top actors and actresses. William H. Rentschler, Northern's ad manager, says: "The results have amazed us. We like the future of radio."*

WMAQ, Chicago PROGRAM: The Northerners

bank and loan savings

SPONSOR: Fidelity Savings & Loan Assoc. AGENCY: Direct

CAPSULE CASE HISTORY: *This savings and loan association, to induce more of the former, offered a "budget slide rule" on WKZO's* Coffee Club. *Rule pulls out to recipient's income bracket, tells what he ought to allot for food, clothing, entertainment, shelter, savings, taxes. Within three weeks of the starting date,* 3,000 *rules were given away at a cost of three cents each. During the same period* $106,000 *in savings were added to the institution. Cost of the campaign was* $90.

WKZO, Kalamazoo, Mich. PROGRAM: Coffee Club

bank and loan savings

SPONSOR: California Savings AGENCY: Knollin

CAPSULE CASE HISTORY: *California Savings appointed Knollin Advertising its agency on* 1 *September* 1952 *when the bank's total resources were a little over* $9 *million. Now the resources are around* $13 *million and, according to James C. Knollin of the agency, "the largest gains have taken place since we started on KEAR. Results continue excellent. Client reports that 'the money continues to pour in' and also that they have had a number of loan applications from KEAR listeners." Cost of* 30 *minutes daily is* $42 *for time.*

KEAR, San Francisco PROGRAM: Candlelight & Wine

cleaning shirts, suits

SPONSOR: 7 Hour Cleaning & Laundering AGENCY: Direct

CAPSULE CASE HISTORY: *This laundering service offered to launder two shirts and clean and press a suit if a single button were lost. This "missing button" gimmick was advertised exclusively on WFBL. Four announcements a day were to run six days a week for a month. After three weeks and two days the cleaning store had to halt their campaign as the volume of business exceeded their capacity. The monthly cost:* $450. *Another shirt finishing unit is on order which will enable them to handle the additional business.*

WFBL, Syracuse PROGRAM: Announcements

cleaning storage

SPONSOR: Valet Cleaners AGENCY: Direct

CAPSULE CASE HISTORY: *This sponsor boosted his door-to-door dry cleaning business by devoting his five-minute portion of the early morning show,* Big Jim's Perk-u-lator, *to the promotion of a gift offer. Customers were offered a polyethylene clothing-storage bag for every cleaning order of* $2 *or more. After one month of exclusive radio promotion the routemen had* 13,000 *requests,* 3,000 *of which were from new customers. Total cost of the month's promotion:* $158.

WFEA, Manchester, N. H. PROGRAM: *Big Jim's Perk-u-lator*

cleaning

SPONSOR: Henderson's Cleaners & Dyers AGENCY: Direct

CAPSULE CASE HISTORY: *In keeping with the Canadian government's theme "have your spring work done in the slack winter months and aid unemployment," Henderson's cleaners ran a campaign in March for the cleaning and sterilization of pillows. A weekend "package" of six 30-second announcements and six 15-second flashes on a Sunday, Monday and Tuesday doubled the "pillow" business. For an expenditure of $25.00 the sponsor took in $95.00 in pillows alone, and the majority of orders were accompanied by dry cleaning business.*

CKOV, Kelowna, B. C. PROGRAM: Announcements

cleaning drive-in

SPONSOR: Baxter Careful Launderers & Dry Cleaners AGENCY: Direct

CAPSULE CASE HISTORY: *Before opening a new drive-in laundry and dry cleaning store, the company arranged for radio announcements. Lewis A. Sperry, Division Manager of the Company, reports: "I have never before heard the response we got from that advertising. Over 50 people mentioned to us that they heard the advertising on WKBZ and many of them said they brought work in to try us because of it. While the number 50 isn't a large amount, it is significant." The campaign lasted nine days with a total cost of $170.*

WKBZ, Muskegon, Mich. PROGRAM: Announcements

cleaning launderette

SPONSOR: West Street Washette AGENCY: Direct

CAPSULE CASE HISTORY: *When the Washette opened last spring, it budgeted $100 monthly for advertising, divided between newspapers and radio. William Hetherman, the owner, reports that ". . . we get greater returns from our investment in four half-minute radio announcements each week than we do from our newspaper advertising." He said that he found his $100 monthly appropriation for advertising was not too high. And he has renewed for another year on WKNE, best testimonial possible for radio pull power.*

WKNE, Keene, N. H. PROGRAM: Announcements

cleaning laundry

SPONSOR: Pilgrim Laundry AGENCY: Direct

CAPSULE CASE HISTORY: *The Pilgrim Laundry people did not feel their new "Fluff and Fold" service was gaining public acceptance, although they were advertising. They decided to try radio. Tom Brooks, a WSAZ morning personality toured their main office and plant to acquaint himself with the "Fluff and Fold" operation. A six-week campaign of 22 announcements each week, ad libbed by Brooks, so increased business that the announcements had to be switched to another service. The weekly cost of the campaign was $92.84.*

WSAZ, Huntington, W. Va. PROGRAM: Announcements

clothing credit store

SPONSOR: Union Clothing Stores AGENCY: Direct

CAPSULE CASE HISTORY: *A retail credit clothing store owner has discovered that he can use a radio show to build store traffic immediately. He sponsored a quiz program, in Spanish, which offered listeners small discounts on purchases for the correct answers instead of prizes. Three five-minute announcements at 11 a.m. on Monday, Wednesday and Friday for one week brought 446 customers into the store with the correct answer. The cost per show was $8.65 or a total of $25.95.*

KCOR, San Antonio PROGRAM: Announcements

clothing dresses

SPONSOR: Oslind's Shoppes AGENCY: Direct

CAPSULE CASE HISTORY: *Oslind's Shoppes planned a sale with CFCF promotion manager T. M. Abrams, to move 2,000 dresses. Announcements went on the air at various hours for six days. After two days they had to reorder another 1,000 dresses. Three complete sell-outs in five days made it necessary to stop the radio promotion, as no more of the dresses were available. In several of the announcements "Oslind's girl Sylvia" was mentioned as the station's contact at the store. Thousands of customers in the shops asked to meet "Oslind's girl Sylvia." Each announcement cost $21.00.*

CFCF, Montreal PROGRAM: Announcements

clothing dresses

SPONSOR: Dress-Eteria House AGENCY: Direct

CAPSULE CASE HISTORY: *The sponsor signed for six participations weekly on the* Steve Allison *show (11:05 p.m. to 2:00 a.m.). After two weeks A. M. Knopf (of the Dress-Eteria House) wrote WPEN: "IT IS AMAZING! I would never have believed that a radio program in such a short period of time could do so much business. . . . On the strength of the additional business plus the tremendous publicity we have received, this letter will advise you that we will continue our contract . . . do not expect a cancellation at the end of 13 weeks. . . ." Cost: $133.00*

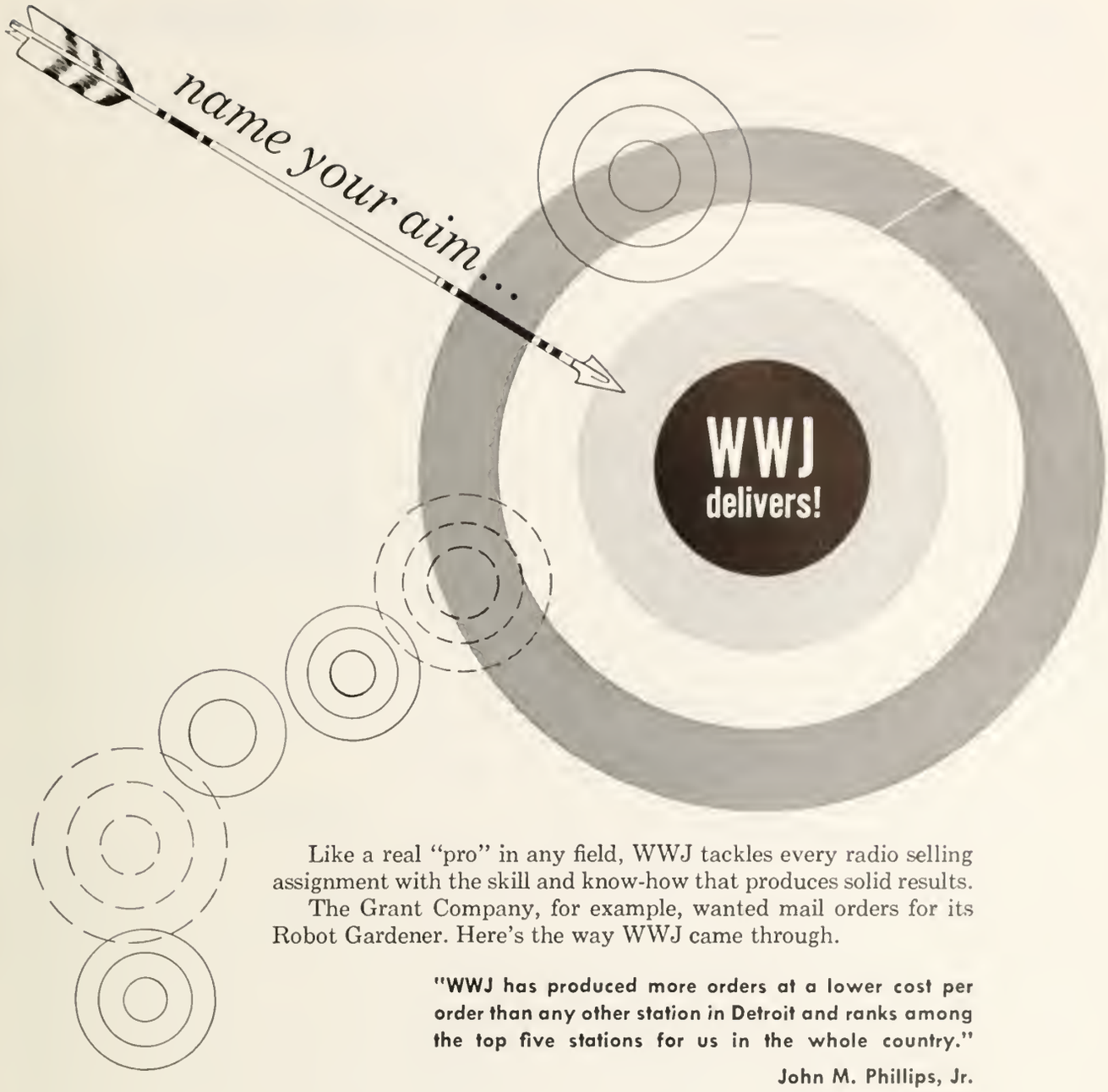
WPEN, Philadelphia PROGRAM: Steve Allison Show

clothing nylons

SPONSOR: Wilbar's AGENCY: J. O'Leary, Boston

CAPSULE CASE HISTORY: *To advertise its annual "nylon carnival," Wilbar's in New Haven scheduled 39 announcements for the week. Newspaper and window advertising were also used. By the end of the week Wilbar's had sold 4,000 pairs of nylons, leading the other 27 stores in the chain. The store credits the radio advertising with at least 50% of its sales and has been a regular radio advertiser since it came to New Haven last year. The cost of the 39 announcements, which were heard throughout the day, was $234.*

WAVZ, New Haven, Conn. PROGRAM: Announcements



Like a real "pro" in any field, WWJ tackles every radio selling assignment with the skill and know-how that produces solid results.

The Grant Company, for example, wanted mail orders for its Robot Gardener. Here's the way WWJ came through.

"WWJ has produced more orders at a lower cost per order than any other station in Detroit and ranks among the top five stations for us in the whole country."

John M. Phillips, Jr.
Phillips and Cherbo
Chicago, Illinois

That's just one of the many success stories in WWJ's brimming files—success stories covering mail orders, over the counter sales, distribution, increased prestige for the advertiser and his product.

Name your aim in Detroit. WWJ, a real "pro", will deliver.

AM—950 KILOCYCLES—5000 WATTS
FM—CHANNEL 246—97.1 MEGACYCLES

WWJ AM-FM

Basic NBC Affiliate

Associate Television Station WWJ-TV

WORLD'S FIRST RADIO STATION • *Owned and Operated by* THE DETROIT NEWS *National Representatives:* FREE & PETERS, INC.

clothing women's

SPONSOR: The Lerner Shops Agency: Direct

CAPSULE CASE HISTORY: *To promote a new shop in Salt Lake City, the Lerner Shops organized a 15-week campaign. This was the first trial of radio for Lerner, a national chain. Lerner bought 60 announcements a week on KDYL and no other advertising. The sponsor said he would renew if the campaign produced results and he did —for 52 weeks. This marks the national firm's first solid entry into radio advertising, creates the possibility of a future trend toward radio use. Weekly cost:* $185.

KDYL, Salt Lake City, Utah PROGRAM: Announcements

clothing women's

SPONSOR: Bon Kay Fashion Shop AGENCY: Direct

CAPSULE CASE HISTORY: *Once you get the gals into a women's clothing store, you can usually get them to buy more than they intended. In order to get them in and also get an idea of the effectiveness of the two one-minute announcement schedule he has daily on WDOK, the sponsor tried a radio special. With each sweater sale made, the store offered the ladies a French handkerchief if they mentioned that Norman Wain "pushed them through the door." A total of 125 handkerchiefs were given away. Daily announcements cost:* $24.

WDOK, Cleveland PROGRAM: Announcements

dept. store drinking glasses

SPONSOR: Simpsons-Sears Ltd. AGENCY: Direct

CAPSULE CASE HISTORY: *In May of this year Simpsons-Sears Ltd. opened its second Canadian store in Nanaimo, B. C. Since then the store has offered a "radio special" periodically on CHUB as a test of radio. Nine announcements—all in one day—are broadcast (total cost:* $36.00) *for each "radio special." No other advertising is used. To date the specials have included feather pillows, aluminum cannister sets, jockey shorts and drinking glasses. All have been completely sold out; the drinking glasses, for example, were sold out in 20 minutes—and 100 dozen were offered.*

CHUB, Nanaimo, B. C. PROGRAM: Announcements

dept. store dry goods

SPONSOR: Cookeville Dry Goods Assn. AGENCY: Direct

CAPSULE CASE HISTORY: *Habits can be changed by radio. It's customary for the dry goods shops in Cookeville to close on Wednesday afternoons. This year the group of stores decided to remain open on the Wednesday afternoon before Thanksgiving. Not knowing what to expect, the stores bought air announcements to run only on Tuesday and Wednesday, spending just* $50. *Every store in town reported brisk business. One store did five times the volume of business, another reported a volume seven times greater.*

WHUB, Cookeville, Tenn. PROGRAM: Announcements

dept. store food

SPONSOR: Koenig's Stores AGENCY: Direct

CAPSULE CASE HISTORY: *"A Christmas family night," designed to show that a family could eat at Koenig's lunch counter for very little, was promoted on KSUM. Turkey dinners at* 50c *were offered from* 5-9 *p.m. and "Santa Claus sundaes" at* 15c *from* 8-9. *Store traffic during those hours:* 2,897. *Volume for the lunch department was* $243; *for the rest of the store,* $787. *E. E. Koenig, owner, writes: "There is no way of measuring the volume of good will secured here." Cost of the radio campaign was* $67. *Campaign ran* 48 *hours.*

KSUM, Fairmont, Minn. PROGRAM: Station Breaks

dept. store shirts

SPONSOR: Leeds Shops AGENCY: Direct

CAPSULE CASE HISTORY: *Bob Udoff, manager of the Huntington Leeds Shop, put all his advertising eggs in one basket—and it paid off. Using participations (at a* 13*-time cost of* $9.50 *each) on the* Stan & Sam *show, Udoff said "I have had numerous and continued successes in merchandising particular items. One of the most successful promotions was the sale of* 600 *T-shirts in a two-day period, advertised only on the* Stan & Sam *show. . . . I am highly pleased with the whole venture. . . ."*

WSAZ, Huntington PROGRAM: Stan & Sam Show

farming corn seed

SPONSOR: Traywick & Traywick AGENCY: Direct

CAPSULE CASE HISTORY: *The sponsor bought a series of announcements on a 13-week contract to sell* 5,000 *bushels of corn seed. After eight weeks, however, the contract was canceled. Reason: The seed was completely sold out. Radio advertising expenditure was* $1,185, *and gross sales totaled* $50,600. *Traywick & Traywick has ordered* 25,000 *bushels of corn seed for next season, in anticipation of a new radio advertising campaign to top the one so successful previously.*

WBT, Charlotte PROGRAM: Announcements

farming harvester

SPONSOR: Pacific Tractor & Equipment Ltd. AGENCY: Direct

CAPSULE CASE HISTORY: *A* $1,500 *forage harvester was sold as the direct result of a five-minute interview on CKOV's weekday farm series that cost the sponsor* $6.75. *The feature,* Around the Valley in Agriculture, *is broadcast at* 7:05 *a.m. Radio time salesman High Caley conducted the interview. Pacific Tractor & Equipment utilized a particular show with a particular audience to move a particular item, pin pointing radio's selling power, says company official.*

CKOV, Kelowna, B. C. PROGRAM: *Around the Valley in Agriculture*

Tested Southern Recipe For Sales Success

By John Pepper and Bert Ferguson



Do you really believe that if you want something done, you should take it to the busiest person you know? That if you want maximum assurance of getting a return on your money, you put it on a winner? If you want to be confident of results from your advertising, you go by proof instead of prognostication?

All right, then. What we at radio station WDIA will say you're after is one of those "magic" recipes which turns out to have been soundly built on quality ingredients, thorough experience and understanding care. Should you be amazed at how it turns out? Well—we know what a man gets with WDIA, and sometimes we're amazed just the same.

Ranks first: Make sure you begin with the Memphis radio station that ranks first in all audience surveys, day and night—and has been doing it for four years: WDIA. This, remember, in a town with seven other stations, some of which have been broadcasting for over twenty-five years.

Now add the fact that this same WDIA is Memphis' only 50,000-watt station. WDIA made it to 50,000 from 250 watts, in just one leap. All the *good* reasons that were behind it might be summed up in just the one real reason: demand. There'd been a big place for WDIA. And WDIA filled it.

Then, still another element. Put in the fact that WDIA is the station regarded in its market of 1,230,724 people as the *only* station. Their station. Certainly creates a unique position in this area. An outstanding one in the industry. So these are excellent ingredients in your sales success with WDIA.

One-group specialty: And there are others. The reason WDIA went from 250 to 50,000 watts — in an unprecedented move—is that WDIA was the first to recognize the Negro market, in the city that's first in the South in Negro population. Memphis' trade area is *forty percent* Negro. They had never been directly reached until WDIA set out to give them their own accents and rhythms, using only Negro announcers and music. To this day, no coverage approaches that of WDIA. Not only do these people keep WDIA tuned in all day and night -- they are *proud* of WDIA. This feeling is what has spelled the difference for WDIA in power and audience ratings. It's what makes a sales message on WDIA *produce*.

Big buyers: To command this market is to let yourself in for a surprise. This is much more than a *good* market, even aside from its feeling about WDIA. We call it the "Golden Market," deliberately. This forty percent of Memphis buys according to a pattern all its own. They buy 53.4 percent of all women's hosiery. 50.3 percent of the mayonnaise. 60 percent of the chest rubs. 64.8 percent of the flour. This is no off-brand, country-store buying, but buying of better and fancier quality, if anything.

These folks will be making over a quarter billion dollars in 1955. They will spend *eighty percent* of it, on consumer goods and services. Their interest, activity and hopes must be centered on their homes, families and friends, and their own persons. They make the most of the day as it comes. And they sure know their national brands.

Now the "magic" of the recipe begins to be revealed. You have right here in this area close to ten percent of all the Negroes in the entire United States, with their peculiar group habits here of buying. You have in WDIA the one medium—in the entire United States—which this group overwhelmingly accepts. The effect of this remarkable combination on sales adds up to what aptly has been termed *hot*—not cold—figures. The totals may imply mere statistical respectability. It's the inference you can draw from that whips up your enthusiasm.

This recipe has done wonders for many famous advertisers, including

Birdseye Frozen Foods, Stag Beer, Tide, Godchaux Sugar, Carnation Milk, Halo, Niagara Starch, Crisco.

Wouldn't you prefer, though, to take a look at some firsthand material relating to your own particular kind of product? You can. It's simply a matter of taking a few moments to drop us a note of inquiry.

We believe the best hope of getting a good job done is with someone who's already doing a good job. That surest returns on your money come from a going concern, rather than one needing your help.

We believe it's only sensible to deliver the proof of the pudding *first*. Give you a taste of what you may expect. If it still looks good after that, you may want to make some prognostications yourself. Our own position is that with WDIA, the ingredients for sales success are very definitely here for you. And the know-how.

WDIA is represented nationally by the John E. Pearson Company.

John Pepper
JOHN PEPPER, President

Bert Ferguson
BERT FERGUSON, General Manager

Harold Walker
HAROLD WALKER, Commercial Manager

farming hoists

SPONSOR: Harsh Hydraulic Hoist Co. AGENCY: Direct

CAPSULE CASE HISTORY: *A 13-week radio campaign provided valuable follow-up leads for the Harsh Hydraulic Hoist Co. Using early morning radio, the company scheduled five announcements per week. Announcements were geared towards arousing enough listener interest to request a booklet on hoists. Farmers were told that for 16c a day they could unload harvest and other farm products with the Harsh hydraulic hoist and a pick-up, trailer or truck. Company received 650 requests for booklets, sold six hoists at $300 each.*

KOA, Denver PROGRAM: Western Breakfast Bell, Announcements

farming tobacco

SPONSOR: Frozen Food Service AGENCY: Direct

CAPSULE CASE HISTORY: *Within 50 minutes after the first announcement on WDVA, 244,000 tobacco plants had been sold by the Frozen Food Service. Orders for 210,000 more had been taken. On the next day 236,000 tobacco plants were sold. Five announcements were used during the two days—four before 6:00 a.m. on the* Virginia-Carolina Farm Hour *and the fifth at 1:30 p.m. on the* Clyde Moody Show, *a hillbilly feature. The total cost: $16.75. Total result: 690,000 tobacco plants sold with five announcements.*

WDVA, Danville, Va. PROGRAM: Announcements

farming tractors

SPONSOR: Manning-Westbrook Truck & Tractor Co. AGENCY: Direct

CAPSULE CASE HISTORY: *A single mention about a used tractor buy brought 30 walk-in inquiries to the Manning-Westbrook Truck & Tractor Co. The company, a local International-Harvester dealer, co-sponsors a 15-minute program of religious music three times a week. Program,* Harvest of Hymns, *has brought numerous advertising and sales promotion successes to the sponsor, company reports. Cost per program to Manning-Westbrook is $4. Sponsor calls its radio advertising budget "the best money we ever spent."*

WBAW, Barnwell, S. C. PROGRAM: Harvest of Hymns

food bakery

SPONSOR: Goodco Bakery AGENCY: Direct

CAPSULE CASE HISTORY: *When the Goodco Bakery decided to test radio's ability to sell baked goods, they bought two 50-word announcements a day scheduled between 1:25 and 1:30 in the afternoon. The test was called "Operation Sugar Cookie" as cookies selling for 30c a dozen were advertised over WKNE at 10c a dozen for the test. The result was an unqualified success for radio: By Wednesday of the test week the normal sale of 13 dozen had been far exceeded.*

WKNE, Keene, N. H. PROGRAM: Announcements

food candy

SPONSOR: Kern Food Products AGENCY: Direct

CAPSULE CASE HISTORY: *Seabreeze Buttermints cost only 29c, but a nine-announcement-per-week schedule on WTVN boosted sales $11,236 after a 20-week campaign. Total sales tripled those during a similar period without the use of radio. Cost was $63 per week. As a result of this showing, the sponsor decided to return to WTVN and put his entire advertising budget into the radio campaign. Sponsor said the return was near fantastic for the high-volume, low-cost item.*

WTVN, Columbus, Ohio PROGRAM: *Malcolm Richards Show*

food canned meat

SPONSOR: Burns & Co., Ltd. AGENCY: James Lovick & Co., Toronto

CAPSULE CASE HISTORY: *Sponsor signed for 10-minute segments, five times weekly, of CHUB's* Trea$ure Che$t *and CJAV's* Name the Famous, *beginning last January. After three months at a daily cost of $8.27 (time) plus $10 (cash giveaway) on CHUB and $7.29 (time) plus $5 (giveaway) on CJAV, Burns & Co. reports that sales are up 100% in the Nanaimo area and up 75% in the Port Alberni area. The sponsor attributes the increase solely to the CHUB and CJAV programs.*

CHUB, Nanaimo
CJAV, Port Alberni PROGRAM: Trea$ure Che$t
Name the Famous

food chicken

SPONSOR: Piggly Wiggly AGENCY: Direct

CAPSULE CASE HISTORY: *Using five quick announcements on early morning radio, the Piggly Wiggly Super Market sold 500 pounds of chicken an hour after the store opened. Radio was only advertising used for market's Wednesday morning special. Announcements started at 7:15 a.m. At 8:30, when the doors opened, a large crowd was already waiting. By 9:30, when the last announcement was used, all the chicken had been sold. Store personnel were so busy they didn't have time to call WBAW to cancel last announcement. Sales amounted to $145; announcements cost $5.*

WBAW, Barnwell, S. C. PROGRAM: Announcements

food dairy

SPONSOR: Darigold AGENCY: Rune Gorenson

CAPSULE CASE HISTORY: *To stimulate sales, the Darigold Co. participated in the* Kayo Kashbox. Kashbox, *programed in 10-minute sponsor segments during mid-morning, gives a riddle with daily clues. Listeners sent in a Darigold label with each answer. In one week KAYO received 10,857 "proofs of purchase"—letters with Darigold labels. In a 10-month period the show pulled over half a million labels. The cost of the campaign per week was $220.*

KAYO, Seattle, Wash. PROGRAM: Kayo Kashbox. Participations

PACIFIC COAST ADVERTISERS reach far more people with Columbia Pacific than with any other Coast network. A full 30% more than can be reached with the second Coast network.

For the very best availabilities, call CBS Radio Spot Sales or **COLUMBIA PACIFIC**

The West's Most Powerful

RADIO NETWORK



Sources on request

charis

food flour

SPONSOR: Quaker Oats Co. AGENCY: Clinton E. Frank Co.
CAPSULE CASE HISTORY: *In an effort to increase sales for Aunt Jemima Self-Rising Flour in the New York area, the Quaker Oats Co. launched a radio campaign. With two daily programs on WWRL,* Doc Wheeler's Morning Spirituals *and* Dr. Jive, *in the afternoon (three* 15*-minute segments a week each), sales soared "considerably" in a year's time. Cost was* $250 *a week. WWRL and the Quaker Oats Co. started a joint merchandising campaign using window displays, posters, counter cards and contests.*

WWRL, New York PROGRAM: Doc Wheeler's Morning Spirituals; Dr. Jive

food frozen

SPONSOR: Seiler Foods Inc. AGENCY: Doremus & Co.
CAPSULE CASE HISTORY: *After a four-month absence, this advertiser of quality frozen food specialties (most popular of which is clam chowder) resumed a schedule of* 16 *announcements weekly on four stations. After the first week back on the air, Seiler reported a* 60% *increase in radio-advertised products compared with a* 15% *increase in non-advertised products. Seiler's concentrates copy on one or two items at a time, now uses participations (mostly morning) in programs featuring local personalities.*

WBZ, WEEI, WHDH, WNAC, Boston PROGRAM: Participations

food meat

SPONSOR: Hunk & Chunk Slaughter House AGENCY: Direct
CAPSULE CASE HISTORY: *A WSPD salesman was trying to increase the Hunk and Chunk schedule of* 16 *announcements per week on Thursday, Friday and Saturday. The salesman was told the company wasn't even sure the announcements they had were doing any good. That weekend, without the client's knowledge, the salesman cancelled all* 16 *announcements. The following Monday the client reported he was sure the announcements weren't doing any good because his Friday and Saturday sales were* $1,500 *less than they'd been the week end before. Now the client is convinced of the power of its schedule*

WSPD, Toledo PROGRAM: Announcements

food meat

SPONSOR: The Meat Center AGENCY: Direct
CAPSULE CASE HISTORY: *To advertise the change in ownership, The Meat Center bought a one-minute commercial on Thursday, Friday, and Saturday on WMIE's* The Gospel Train. *The show was aimed at the Negro audience of the South Florida area, offered watermelons for* 10c *apiece with each purchase of meat. By the end of the week some* 650 *customers specifically asked for the special. Sponsor commented that the campaign cost less than a once-a-week Negro newspaper ad he'd used and got far better results than expected. Cost of the three commercials:* $27.

WMIE, Miami PROGRAM: *The Gospel Train*

food sodas

SPONSOR: College Soda Shoppe AGENCY: Direct
CAPSULE CASE HISTORY: *During an* 18*-week media test on WDVA, the College Soda Shoppe used no other advertising at all. The announcement schedule chosen was a one-minute announcement five times per week on the* Night Train *show, m.c.'d by Earl Stogner. Cost:* $182. *Result: Business tripled over previous* 18 *weeks. Sponsor agreed that initial campaign was chance-taking measure but results more than proved value. WDVA sale in this unusual category,* SPONSOR *says, was excellent creative selling effort.*

WDVA, Danville, Va. PROGRAM: *Night Train*

furniture general

SPONSOR: Smith Furniture Co. AGENCY: Ideas Inc.
CAPSULE CASE HISTORY: *In order to check the effectiveness of its advertising campaign for its client, Ideas Inc. kept cost figures on the advertising done by the Smith Furniture Co. The agency discovered that gross business for three months of* 1955 *was* 62% *above the same period in* 1954. *The advertising that produced the jump was an announcement schedule on KLIF, Dallas. Cost of the productive announcement campaign for the three-month period was* $521.

KLIF, Dallas PROGRAM: Announcements

furniture general

SPONSOR: The Cole Furniture Co. AGENCY: Direct
CAPSULE CASE HISTORY: *This sponsor has been advertising on WDVA since the station began operations in* 1947. *In order to run a check on the effectiveness of its advertising, the client offered a free gift to listeners who would drop in. The announcements ran before* 6:30 *a.m. Monday through Friday for two weeks and brought* 2,400 *people into the store, each of whom was given a yardstick. In addition to store traffic rising, sales climbed to an all-time high. Campaign resulted in advertising increase to six five-minute segments per week.*

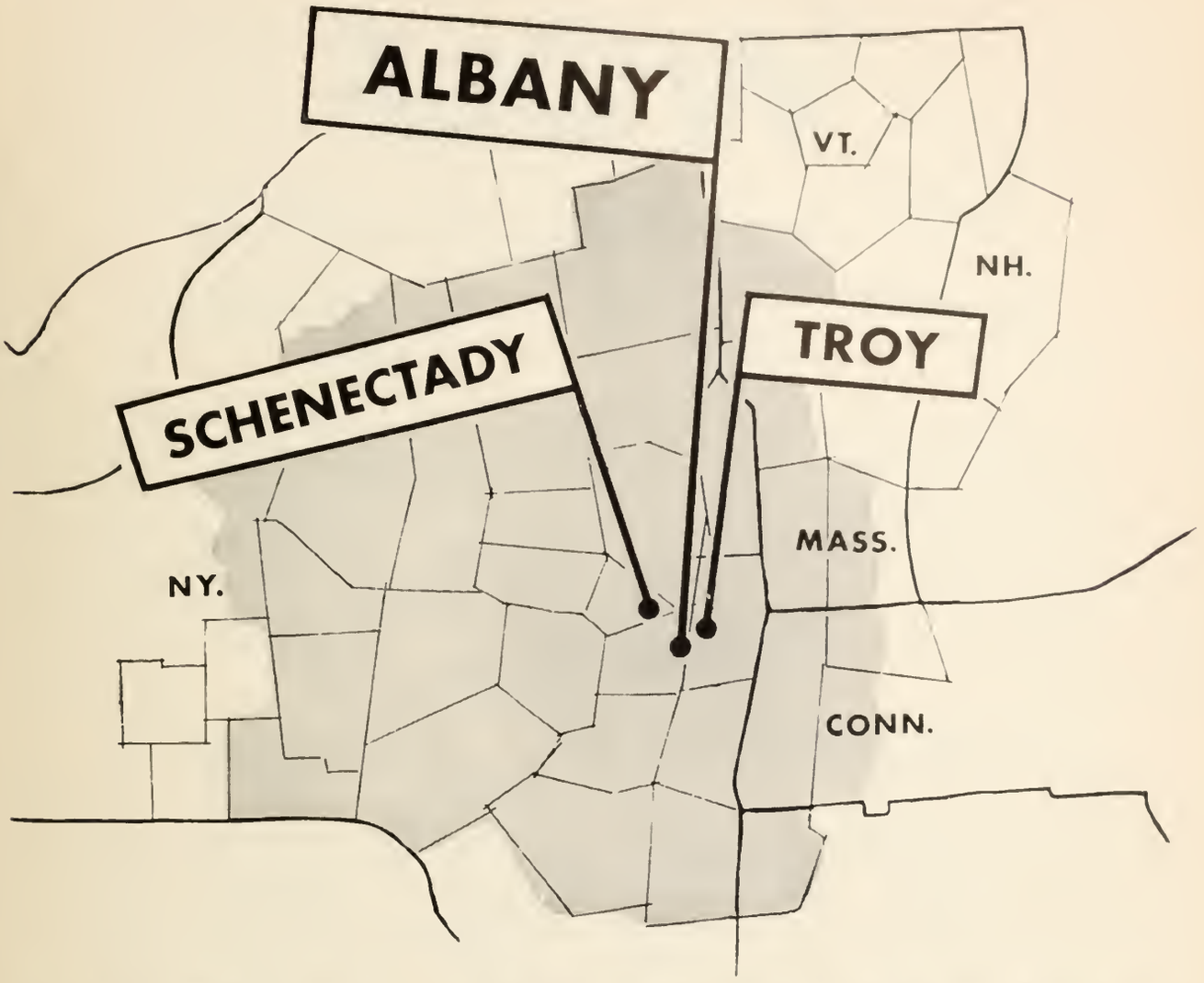
WDVA, Danville, Va. PROGRAM: Announcements

furniture general

SPONSOR: Furniture Mart AGENCY: Murphy & Lang
CAPSULE CASE HISTORY: *After having tried a variety of other advertising vehicles with little or no success, the Furniture Mart tried radio. The first buy made was a* Gene Barry *remote disk jockey show Monday through Friday from* 2:30 *to* 3:30 *p.m. Encouraged by the initial attempt, the sponsor then purchased a Saturday afternoon program from* 2:00 *to* 5:00. *The combination proved so powerful that business rose* 30% *from August* 1954 *when the schedule began. Weekly cost:* $520.

WING, Dayton PROGRAM: *Gene Barry*

You reach more people...and sell more people in New York's Capital District



and in 33 counties of New York and New England

when you use WGY*

the General Electric Station

*According to a recent study of radio homes by Alfred Politz Research, Inc.

Represented Nationally by Henry I. Christal Co.
New York, Detroit, Boston, San Francisco, Chicago

This ad appearing in Broadcasting Magazine, Sponsor and Broadcasting Year Book

SUNDAYS, MONDAYS and ALL WAYS

WOLF

has a lion's share of audience

SUNDAYS (daytime)	32.6%	1st Place

MONDAY thru SATURDAY	WOLF Share of Audience	
Mornings 8 A.M.-12 Noon	16.9%	2nd PLACE
Afternoons 12 Noon-6 P.M.	33.3%	1st PLACE
Evenings 6 P.M.-10:30 P.M.	29.7%	1st PLACE

everywhere you go ...

MONDAY thru FRIDAY 9 A.M. to 5 P.M.

Barber Shops	50% (tie)	1st PLACE
Beauty Shops	31%	1st PLACE
Cleaners	23.1%	2nd PLACE
Dentists	24.6%	1st PLACE
Drug Stores	36.4%	1st PLACE
Grocery Stores	47.3%	1st PLACE
Service Stations	51%	1st PLACE

RATING for RATING • RATE for RATE
in CENTRAL NEW YORK it's

FREE . . . Get the whole story covering home-auto-store listening, 4 and 8 year trends, TV operating hours, also new (October 1955) Business Establishments Survey. Included are the basic market facts on population, labor force, industrial work hours, automobiles, telephones, and monthly sales comparisons. Ask for your copy of The Syracuse Inside Story.

WOLF

SYRACUSE, NEW YORK

National Sales Representatives THE WALKER COMPANY

furniture general

SPONSOR: Wayside Furniture AGENCY: Direct

CAPSULE CASE HISTORY: *The Wayside Furniture Co. began its current radio advertising last December—at the same time that it dropped all its newspaper advertising. Using nine announcements weekly (at a cost of $75 weekly), John Hingle, manager, says he now "can point to facts in black and white which show that our sales have increased 30%. In fact, we'll go further and say that one out of every four customers is the direct result of our radio advertising on WKBN. . . ."*

WKBN, Youngstown, Ohio PROGRAM: Announcements

furniture tables

SPONSOR: Blackstone Corp. AGENCY: Direct

CAPSULE CASE HISTORY: *To announce the close-out sale of its subsidiary, the Elite Furniture Co., this Jamestown firm decided on a special campaign of announcements and participations over a six-week period. Ad Manager James E. Peters selected radio "primarily to get penetration in an area encompassed in a 50-mile radius from all sides of Jamestown." The results justified the expenditure 62 to 1: The tables sold brought in more than $62 of sales revenue for every $1 spent on radio advertising, Peters told WJTN officials.*

WJTN, Jamestown, N. Y. PROGRAM: Announcements

gardening consultant

SPONSOR: John D. Lyon, Inc. AGENCY: Direct

CAPSULE CASE HISTORY: *This spring the sponsor signed for two five-minute programs weekly at the early hour of 6:00 a.m.—but it signed somewhat reluctantly since it didn't think a program at that time would reach enough home and gardener listeners. Results started coming in, however, on the very first day. The sponsor increased the schedule to three programs weekly and ". . . there has never been as much direct result from advertising as has been occasioned through these . . . programs," John D. Lyon told the station. Cost: $27.*

WBZ, Boston PROGRAM: New England Farm Hour

gardening plants

SPONSOR: Cedar Ave Nursery AGENCY: Direct

CAPSULE CASE HISTORY: *The Cedar Avenue Nursery bought a five-day schedule, but had to suspend announcements after three days to replenish stock. It took 25 10-second announcements over KBIF to produce what owner Joe De Lecce describes as "without a doubt the most successful advertising campaign I have ever had. From this advertising I have had the best run of business experienced since I have had my nursery." The three-day campaign cost $30.*

KBIF, Fresno PROGRAM: Announcements

gardening plant food

SPONSOR: Enchanted Garden AGENCY: Lasker-Riseman

CAPSULE CASE HISTORY: *Sponsor matched product to show it thought most likely to reach potential customer and had tremendous success. Enchanted Garden bought six announcements per week on early morning WEEI Country Journal between 3 June and 11 August. To bring the total up to 66 announcements for the balance of their contract they used 3 announcements a week. At the end of the campaign Enchanted Garden had received 788 orders; or just about 12 orders per announcement. Cost per order was 42c.*

WEEI, Boston PROGRAM: WEEI Country Journal

gardening rose bushes

SPONSOR: House & Garden Specialties AGENCY: Parker Advertising Inc.

CAPSULE CASE HISTORY: *Figuring that if an early bird can catch a worm the ideal place to catch a gardener is on an early morning program, the sponsor turned to WCAU's* Sunrise Salute (6:30 *to* 7:00 *a.m. Monday through Saturday) to sell rose bushes. Using three announcements the first week and six the second, the client sold a total of 283 rose bushes at $3.98 each. Sales totaled $1,426.34 as a result of the nine-announcement schedule that cost House & Garden Specialties $375.*

WCAU, Philadelphia PROGRAM: *Sunrise Salute,* Announcements

grocery products general

SPONSOR: Lewis Jones Grocery AGENCY: Direct

CAPSULE CASE HISTORY: *This grocery launched a series of announcements on WDAK's* Cuzzin Al Show *in June. It was so successful that by October Lewis Jones decided to expand his advertising, bought a schedule consisting of an hour and 20 minutes of solid time on Saturday mornings for the* Lewis Jones Open House *show. After the first broadcast, business rose $500 above previous Saturdays; by the third week, it was up $1,100. Since June, reports Jones, his over-all sales have increased 30%. His Saturday radio show costs $60 a week.*

WDAK, Columbus, Ga. PROGRAM: Announcements; Lewis Jones Open House

grocery products soap

SPONSOR: Knolar "Nola" Flake AGENCY: McKee & Albright

CAPSULE CASE HISTORY: *After developing a new, larger-size package of soap flakes, the sponsor wanted* (1) *to get the new packages on grocers' shelves, and* (2) *to get housewives to take the packages off the shelves. Two participations weekly were bought on* Kitchen Kapers *at a weekly cost of $120. After 13 weeks, the president of Knolar said, "The Nola advertising on WIP has done the best job of any single advertising effort to increase Nola sales. It provided the extra distribution and extra push which was necessary to start our sales curve rising in this competitive market."*

WIP, Philadelphia PROGRAM: Kitchen Kapers

. . . He Says You Should



FREE & PETERS, INC.

Pioneer Station Representatives Since 1932

NEW YORK
250 Park Avenue
PLaza 1-2700

CHICAGO
230 N. Michigan Ave.
Franklin 2-6373

DETROIT
Penobscot Bldg.
Woodward 1-4255

ATLANTA
Glenn Bldg.
Murray 8-5667

FT. WORTH
406 W. Seventh St.
Fortune 3349

HOLLYWOOD
6331 Hollywood Blvd.
Hollywood 9-2151

SAN FRANCISCO
Russ Building
Sutter 1-3798

LIVE With The Lady!

THE lady who selects cartons and cans and bottles from the shelves of her Favorite Store has an unbelievable number of suitors . . . and every one of them tries every trick in the book to persuade her to pick up *his* package.

The Colonel has observed that one of the best tricks of all is to practically live with the lady at home . . . to call on her again and again and again at times when she's in the mood to think about soap or soup, or whatever you sell that she buys regularly. Moreover, the Colonel has a carefully worked out selection of Plans designed to turn that trick through daytime television — where rates are low and feminine interest is high.

These Plans are neither difficult to achieve nor expensive to buy, *and it costs absolutely nothing to find out how they work.* Your Free & Peters Colonel would like to drop his hat in *your* office and show them to you.



Representing VHF Television Stations:

		VHF CHANNEL	PRIMARY
EAST — SOUTHEAST			
WBZ-TV	Boston	4	NBC
WGR-TV	Buffalo	2	NBC
WWJ-TV	Detroit	4	NBC
WPIX	New York	11	IND
WPTZ	Philadelphia	3	NBC
KDKA-TV	Pittsburgh	2	NBC
WCSC-TV	Charleston, S. C.	5	CBS
WIS-TV	Columbia, S. C	10	NBC
WDBJ-TV	Roanoke	7	CBS
WTVJ	Miami	4	CBS
MIDWEST — SOUTHWEST			
WHO-TV	Des Moines	13	NBC
WOC-TV	Davenport	6	NBC
WDSM-TV	Duluth-Superior	6	NBC
WDAY-TV	Fargo	6	NBC-ABC
WCCO-TV	Minneapolis-St. Paul	4	CBS
KMBC-TV	Kansas City	9	ABC
WBAP-TV	Fort Worth-Dallas	5	ABC-NBC
KFDM-TV	Beaumont	6	CBS
KENS-TV	San Antonio	5	CBS
WEST			
KBOI-TV	Boise	2	CBS
KBTV	Denver	9	ABC
KGMB-TV KMAU—KHBC-TV	Honolulu Hawaii	9	CBS
KRON-TV	San Francisco	4	NBC

grocery products soaps

SPONSOR: Tidy House Products Co. AGENCY, Buchanan Thomas, Omaha

CAPSULE CASE HISTORY: *The sponsor, a heavy regional air advertiser, made a premium offer on 74 radio and six tv stations for a period of 10 weeks. Listeners could get eight large food saver plastic bags for 25c and one box top from Perfex Super Cleaner. When the promotion was over and the result tabulated, the average cost-per-order was 39.18c. KMA led the field with a cost-per-order of 3.95c, about 10% of the average cost. Stations used 15-minute homemaking strip, as did KMA.*

KMA, Shenandoah, Iowa PROGRAM: Edith Hansen

home appliances clock radios

SPONSOR: Hill Tv and Radio AGENCY: Direct

CAPSULE CASE HISTORY: *A man who was inclined to doubt that radio had any listeners at night—he's installed more tv sets than any other merchant in Hamilton—discovered that nighttime radio greatly increased his sales. He moved $15,000 in merchandise in a three-day period following an offer on a two-hour request show. Announcements were made on the 8:30-10:30 p.m. program that new clock radios, valued at $69.95, would be sold for $30 with the trade-in of any old clock. Two days later 115 clock radios had been sold. Cost: $225.*

CHML, Hamilton, Ontario PROGRAM: *Two-hour All Request Show*

home appliances radios

SPONSOR: Goodyear Service Stores AGENCY: Direct

CAPSULE CASE HISTORY: *Three Goodyear Service Stores used radio to announce the fact that they were giving away turkeys with every purchase of a GE Refrigerator. Morning and evening announcements Monday through Saturday in one week cost $450. After all the turkeys were sold out, hams were given with the refrigerators and after all the refrigerators were gone, GE Ranges were pushed. In that week the sponsor took in $26,000 and believes much of it was due to the radio announcements.*

WMIE, Miami PROGRAM: Gospel Train "Cracker Jim"

home appliances refrigerators

SPONSOR: B. F. Goodrich Store AGENCY: Direct

CAPSULE CASE HISTORY: *In order to test radio as a medium for specific sales, the B. F. Goodrich Store manager placed an order for 18 announcements in three shows in one week. Six announcements each in* Cuzzin Al, Dr. Jive *and* WDAKapers *led to the sale of 11 Kelvinator refrigerators. The successful test cost only $54 and resulted in the steady use of 20 announcements a week by the store since. No other advertising medium was used during the test week, allowing sponsor measuring tool in future ad campaigns.*

WDAK, Columbus, Ga. PROGRAM: Announcements

home appliances television

SPONSOR: Roche, Inc. AGENCY: Direct

CAPSULE CASE HISTORY: *During Roche's "Pioneer Days" promotion, the store sponsored a mystery tune contest on WSCR. In three days special operators handled more than 1,800 contest phone calls. The turn-out of customers for radios, tv sets and other appliances was described by the sponsor as "overwhelming!" Dubious at first of the results radio could produce, Roche now is a confirmed and regular WSCR advertiser, according to the station, ready for new radio promotions.*

WSCR, Scranton PROGRAM: Freddie Chapman

home appliances unit installations

SPONSOR: Mabee Plumbing Co. AGENCY: Direct

CAPSULE CASE HISTORY: *A guessing contest on radio pulled 17,312 prospects for the Mabee Plumbing Co. A 20-acre pumpkin field was selected and contestants were asked to guess the number of pounds to be harvested from it. Clues were displayed in the Mabee showroom and 78 announcements were run over WPEO. Cost was $7.65 an announcement. After the contest the sales staff went to work on the mailing list compiled from the postcard answers. Months later, sales are still coming into the Mabee Co. for their kitchen installation units as a result of the contest.*

WPEO, Peoria, Ill. PROGRAM: Announcements

home appliances unit installations

SPONSOR: Dresser Equipment Co. AGENCY: Direct

CAPSULE CASE HISTORY: *A Hartford firm specializing in new and remodeled kitchens was a bit skeptical about radio as a source of leads. The product cost often ran into four figures and presentation was technically difficult. On the advice of the local station a test vehicle was selected: a program of good, classical music heard on Sunday afternoons. This had adult appeal and would be heard by men as well as women. The commercials were designed to be unobtrusive and personal. Result: Show produced many choice leads and sales.*

WDRC, Hartford PROGRAM: Music of Distinction

household blankets

SPONSOR: Crown Furniture Store AGENCY: Direct

CAPSULE CASE HISTORY: *Crown Furniture Store decided to test radio pull with a special Sunday morning telephone promotion on 90 blankets it had in stock. Store bought eight announcements for 7 November. Blankets sold for $7.77 and were available for 77c down and $1 a week. A number of special operators were placed in the store to take calls. By afternoon the 90 blankets in stock were completely sold out and 90 more had to be ordered from Atlanta. Store also opened 54 new accounts as a direct result of the radio promotion. The cost to sponsor was $36 and netted company $1,398.60.*

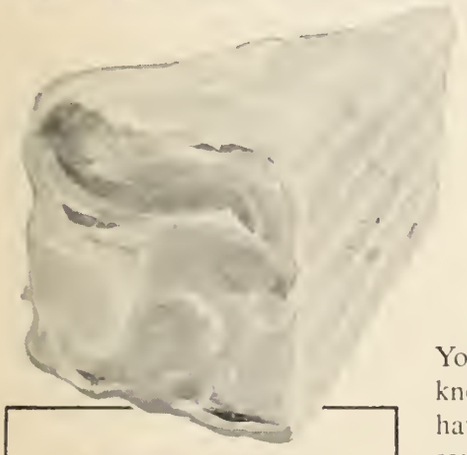
WKAB, Mobile PROGRAM: Announcements

IN GEORGIA...

you can have your cake and eat it, too!

The

GEORGIA BIG 5...



the station group that gives you all the *practical advantages* of a network...*plus all the local impact of home-town programming!*

You know the *intense* listener loyalty that stations command *locally*. You know the *strong dealer influence* that stations wield *locally*. Now you can have these *local* advantages of five long-established stations...PLUS time-saving network economies—with the GEORGIA BIG 5! Five leading stations in one buy . . . involving only *one* bill.

Buy the GEORGIA BIG 5—get the added sales power of local merchandising support!

The sale you start with your spot is *clinched* by the point of sale merchandising support supplied by each *Georgia Big 5* station. In addition you can count on a full array of selling aids: trade calls by station personnel who are your dealers' *neighbors* . . . trade mailings and tune-in announcements. Your Avery-Knodel man will give you full details!

CHECK these important FACTS ABOUT GEORGIA

In the two year period ending 1954:

- ☐ Georgia radio homes. . . . . UP 22%
- ☐ Georgia population . . . . . UP 17%
- ☐ Georgia automotive sales . UP 43%
- ☐ Georgia retail sales. . . . . UP 13%

Four good reasons why Georgia deserves deeper penetration than ever before . . . *deeper* penetration than *one-station coverage* can give! Ask for *all* the facts about the big new growth of Georgia!

The

GEORGIA BIG 5

is your *big Georgia buy...* more Georgia homes *at less cost per minute!*

The *Georgia Big 5* delivers 83%—yes 83%—of all Georgia radio homes! More Georgia homes—at less cost per minute—make the *Georgia Big 5* your big buy—your best buy—in the nearly $3 billion Georgia market.



MERCHANDISE SOLD VIA GEORGIA BIG 5 WGST WMAZ WTOC WRBL WGAC

WGST *Atlanta* 5,000W ABC

WMAZ *Macon* 10,000W CBS

WGAC *Augusta* 5,000W ABC

WTOC *Savannah* 5,000W CBS

WRBL Columbus 5,000W CBS

AVERY-KNODEL, Inc. National Representatives

household bottled gas

SPONSOR: Worsham Gas Co. AGENCY: Direct

CAPSULE CASE HISTORY: *Radio announcements brought the Worsham Gas Co. so much business that the home office sent this telegram to the station: "Cancel all advertising. Unable to handle all the business your station has developed for us." The company had used three announcements daily advertising bottled gas service to subscribers anywhere the announcements were heard. Three weeks of announcements cost* $153.90 *and brought responses by mail and phone from listeners up to* 100 *miles away.*

WMIX, Mt. Vernon, Ill. PROGRAM: Announcements

household clocks

SPONSOR: Star Import Co. AGENCY: Fitzmorris Agency

CAPSULE CASE HISTORY: *On the premise that the best time to sell listeners a cuckoo clock would be when they were getting up in the morning, the sponsor used a six-week announcement schedule on* Sunrise Salute. *Despite the relatively high price of* $5 *for a mail order item, the sponsor grossed* $4,495 *with a schedule of one and two announcements daily. Cost of the announcements on the Monday through Saturday morning disk jockey show was* $1.440. *Results reversed sponsor's thoughts on early morning radio.*

WCAU, Philadelphia PROGRAM: *Sunrise Salute*, Announcements

household cookbook

SPONSOR: Cookbook Sales AGENCY: Direct

CAPSULE CASE HISTORY: *The sponsor, publisher of the* Encyclopedia of Cooking, *offered a new cookbook every week for* 26 *weeks on WHAM. The cookbooks were available in four grocery chains in the WHAM listening area. However, the radio announcements were the only advertising used by the publisher. At the end of the campaign, the sponsor wrote to the station and reported that more than* 427,000 *cookbooks and binders were sold as a result of the WHAM advertising. Sales topped any previous campaign, the sponsor said.*

WHAM, Rochester PROGRAM: Announcements

household diaper service

SPONSOR: Dy-Dee Service AGENCY: Direct

CAPSULE CASE HISTORY: *Up to a year ago, Ed Price, manager of Dy-Dee, spent up to* 14% *of the firm's sales revenue for advertising; it went into direct mail and direct contact with about* 70% *of the prospective mothers in the area. Since using radio advertising, however, the company has increased sales by one-third, yet appropriates only* 7% *of its sales total to radio advertising. Price uses participations (*260*-time rate,* $8*). "We believe that in radio we have found the most efficient method of selling," he says enthusiastically.*

KPHO, Phoenix PROGRAM: Make Mine Music

household flooring

SPONSOR: Ohio Floor Covering AGENCY: Direct

CAPSULE CASE HISTORY: *A Cleveland radio station sold so effectively that it lost business as a result. When Ohio Floor Covering planned a three-day sale, a* 32*-announcement schedule was bought. Eight announcements were planned for the day preceding and each day of the sale. Before the end of the first day of the sale, Pat Michaels, president of the store, called to cancel the remaining two days' schedule. All of the merchandise had been sold out.*

WJMO, Cleveland PROGRAMS: *Polka Party* and *Jockey-John Show*, Announcements

household plumbing

SPONSOR: Montoya Bros. Plumbing Co. AGENCY: Direct

CAPSULE CASE HISTORY: *The Montoya Bros. Plumbing Co. says: "When we took advertising with Jose Gallegos we were sure we would get good results, because of his large listening audience and sales ability." They do no other advertising. "However," they state, "we didn't expect anything like the response we have received." After the first eight one-minute announcements on his program, and as a direct result of this advertising, they sold* $30,000 *worth of plumbing and construction, with orders still coming in. Each announcement costs* $3.30.

KABQ, Albuquerque, N. M. PROGRAM: Jose Gallegos

household pumps

SPONSOR: Fairbanks, Morse & Co. AGENCY: The Buchen Co.

CAPSULE CASE HISTORY: *At* 9 *o'clock the morning of a flood in Chicago, the company called the station to place as many station break announcements as possible to inform the public that sump pumps, de-watering pumps, electric motors and emergency generating sets were available. Some* 40 *announcements went on the air—the first at* 11 *a.m. and the last at* 10:48 *p.m. On that day alone* 375 *sump pumps ranging in price from* $65 *to* $140 *were sold as well as every de-watering pump in stock at double that price. Sales continue to be made as a result of contacts made all that day.*

WGN, Chicago PROGRAM: Station breaks

household saw sets

SPONSOR: Pennsylvania Saw Sets (Penn Saw) AGENCY: Direct

CAPSULE CASE HISTORY: *The sponsor, selling a handle with four interchangeable saw blades, contracted for four weeks of participations on* Sunrise Salute. *Results were so good, however, that he renewed four times (in two week cycles). At the end of* 12 *weeks he had received* 1,351 *orders at* $2.98 *each. Thus, for an advertising expenditure of* $1,440.00, *he got* $4,025.98 *worth of business. The schedule ran from* 1 *February* 1954 *through* 24 *April* 1954 *between* 6:00 *and* 6:45 *a.m. Results, says sponsor, makes him top radio supporter.*

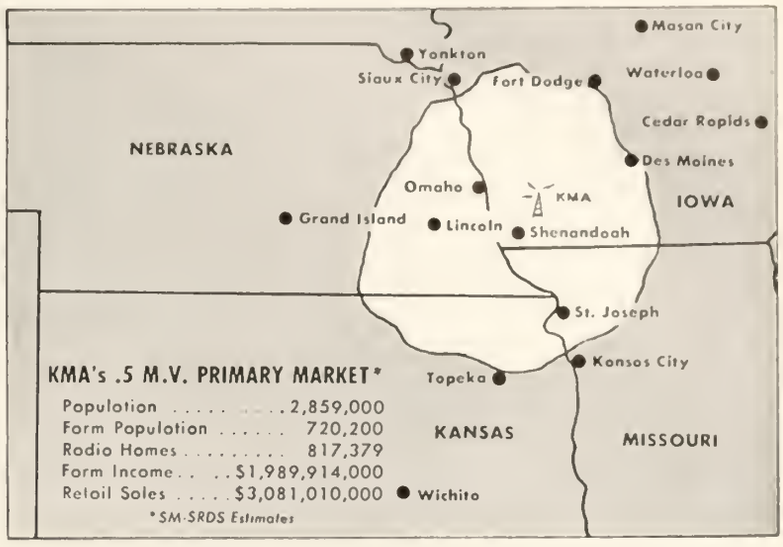
WEEI, Boston PROGRAM: Sunrise Salute

More Farm Programs Make KMA Your Best Farm Buy

KMA has 22 Hours of Farm Programs Weekly in the Nation's No. 1 Farm Market.

Farm Programs on 18 other Leading Corn Belt Stations Average only 8½ Hours Weekly.

— Locations of stations shown on map at right



You'll sell more to farmers when you use the station that serves them best. And for 25 years in the Nation's Number 1 Farm Market that station has been KMA. Figures in the October, 1955, Spot Radio Rates and Data show that KMA carries almost three times as much farm programming as the average of stations in the Corn Belt.

Farmers listen faithfully to KMA to get the news and information that interests them most—complete and frequent weather forecasts and market information, up-to-the-minute coverage of important agricultural events, stories on new advances in farming, human interest features about people in their area.

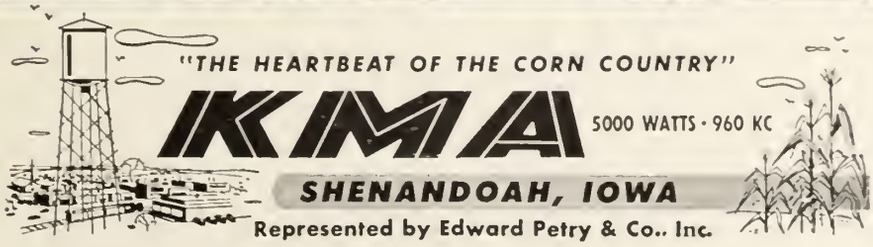
KMA's two full-time farm directors are both Ag college graduates. They travel over 75,000 miles every year to make sure Corn Belt farmers get the information they want . . . and you get the big, loyal audiences you want.

Jack Gowing, KMA associate farm service director, follows down a lead on more profitable hog raising.



Merrill Langfitt, KMA farm director, interviews a member of the Russian Farm Delegation that visited Iowa.





During 1955 the following Farm Advertisers have successfully used KMA

Allied Chemical & Dye
J. I. Case Tractors
DeKalb Corn and Chicks
Ford-Dearborn Farm Machinery
Genuine Pfister Hybrids
Gooch's Feeds
Goodrich Farm Tires
International Harvester
Kewanee Farm Machinery
Keystone Fence Co.
Larro Feeds
Myzon
Nitragin Co.
Nutrena
Oyster Shell Products
Pioneer Hy-Line Chicks
Ralston-Purina
Reynolds Aluminum Farm Buildings
Swivax Vaccine
Wayne Feeds

Plus—64 other regional and national farm accounts selling everything from feeds to fence posts.

At the right are 10 key points

which will help you evaluate SPONSOR

in your 1956 trade paper plans

The UNVARNISHED

SPONSOR ADVERTISING FACT SHEET

1. EDITORIALLY, SPONSOR IS TOTALLY BEAMED TOWARD NATIONAL ADVERTISERS AND AGENCIES. OUR MISSION IS TO GIVE "THE MEN WHO FOOT THE BILLS" GUIDANCE IN THE EVALUATION AND PURCHASE OF TV AND RADIO TIME AND PROGRAMS.

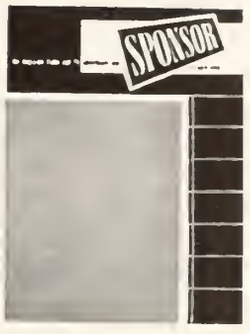
2. SPONSOR'S CIRCULATION IS THE PUREST FOR YOUR PURPOSES IN THE TV/RADIO TRADE PAPER FIELD. OF 10,000 CIRCULATION, ABOUT 7,000 GO TO NATIONAL AND REGIONAL AGENCIES AND ADVERTISERS; 3,650 TO ADVERTISERS, 3,300 TO AGENCIES. THAT'S 7 OUT OF 10 —A REMARKABLY PINPOINTED CIRCULATION.

3. SPONSOR IS THE USE MAGAZINE OF THE INDUSTRY. TV BASICS, RADIO BASICS, TV RESULTS, RADIO RESULTS, FILM BASICS, TV DICTIONARY, TIMEBUYING BASICS, TV AND RADIO STATION BUYERS' GUIDE, TIME-BUYERS OF THE U. S., AND MANY, MANY MORE PROJECTS ARE EXAMPLES OF SPONSOR USE VALUE. SPONSOR AVERAGES 250 INFORMATION REQUESTS MONTHLY FROM ADVERTISERS AND AGENCIES.

4. ALL IMPARTIAL AGENCY-AND-ADVERTISER-TRADE-PAPER-READERSHIP-STUDIES MADE DURING THE PAST TWO YEARS PROVE SPONSOR'S DECIDED LEADERSHIP IN ITS FIELD (DETAILS ON REQUEST).

5. SPONSOR AVERAGES NEARLY 20 PAID SUBSCRIPTIONS (AT ITS QUALITY PRICE OF $8 PER YEAR) AT THE 33 TOP TIMEBUYING AGENCIES. AT JWT, BBDO, Y&R, AND M-E SPONSOR HAS FROM 40 TO 60 PAID SUBSCRIPTIONS. AGENCY LIBRARIANS REPORTED, IN A TRADE PAPER STUDY, THAT SPONSOR IS KEPT ONE YEAR OR LONGER AS A REFERENCE SOURCE, THE AVERAGE PUBLICATION SIX MONTHS OR LESS.

FACTS *about SPONSOR*



the magazine tv and radio advertisers USE

6. RECENTLY, SRDS COMPLETED A STUDY OF ADVERTISING GAINS OR LOSSES AMONG THE TRADE PUBLICATIONS OF OUR FIELD. OF THOSE LISTED ONLY TWO SHOWED GAINS—SPONSOR AND SRDS. SPONSOR'S GAIN WAS OVER 250 PAGES.

7. ALTHOUGH TRADE PAPERS ARE FREQUENTLY REGARDED AS INTANGIBLES, SPONSOR IS ABLE TO SHOW SPECIFIC RESULTS (FOLDER OF EXAMPLES ON REQUEST).

8. SPONSOR IS A PRESTIGE PUBLICATION. YOUR PRESTIGE MESSAGE GETS THE ADVANTAGE OF SPONSOR'S EXCELLENT STANDING IN ITS FIELD.

9. SPONSOR FIGHTS FOR WORTHWHILE INDUSTRY IMPROVEMENTS, PROJECTS, AND REFORMS. IT IS REGARDED AS THE FOREMOST ADVERTISING MAGAZINE IN THIS RESPECT. THIS HELPS PRODUCE A HEALTHY, ACTIVE CLIMATE FOR YOUR MESSAGE.

10. NATIONAL REPRESENTATIVES LIKE SPONSOR. THEY KNOW HOW THOROUGHLY IT'S READ AND USED. ASK YOURS WHAT HE THINKS OF SPONSOR. HE'LL BE GLAD TO TELL YOU. HE KNOWS SPONSOR.

THE INFORMATIVE BROCHURE "HOW MUCH SHOULD A STATION INVEST IN TRADE PAPER ADVERTISING" IS AVAILABLE TO YOU ON REQUEST.

household sewing

SPONSOR: Reliable Sewing Machine Co. AGENCY: Direct

CAPSULE CASE HISTORY: *The sponsor, whose home office is in Lincoln, Neb., bought one five-minute program from 1:00 to 1:05 p.m. on WNAX one day recently. The Class "B" one-time rate was $30.00. After the program, H. E. Donohue, partner in the sewing machine company, wrote WNAX that "The [program] . . . gave us excellent results. We were very well pleased and shall probably be wanting the services of your station again in the near future. . . ." Donohue told the station that the program produced 326 inquiries.*

WNAX, Yankton, S. D. PROGRAM: Five-minute show

houses new homes

SPONSOR: John J. Eilers, Home Builder AGENCY: Direct

CAPSULE CASE HISTORY: *To advertise a new model home, builder John J. Eilers used 10 announcements inviting people to inspect it. The radio announcements, which ran on two successive Saturdays and Sundays were the only advertising used. As a direct result, over 2,000 people visited the model home and all 18 available units were sold. Houses were priced at a little over $6,000. Cost of the campaign was $120. Sponsor, pleased with radio result, is looking forward to new campaigns.*

KSO, Des Moines, Iowa PROGRAM: Announcements

houses new homes

SPONSOR: Carl Moore AGENCY: Advance Advertising

CAPSULE CASE HISTORY: *Carl Moore, a builder, had 55 new $9,000 homes to sell in Clovis, Cal. Clovis is located 15 miles outside of Fresno. In order to reach as many potential buyers as possible in a limited time, Moore decided to schedule 50 one-minute spots over KBIF within a six-day period. He also bought eight one-minute announcements over KBID-TV which he scattered throughout Thursday, Friday and Saturday. By the end of the week only one house remained; 54 were sold. Total gross was $486,000. Cost: $336.*

KBIF, Fresno PROGRAM: Announcements

houses new homes

SPONSOR: Hutchinson Realty Co. AGENCY: Direct

CAPSULE CASE HISTORY: *As its first venture in radio advertising, this sponsor bought a two-hour remote program broadcast from its Sunny Acres and Mar-Lee Manor developments. After the first show, three houses were sold (time cost was $182). Pleased with the results, the firm signed for 13 more remote shows, one weekly, and five announcements daily for 13 weeks (26-time rate for one-minute announcements is $9.35). At the end of the second week, six homes were sold; after the third, nine were sold until the firm reached a peak of 29 sold in one week. Sponsor called results "fabulous."*

KTLN, Denver PROGRAM: Two-hour remotes, Announcements

houses new homes

SPONSOR: John F. Long, Home Builder AGENCY: Al Pote

CAPSULE CASE HISTORY: *Saturation announcements on five Phoenix radio stations, along with some tv and newspaper ads sold 225 homes in six weeks for Builder John F. Long. The competition in this area is keen, as a great number of housing projects are being built simultaneously. John F. Long is convinced that the radio campaign, which costs approximately $4,000 a month, plays a large part in popularizing his Maryvale Terrace homes. The schedule is for six months with good chance for healthy renewal.*

KPHO, KOY, KOOL, KRIZ, KRUX, Phoenix, Arizona PROGRAM: Announcements

houses trailers

SPONSOR: Conolly Motor Service AGENCY: Direct

CAPSULE CASE HISTORY: *The Conolly Motor Service bought one announcement daily on WFOR, using the same time each day. Results were good and one day W. B. Conolly, owner of the firm, decided to advertise a house trailer—the first time he had used radio to advertise such an item. "Almost immediately," he says, "we began to get phone calls and personal visits from people who were prospects . . . we sold the trailer after only four announcements. . . ." The announcements cost $4.05 each on a 105-time schedule.*

WFOR, Hattiesburg, Miss. PROGRAM: Announcements

various baby chicks

SPONSOR: Bridgeport Lumber & Supply Co. AGENCY: Parker

CAPSULE CASE HISTORY: *Company ran a large ad in local evening paper offering 25 high-quality baby chicks free with every purchase of 25 pounds of chicken feed. By 11:30 the next morning not one sale had been made. A call placed six announcements on WKNX for the same day between 12:30 and 3:30 p.m. Five minutes after the first announcement calls started pouring in. By 3:30 that afternoon 3,500 chicks had been given away and over two tons of Kasco Feed were sold. Total cost was $35, or one-fourth that of the newspaper ad. Lumber official's comment: "Who said radio was dead."*

WKNX, Saginaw, Mich. PROGRAM: Announcements

various book

SPONSOR: North American Stevens Co. AGENCY: Direct

CAPSULE CASE HISTORY: *To promote its car book in the Los Angeles area the North American Stevens Co. bought 15-minute e.t.'s on Sunday evenings for four weeks. Orders started pouring in so fast that one company official, Mr. E. Schwartz, said, "KNX gave us our lowest order costs of any station used during our campaign. Orders keep coming in even from repeats on the same time spots." Program cost $169.97 a week. As a result, North American has started a 13-week series on KNX this month (January).*

KNX, Los Angeles PROGRAM: 15 minute e.t.'s

various catalog

SPONSOR: Grossman's Lumber Co. AGENCY: Cooperative Advertising

CAPSULE CASE HISTORY: *The 18 outlets of Grossman's Lumber Co. handle a complete line of building materials. When the firm bought participations in Morgan Baker's* Sunrise Salute *it used the first two weeks of the contract to advertise a 95-page do-it-yourself catalog. Two announcements a day, six days a week, brought 1,383 inquiries at a cost of $240. Inquiries came in from 29 counties in five states at a cost of 17c per inquiry to gain an extra salute for WEEI from Grossman's.*

WEEI, Boston PROGRAM: *Sunrise Salute*

various cement blocks

SPONSOR: White Block Co. AGENCY: Direct

CAPSULE CASE HISTORY: *Harold White went into the cement block business seven years ago. Five years ago he started advertising. He used only one medium—radio. And he used only one radio station, KREM. Each year White put 2% of his total volume into the KREM advertising on a year-'round basis, even though the construction industry is a seasonal business. White happily reports that his advertising has paid off; at the end of the fourth consecutive year of advertising his annual sales volume has doubled.*

KREM, Spokane PROGRAM: Announcements

various drug products

SPONSOR: The Lexino Co. AGENCY: Direct

CAPSULE CASE HISTORY: *This sponsor sells direct to drug stores but uses radio advertising to stimulate consumer sales. Lexino has been running participations on the daily* Polish-American Hour (9:00-10:00 *a.m.*), *plus an announcement schedule at various times. After renewing the full schedule recently, the sponsor wrote WSCR: "Congratulations on a mightily well-run radio station and a proved receptive group of listeners." Class "B" announcements and participations, at the 260-time rate, are $6.10 each over WSCR.*

WSCR, Scranton PROGRAM: Polish-American Hour, Annets.

various employment

SPONSOR: Nat'l Employment Information Service AGENCY: Max Walter Adv.

CAPSULE CASE HISTORY: *The sponsor used six announcements, one each day, on the WING* Dave Jacobs Hill Billy Show *to invite phone call or letter inquiries from potential employers and employees. The show is on from 5:05 to 6 p.m. These announcements alone brought 484 phone calls and letter replies. The cost for each announcement was $15 or a total of $90. Sponsor felt that results in the employment field has excellent testimonial to radio's inquiry ability.*

WING, Dayton, Ohio PROGRAM: Dave Jacobs Hill Billy Show, Announcements

various enrollment

SPONSOR: Dept. of Veterans Affairs, Vets Land Act AGENCY: Direct

CAPSULE CASE HISTORY: *The sponsor recently ran a campaign to enroll veterans in a special construction course. The schooling was offered at Montreal's Technical School and was being promoted in various media by the Department of Veterans Affairs, Veterans Land Act. Shortly after the end of the campaign an official of the veterans' affairs department wrote to the station and said its objective—enrollment of 240 veterans in the course—was attained through the CKAC campaign.*

CKAC, Montreal PROGRAM: Announcements

various fixative

SPONSOR: McMillan Products Co. AGENCY: Direct

CAPSULE CASE HISTORY: *The sponsor, who lays acres of cement floors, developed a product which would allay the "dusting" common to such floors. Called Dus-Top, the product was so successful on McMillan's own jobs the firm decided to offer it on the retail market. Last November McMillan bought six announcements over a two-week period on WJBK. But results were so good company signed for five announcements weekly on a "till forbid" basis. The firm, which started with 25 dealers, now has more than 200 in the Detroit area.*

WJBK, Detroit PROGRAM: Announcements

various greeting cards

SPONSOR: Hudson's Bay Co. AGENCY: Direct

CAPSULE CASE HISTORY: *Year after year the Hudson Bay Co. found it had at least 50 dozen cards left after Mother's Day and Father's Day. To alleviate the situation this year Hudson's turned to radio advertising. Company bought a segment on a daily show called* Casino. *Sales began to soar and after the holidays Hudson's had only a little over a dozen cards left. In addition to sales results the general mail-pull from the program has been excellent. At the end of 28 weeks of sponsorship 48,000 letters received. Cost:* $15.56.

CJVI, Victoria, B. C. PROGRAM: Casino

various insurance

SPONSOR: A. H. Cox AGENCY: Direct

CAPSULE CASE HISTORY: *When the CJVI salesman suggested that Cox buy one announcement nightly on the station's after-midnight* Niteshift *program, the insurance agent agreed to a trial run—but didn't have much faith in either the time or the program's ability to sell insurance. "The trial run is now over," Cox recently wrote the station, "and I can safely say that* Niteshift *has been responsible for more insurance sales than any other advertising promotion . . . we are renewing for one year." Daily cost of the campaign is* $2.50.

CJVI, Victoria PROGRAM: Niteshift

Timebuyers of the U.S.-Additions

Dozens of readers have written to SPONSOR since the 14 November Timebuyers of the U.S. list appeared. The consensus: a big thank you for compiling a list which many commented provided more data on buyers and their accounts than they'd ever seen previously. SPONSOR heard, too, from agencies with additions and corrections, reflecting the fast-moving pace of agency timebuying departments. The additions below are intended as a supplement for the 14 November list, which is also available in reprint form; for single copies or quantities (50c each, quantity rates on request) write to SPONSOR Services, Inc., 40 E. 49th Street, New York, N. Y. Tear out additions and add to the earlier listing.

Timebuyers from these cities included in original listing

Atlanta
Baltimore
Beverly Hills, Cal.
Birmingham, Ala.
Birmingham, Mich.
Bloomfield Hills, Mich.
Boston
Cambridge, Mass.
Chattanooga
Chicago
Cincinnati
Cleveland
Dallas
Washington, D. C.
Denver
Des Moines
Detroit
Durham, N. C.
Fort Wayne, Ind.
Fort Worth, Tex.
Glendale, Cal.
Hollywood, Cal.
Houston
Indianapolis
Kansas Ctiy, Mo.
Knoxville
Lincoln, Neb.
Los Angeles
Louisville, Ky.
Memphis
Milwaukee
Minneapolis
Muncie, Ind.
Nashville
New Orleans
New York
Oakland, Cal.
Oklahoma City
Omaha
Philadelphia
Portland, Ore.
Richmond, Va.
San Antonio
Salinas, Cal.
San Francisco
Seattle
St. Louis
Terre Haute, Ind.
Tulsa
Tyler, Tex.
Waco, Tex.

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

HOLLYWOOD, CAL.

ANDERSON-McCONNELL
731 N. LaBrea (38), Webster 1-1761

JACQUELIN M. MOLINARO

CHICAGO, ILL.

TATHAM-LAIRD, INC.
64 E. Jackson Blvd. (4), Harrison 7-3700

GEORGE BOLAS — DIRECTOR

GEORGE STANTON — ASSISTANT

SUPERVISER — PAUL SCHLESINGER

Toni (White Rain, Bobbi, Viv) — DON GRASSE
Parker (Pens, Pencils), Weidemann — JIM ZITNIK

SUPERVISOR — ROY BOYER

General Mills (Trix, Surechamp), Simoniz (Bodyguard, Hilite, Ivalon Sponges), Swanson (Chicken & Turkey Products) — HAROLD BENNETT

General Mills (Kix, Answer Cake), Wander — JACK RAGEL

SUPERVISOR — JOHN SINGLETON

Armour (Ham, Bacon, Sausage, Canned Meats), Fulham (Fish Products), Abbott (Sucanye) — JOHN SINGLETON

J. WALTER THOMPSON
410 N. Michigan Ave. (11), Superior 7-5303

Kraft Foods — E. R. FITZGERALD
Swift & Co. (Allsweet) — ELLEN CARLSON
Indiana Bell. Tel. — T. V. WATSON
Libby, McNeill & Libby — BILL KENNEDY
Quaker Oats (Aunt Jemima Pancake and Cake Mixes) — SYLVIA RUT BERNICE McTAGGART
Seven-Up Bottling — BOB ATWOOD

FORT WAYNE, IND.

CLEM J. STEIGMEYER ADV.
Central Bldg., Anthony 1230

Indiana Univ. Adult Centers, Little Toidy, Ridin' Hi Auto Seat — CLEM J. STEIGMEYER

MUNCIE, IND.

APPLEGATE ADVERTISING AGENCY, INC.
100 Minnetrista Blvd. 3-7707

Ball Brothers, Inc., National Homes Corp., North American Van Lines, Inc. — EDWARD R. O'SHEA

DES MOINES, IOWA

LESSING ADV.
910 Walnut Bldg., 3-1149

Stadard Seed, Berry Poultry, Lutheran Vespers, Monroe Co., Berry Seed Co., Griswold Seed Co., Michael-Leonard Co., Sioux Steel Co., Super Valu Stores — ED LaGRAVE, JR.

NELSON ADVERTISING COMPANY
309 Masonic Temple, 8-6555

DICK NELSON

BOSTON, MASS.

THE REINGOLD CO., INC.
69 Newbury St., (16) KE 6-3900

DOROTHY F. STEWART

DETROIT, MICH.

SIMONS-MICHELSON CO.
Lafayette Bldg., Woodward 3-3000

E. & B Beer, Velvet Peanut Products — DICK HUGHES

BROOKE, SMITH, FRENCH & DORRANCE
8469 E. Jefferson (14), Valley 2-9700

V.P. RADIO-TV — HERB BOYLE

MINNEAPOLIS, MINN.

OLMSTEAD & FOLEY ADV.
1200 Second Ave., S. (4), Atlantic 8166

Aussell-Miller Milling, Owatonna Canning, Ft. Dodge Labs, Cloverleaf Creamery Co., Northland Milk Co., Poplar Canning Co., Boutell Bros., Marshall Wells Co., Waterman-Waterbury Co., N. American Life & Casualty — WARREN T. WAY, BRADLEY G. MORISON

ST. LOUIS, MO.

D'ARCY
Missouri-Pacific Bldg., Central 1-6700

Reardon Paint, Anheuser-Busch, Brooks Foods — J. C. COWHEY, ROBERT THEIS, J. DOLAN WALSH, HARRY RENFRO, WILLIAM JOHN HYATT

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

GARDNER ADV. CO.

915 Olive Street (1), Central 1-3200

Duncan Hines Cake Mixes	WARREN WIETHAUPT
Godelroy Mfg.	GRACE McMULLEN
Pet Milk	EARL HOTZE
Barton Dyeshine	FRANK HEASTON
Southwestern Bell Telephone	
Swift (Jewel Shortening)	
Ralston-Purina	
Bavarian Beer	

KRUPNICK & ASSOC., INC.

520 N. Grand Blvd. (3) Jefferson 3-1723

RAY SCHOENFELD

OLIAN ADV. CO.

4010 Lindell Blvd., Jefferson 1-4977

Sayman Soap Products	HAROLD THOMAS

RUTHRAUFF & RYAN

Railway Exchange Bldg., 611 Olive Street, Main 0-0127

Krey Packing	OSCAR ZAHNER
Banquet Canning	ROBERT LEE
Griesedieck Bros. Beer	ROGER BACON

RUTLEDGE & L. LILIENFELD, INC.

317 North 11th St., Main 1-3252

Dr. LeGear Medicine	WILLIAM WIDER
Dining Car Coffee	GRANVILLE RUTLEDGE

FRANK BLOCK AND ASSOCIATES

Chase Hotel, (8) Forest 1-6200

Centlivre Brewing	SID BLOOMENTHAL

WINIUS-BRANDON, INC.

1706 Olive St. (3), Chestnut 1-6380

Miller Chemical	VERNON L. MORELOCK
American Packing	MRS. R. A. PIETUCH
Deep Rock Oil	
Carling Brewing	
Manhattan Coffee	

NEW YORK, N. Y.

N. W. AYER & SON

30 Rockefeller Plaza (20), Ci 6-0200

SUPERVISOR — VALENTINE RITTER

BENTON & BOWLES

444 Madison Ave. (22), MU 8-1100

Pin-It	TONY LEE
Prell	JUSTIN GERSTLE

BIOW-BEIRN-TOIGO

640 Fifth Ave. (19), PL 9-1717

American Home Products	NAT GAYSTER
Whitehall Pharmacal	GERALD VAN HORSEN
Bond Clothing Co.	SHIRLEY WIENER,
Nat'l Shawmut Bank	SAM VITT
Knickerbocker Beer	

DOWD, REDFIELD & JOHNSTONE

501 Madison Avenue (22), MU 8-1275

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

Dormin, Inc.	JEAN M. GILRON
Pelle Corp.	
Plough, Inc. (Mistol Mist)	
Casco Products Corp. (Steam Irons, Heating Pads)	
Albert Ehlers, Inc.	
Mother Goldstein Wine	
Roger & Gallet (Lip Ade)	
Century Brewers Corp. (Regent Beer)	
Metropolis Brewery of N. J., Inc. (Champale)	
Rockwell Pharmacal Co. (MED—Medicine for Dandruff)	
Andrea Radio Corporation	
Cott Beverage Corp.	
Clayton Labs, Inc. (Citroid Compound)	
Rapidol Distributing Corp.	BETTY NASSE
Zotox Pharmacal Co. (Zotox & Hydrotox)	
Block Drug Co. (Minipoo & Stera Kleen)	
Rilling Dermatetics (Oramist & Fluid Facial)	
Clayton Labs, Inc. (Citroid Compound)	

FRIEND-REISS ADV.

221 W. 58th St., (19) PL 7-8030

ED RAINER — RADIO, TV DIRECTOR

Levolor Venetian Blinds	KAREN COLLIER
Cameo Curtains	ALLAN KLAMER
The Toy Guidance Council	
Adam Hat Stores, Inc.	
Shirtcraft Shirts	
Dejur Cameras	
Standard Unbreakable Watch Crystals	
Citadel Press	
Vogue Dolls	
The Playschool Mfg. Co.	
Christy Chemical Co.	
Yankee Metal Products	
Bell Bread	

KUDNER AGENCY

575 Madison Ave. (22), MU 8-6700

MEDIA DIRECTOR — HUGH JOHNSON

ASSOC. MEDIA DIRECTOR — E. G. WEYMOUTH

ASSOC. MEDIA DIRECTOR — JOHN MARSICH

Frigidaire	JOHN SISK
Goodyear Tire & Rubber	
Fisher Body Division—GM	ANN GARDINER
General Motors Institutional	
GMC Truck and Coach Div.	
General Motors (Buick) Nat'l Spot	
Texas Company	
Colliers	JOHN MURPHY
U. S. Tobacco Company	MARJORIE SCANLON
General Motors (Buick) Network	

DOYLE DANE BERNBACH, INC.

20 W. 43rd St. (36), LO 5-7878

Gallo Wine	JAN GILBERT
Max Factor & Co.	

MONROE GREENTHAL CO., INC.

445 Park Ave. (22), PL 9-8640

United Artists Corp.	HARVEY SCHULMAN
Cinerama	
(Stanley-Warner Corp.)	

AGENCY, ACCOUNTS, ADDRESS & PHONE — TIMEBUYERS

EMIL MOGUL

250 W. 57th St. (19), JU 2-5200

BUS. MGR., RADIO & TV — LESLIE DUNLER

Manischewitz Wine	ELAINE SCHACHNE
Ferber Pan	
Revlon	
Raycon	LYNN DIAMOND
Omega Oil	
Poslam	
Cheramy	
Taxium	ED TASHJIAN
Sentrol	
Gem Oil	
Berio	
Park & Tilford	
Esquire Polishes	LAURA PARTRIDGE
Ronzoni	
National Shoes	
Barney's	
Canadian Furs	
Gold Medal Candy (Bonomo)	

SSCB

477 Madison Ave., (22) MU 8-1600

CARTER PRODUCTS, INC.

Arrid—U.S. (Regular & Chlorophyll)	JEAN CARROLL
Rise—U.S.	STEVE SUREN
Bingo—U.S.	

CINCINNATI, OHIO

GUENTHER, BROWN & BERNE, INC.

1113 Enquirer Bldg., (2) Garfield 1-4244

DAVID A. BROWN GREGORY MEIER

MEMPHIS, TENN.

MERRILL KREMER, INC.

1930 Exchange Bldg., (3) Jackson 5-4343

ERNEST LEE MARSHALL SMITH HOMER GENTRY

SAN ANTONIO, TEXAS

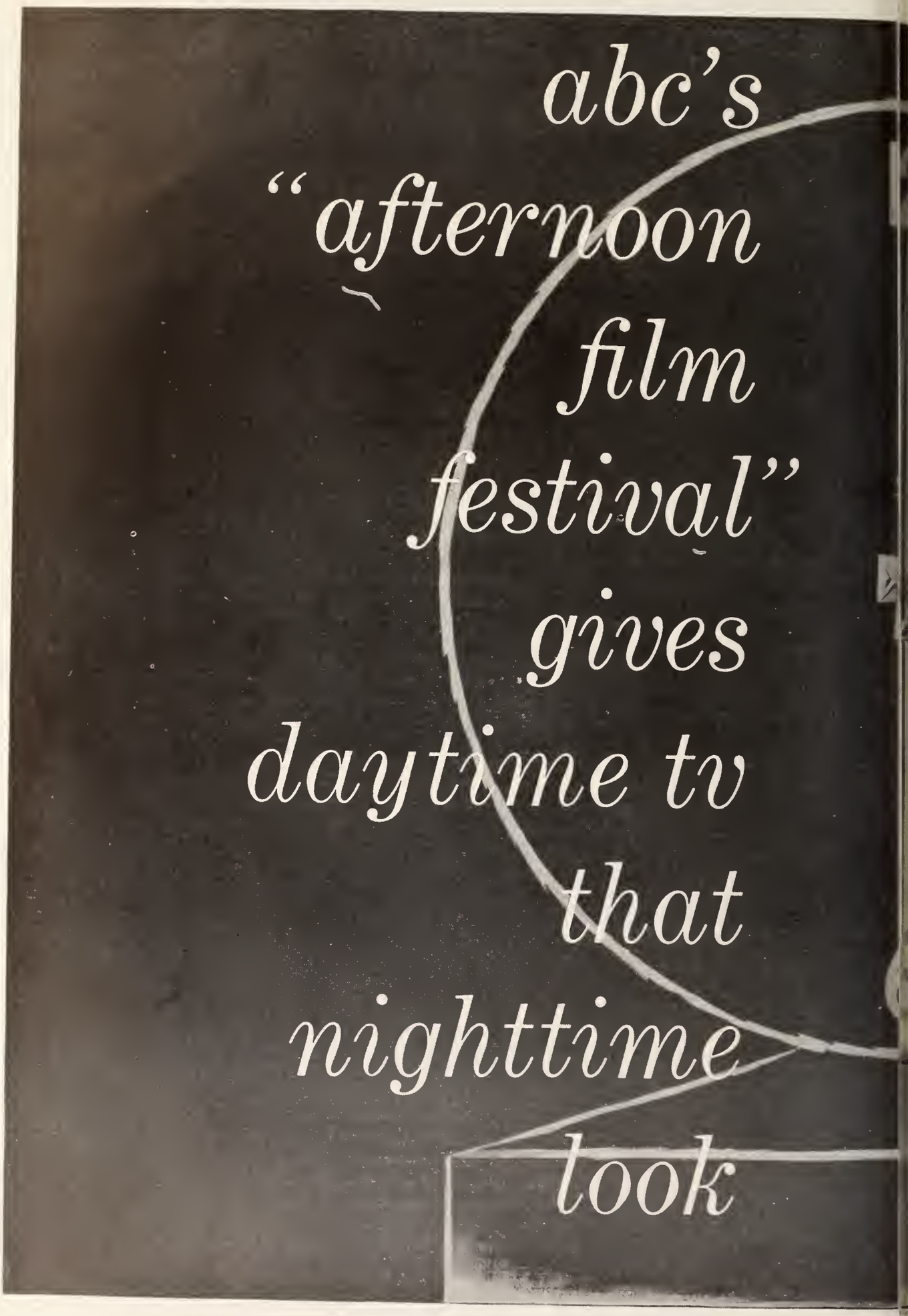
CUSICK-SCHWERKE & WILD

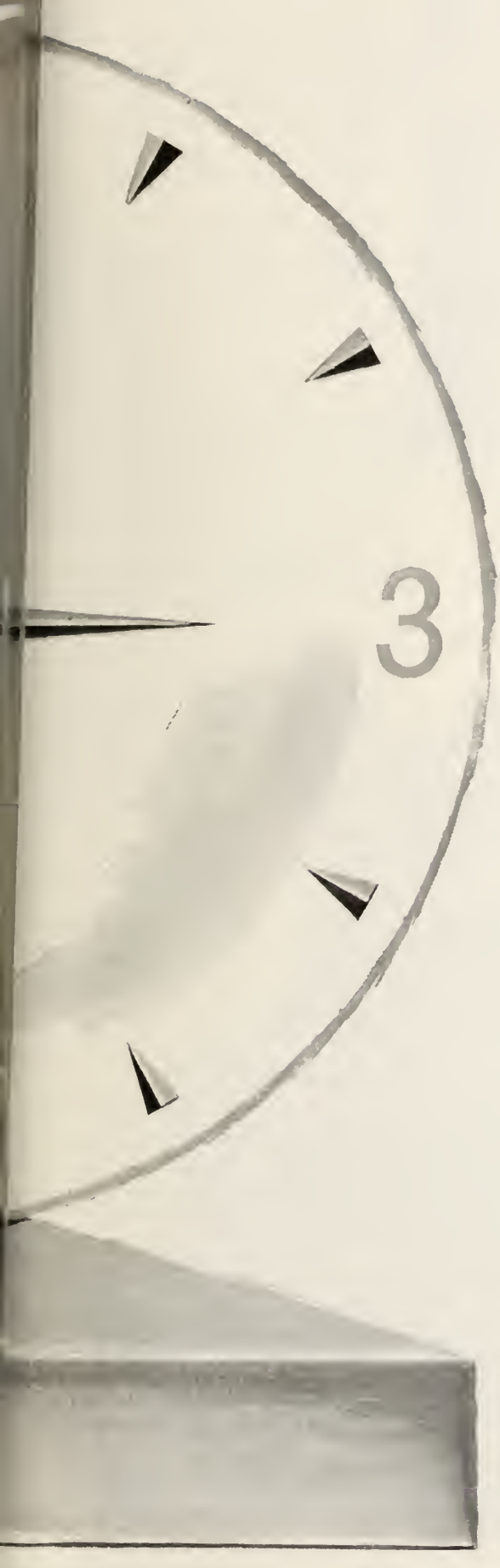
200 Farm & Home Bldg., (3) 403 Travis, Capitol 6-9206

PITLUK ADV. CO.

123 Auditorium Circle, (5) Belmont 3-6131

The FACS Co.	JACK N. PITLUK SR.
Fehr Baking Co.	PAT WHILE
Handy-Andy Community Stores	JACK N. PITLUK JR.
Joske's of Texas	LOUIS PITLUK
Pearl Brewing Co.	DR. LOUIS ROSENBERG
Roegelein Provision Co.	


abc's
"afternoon
film
festival"
gives
daytime tv
that
nighttime
look



Here is the first of ABC-TV's major efforts for 1956. Starting January 16, ABC-TV is giving afternoon television the big, nighttime look. Every weekday (3 to 5 PM EST) *Afternoon Film Festival* will present a different, top-flight J. Arthur Rank movie. These will be modern films of the type that is doing so well on ABC-TV Sunday nights. This means you can sponsor outstanding, pre-tested TV entertainment (i.e. The Cruel Sea, The Captive Heart, Always a Bride) at a new, low, daytime price. The buying plan is flexible, designed for large and small advertisers. The ratings should give one of the lowest costs-per-thousand in daytime television. Personable Allyn Edwards as master of ceremonies will be available to deliver your sales message. In all aspects ABC-TV's *Afternoon Film Festival* should be one of television's best buys.



abc television network

7 West 66th St., New York 23, New York, *Susquehanna 7-5000*
20 North Wacker Drive, Chicago, Illinois, *Andover 3-0800*
277 Golden Gate, San Francisco, *Underhill 3-0077*

GO WEST

To Sell

RICH
ACTIVE
IMPORTANT

Eugene
and
Springfield
OREGON'S SECOND METROPOLITAN MARKET
and
*FIFTH LARGEST IN THE ENTIRE PACIFIC NORTHWEST**

Exceeded only by Portland, Seattle, Tacoma & Spokane.

the VAST KERG CBS Audience in WESTERN OREGON IS ESSENTIAL to National Advertisers

Represented Nationally by WEED & CO.

*SM 1955

1280 KC
KERG
5,000 WATTS
EUGENE, OREGON
CBS for the WILLAMETTE VALLEY

P.S.

See: Aging-of-the-customer: why dept. stores need tv to lick it

Issue: 4 April 1955, page 34

Subject: Tv usage by department stores

New Jersey's largest department store has signed a 52-week contract with the state's only tv station and its radio affiliate. Bambergers New Jersey will build its campaign gradually on WATV and WAAT, Newark, with the height of the promotion featuring eight hours of tv programing with a heavy radio and lighter tv announcement schedule.

The air campaign is designed to reach the suburban communities that have a Bamberger store nearby but are not serviced by a newspaper. Bambergers stressed that there was no print media slash to accommodate the air selling program, but that the new advertising is in addition to the other ad media used.

The Bremer Broadcasting system, operators of WATV and WAAT, stated that the contract would bring in "a million dollars by the end of 1956." WATV is the only tv station in New Jersey because of the proximity of the New York and Philadelphia markets. The station's research figures pointed out that its state has 96% set-ownership, said to be the highest state ownership figure in the country. ★★★

P.S.

See: A seller looks at farm air media

Issue: 31 October 1955, page 46

Subject: Getting advertiser interest aroused in farm air media

If you are an advertiser of an item sold to farmers, you will probably be seeing a John Blair & Co. presentation shortly. A product of the company's newly formed farm department, the color slide offering makes these points among others:

- Farm service radio is necessary . . . immediate . . . local:
- Farm stations give the farmer entertainment he wants;
- Farm stations deliver large local audiences throughout the day;
- Radio farm directors are qualified agricultural experts, active in local organizations, influential, have prestige and believability.

Success stories illustrate specific reactions to campaigns on the Blair farm stations. They bring out the fact that farmers listen to farm radio stations seeking new and better methods of operating their farms, so are readily sold on products advertised by the farm directors. ★★★

Opening color slide in the Blair farm radio service presentation sets the theme





Looking ahead...



Some of the most stirring pages in the story of American radio and television have been written at WMAQ and WNBQ.

Through 34 years of service, Radio Station WMAQ has pioneered an impressive list of "firsts." And it is the Midwest leader in programming developments which today are strengthening radio's vital, dynamic role in the age of television.

Television Station WNBQ, entering its 8th year, has set the pace for the whole industry with its renowned "Chicago School" of television. In every area of programming, WNBQ has always been in the vanguard of innovation which proved to be just what the public wanted from its TV sets.

1956 will see WNBQ and WMAQ moving still further ahead. It has already been announced that this Spring WNBQ will become the first TV station in the country to *go Color exclusively!* All live local studio programming will be transmitted in RCA compatible color—an opportunity for advertisers to give a dramatic new framework to their messages. WNBQ will be the perfect testing ground for the techniques of color presentation of advertisers' products.

From their vantage point of established leadership in Mid-America, WMAQ and WNBQ look ahead to continued progress and pioneering . . . to even greater service to audiences and advertisers.

WMAQ NBC RADIO IN CHICAGO

WNBQ NBC TELEVISION IN CHICAGO

a service of RCA *Represented by NBC SPOT SALES*

SPONSOR-TELEPULSE ratings of top sp

Chart covers half-hour syndicated film pr

Top 10 shows in 10 or more markets
Period 1-7 November 1955

Rank now	Past* rank	TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average ratings	7-STATION MARKETS N.Y	7-STATION MARKETS L.A.	5-STATION MARKETS Boston	5-STATION MARKETS Mnpls.	5-STATION MARKETS S. Fran.	4-STATION MARKETS Atlanta	4-STATION MARKETS Chicago	4-STATION MARKETS Detroit	4-STATION MARKETS Seattle-Tacoma	4-STATION MARKETS Wash.	3-STATI MARKE Balt.	3-STATI MARKE Buffa
1	2	***Mr. District Attorney,*** Ziv (M)	**20.0**		9.9 knxt 10:00pm	24.5 wnac-tv 10:30pm	11.8 kstp-tv 10:30pm	16.0 kron-tv 10:30pm	20.5 waga-tv 10:30pm		15.8 wwj-tv 8:30pm	18.2 king-tv 9:00pm		16.2 wbal-tv 10:30pm	22.5 wgr-t 7:00p
2	1	***I Led Three Lives,*** Ziv (M)	**18.8**	2.2 wpix 10:00pm	12.7 kttv 8:30pm	23.5 wnac-tv 7:00pm	18.2 kstp-tv 9:30pm	17.2 kron-tv 10:30pm	16.2 wsb-tv 7:00pm	11.9 wgn-tv 9:30pm	18.2 wjbk-tv 10:30pm	16.1 ktnt-tv 10:00pm	13.0 wrc-tv 10:30pm	16.4 wbal-tv 10:30pm	20.0 wgr-t 10:30p
3	7	***Waterfront,*** MCA Roland Reed (A)	**18.1**	7.3 wabd 7:30pm	14.3 kttv 7:30pm	13.9 wnac-tv 7:00pm	7.2 keyd-tv 8:00pm	22.5 kron-tv 8:30pm	17.2 waga-tv 7:00pm	8.5 wgn-tv 9:00pm	15.4 wjw-tv 10:30pm	18.6 komo 8:30pm	22.8 wtop-tv 10:30pm	13.7 wmar-tv 10:30pm	16.4 wgr-tv 7:00po
4	4	***Man Behind the Badge,*** MCA-TV Film (M)	**17.8**			22.7 wnac-tv 10:30pm	3.0 kstp-tv 5:30pm	15.0 kron-tv 10:30pm			13.5 wjbk-tv 10:30pm		10.5 wmal-tv 10:30pm		20.9 wgr-tv 8:00pm
5	6	***Badge 714,*** NBC Film (D)	**17.1**	4.7 wpix 8:30pm	18.8 kttv 7:30pm	17.7 wnac-tv 6:30pm	22.0 kstp-tv 9:30pm	24.5 knlx 9:00pm		16.9 wgn-tv 8:00pm	11.9 wwj-tv 7:00pm	18.8 king-tv 9:30pm	15.4 wrc-tv 7:00pm	12.2 wbal-tv 10:30pm	
5		***Highway Patrol,*** Ziv (A)	**17.1**	7.9 wrca-tv 7:00pm	8.2 kttv 9:00pm	13.0 wbz-tv 4:15pm	12.4 wcco-tv 10:00pm	8.2 kron-tv 11:00pm	14.5 waga-tv 7:30pm	6.9 wbkb 9:00pm	16.0 wjbk-tv 10:30pm	12.5 komo 7:00pm	12.9 wtop-tv 7:30pm		17.2 wgr-tv 10:30pm
7	8	***Amos 'n' Andy,*** CBS Film (C)	**16.7**	3.4 wcbs-tv 2:00pm	13.7 knxt 5:30pm	12.9 wnac-tv 2:30pm			15.9 waga-tv 7:00pm	8.7 wbkb 9:30pm	12.0 wwj-tv 7:00pm		12.2 wtop-tv 7:30pm	12.4 wbal-tv 7:00pm	10.9 wben-tv 1:30pm
8		***Superman*** (Flamingo) (K)	**15.5**	10.4 wrca-tv 6:00pm	12.2 kttv 7:00pm	20.5 wnac-tv 6:30pm	10.5 wtcn-tv 6:30pm	12.9 kgo-tv 6:30pm	21.2 wsb-tv 7:00pm	15.5 wbkb 5:00pm	13.7 wxyz-tv 6:00pm	14.4 king-tv 6:00pm	14.5 wrc-tv 7:06pm	12.7 wbal-tv 7:00pm	20.4 wben-tv 7:00pm
9		***Cisco Kid,*** Ziv (W)	**15.4**	3.9 wabc-tv 6:00pm	5.3 kabc-tv 6:00pm	14.8 wnac-tv 9:00pm	22.4 wcco-tv 4:30pm	14.7 kron-tv 6:30pm	14.9 waga-tv 5:30pm	18.4 wbkb 5:00pm	16.2 wxyz-tv 6:30pm	13.0 komo 6:00pm	14.9 wtop-tv 7:00pm	17.2 wbal-tv 7:00pm	21.0 wben-tv 7:00pm
10		***Range Rider,*** CBS Film (W)	**14.4**			23.4 wbm-tv 7:00pm		6.9 kpix 5:00pm		7.9 wbbm-tv 12:00N		12.7 ktnt-tv 7:00pm	13.8 wtop-tv 6:00pm		14.5 wben-tv 6:30pm

Top 10 shows in 4 to 9 markets

Rank now	Past* rank	TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average ratings	7-STATION MARKETS N.Y	7-STATION MARKETS L.A.	5-STATION MARKETS Boston	5-STATION MARKETS Mnpls.	5-STATION MARKETS S. Fran.	4-STATION MARKETS Atlanta	4-STATION MARKETS Chicago	4-STATION MARKETS Detroit	4-STATION MARKETS Seattle-Tacoma	4-STATION MARKETS Wash.	3-STATI MARKE Balt.	3-STATI MARKE Buffa
1		***Eddie Cantor,*** Ziv (C)	**19.3**		7.9 kttv 10:00pm		7.0 wtcn-tv 9:30pm	15.2 kron-tv 10:00pm		15.4 wnbq 9:30pm	9.0 wjbk-tv 10:30pm	17.1 king-tv 10:00pm		9.5 wbal-tv 10:30pm	
2		***Passport to Danger,*** ABC Film, Hal Roach (A)	**18.8**		6.0 kcop 7:30pm		4.7 keyd-tv 7:30pm	17.2 kpix 7:00pm							
3	1	***Doug. Fairbanks Presents,*** ABC Films (D)	**17.3**				8.7 kstp-tv 6:00prs			7.9 wbkb 10:00pm	7.2 wxyz-tv 7:00pm				18.5 wben-tv 10:30pm
4		***I Search for Adventure,*** Bagnall (A)	**13.6**	1.8 wpix 7:30pm	13.8 kcop 7:30pm			22.4 kovr-tv 7:30pm			7.7 wxyz-tv 10:30pm	22.1 king-tv 7:00pm			
5		***Count of Monte Cristo,*** TPA, (A)	**13.3**		9.2 kttv 8:00pm		10.9 wcco-tv 7:30pm	15.2 wpix 10:00pm	9.9 waga-tv 7:00pm						18.5 wben-tv 7:30pm
6	7	***Mayor of the Town,*** MCA-TV Film, Gross Krasne (D)	**12.3**				5.2 keyd-tv 7:30pm		7.2 wsb-tv 3:30pm	16.2 wnbq 10:00pm	13.5 wwj-tv 7:00pm	13.0 komo 6:00pm			15.5 wgr-tv 7:00pm
7		***Meet Corliss Archer,*** Ziv (C)	**12.2**			.9 wmur 8:00pm					7.5 wjbk-tv 7:00pm			10.9 wbal-tv 6.00pm	13.7 wben-tv 7:00pm
8	8	***Dr. Hudson's Secret Journal,*** MCA-TV Film (D)	**11.6**		10.9 kttv 9:00pm		14.7 wcco-tv 9:30pm		15.0 waga-tv 10:30pm		5.5 wwj-tv 7:00pm	8.1 king-tv 9:30pm			18.7 wgr-tv 10:30pm
9		***Gene Autry,*** CBS Film (W)	**11.5**	4.0 wabc-tv 6:00pm	3.7 kcop 9:00pm	10.4 wnac-tv 6:00pm			11.2 wlw-a 7:30pm						12.4 wben-tv 5:30pm
10		***Playhouse, The.*** MCA-TV Film (D)	**10.9**	3.2 wabd 10:30pm						14.1 wbkb 9:30am					

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Doc) documentary; (K) kids; (M) mystery; (Mu) musical; (SF) Science Fiction; (W) Western. Films listed are syndicated, half-hour length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this market 1-7 November. While network shows are fairly stable from one month to another in markets in which they are shown, this is true to much lesser extent with syndicated shows. This should be borne in mind when analyzing rating trends from one month to another in this cha

*Refers to last month's chart. If blank, show was not rated at all in last chart or was in oth

...lm shows

...cially made for tv

1-STATION MARKETS				2-STATION MARKETS			
...mbus	Milw.	Phila.	St. L	Birm.	Charlotte	Dayton	New. Or.
...9	14.2	9.7	24.7		54.3	16.8	34.0
...n-tv 0pm	wtmj tv 11:00pm	wptz 10:30pm	ksd-tv 10:00pm		whtv 8:00pm	wlw-d 10:30pm	wdsu tv 10:30pm
...2	16.2	11.9	20.9	24.0	59.0	27.3	
...w-c ...0pm	wtmj-tv 10:30pm	wcau-tv 7:00pm	ksd tv 10:00pm	wabt 9:30pm	whtv 9:00pm	wlw-d 9:30pm	
	18.0	14.9	16.5	19.8	57.5	20.8	
	wtmj tv 10:00pm	wcau tv 6:30pm	kwk tv 10:00pm	wabt 9:30pm	whtv 8:30pm	whio-tv 7:00pm	
...1.2	26.5		15.2	25.0		29.3	
...ns tv ...30pm	wtmj-tv 7:30pm		ksd tv 10:00pm	wbrc-tv 9:30pm		whio-tv 9:30pm	
7.5		11.4	26.2	30.0		25.3	
...lw-c ...30pm		wcau tv 7:00pm	ksd tv 9:30pm	wbrc-tv 10:00pm		whio-tv 10:30pm	
6.0	12.9	8.2	18.9	26.0	35.3	32.3	38.5
...ns-tv ...:30pm	wtmj-tv 10:30pm	wfil-tv 10:30pm	kwk-tv 9:30pm	wbrc-tv 10:00pm	whtv 10:30pm	whio-tv 9:00pm	wdsu tv 10:00pm
				22.8	26.3		51.8
				wbrc-tv 10:00pm	whtv 1:00pm		wdsu-tv 9:30pm
17.2	11.4	17.7	10.0		30.8		25.8
...bns-tv ...00pm	wlsn-tv 6:30pm	wcau tv 7:00pm	ksd-tv 5:30pm		whtv 8:30pm		wdsu-tv 5:00pm
16.0	12.9		12.4	13.8			25.8
...wlw-c ...:00pm	wlsn-tv 6:00pm		ksd-tv 3:00pm	wbrc-tv 12:30pm			wdsu-tv 5:30pm
6.9			10.4			13.6	30.8
...wlw-c ...:00pm			ksd tv 11:30am			wlw-d 6:00pm	wdsu-tv 5:30pm
					57.3		35.3
					whtv 9:30pm		wdsu-tv 10:00pm
30.9	30.2	11.0		30.0			
wbns-tv 9:30pm	wtmj-tv 8:00pm	wcau-tv 10:30pm		wbrc-tv 9:30pm			
18.2	14.9					11.8	50.8
wbns-tv 7:30pm	wsix 10:00pm					wlw-d 7:00pm	wdsu-tv 9:00pm
				15.8			
				wbrc-tv 6:00pm			
17.5							
wbns-tv 6:30pm							
	24.7	6.5			21.3		
	wtmj-tv 9:30pm	wptz 6:00pm			whtv 12:30pm		
10.7			13.7				
wbns-tv 10:30pm			ksd-tv 9:30pm				
						27.3	
						whio-tv 7:00pm	
					36.3	6.3	
					whtv 6:45pm	wlw-d 2:00pm	

top 10. Classification as to number of stations in market is Pulse's. Pulse determines number by measuring which stations are actually ...ved by homes in the metropolitan area of a given market even though ...on itself may be outside metropolitan area of the market.

from "ROLL FILM"
to "SWITCH TO NETWORK"



WBEN-TV FILLS SECONDS
with YEARS and YEARS of EXPERIENCE

Into each precious second of your WBEN-TV spots goes the accumulation of years of technical television skill.

Projectionists, control engineers, cameramen and directors represent the ultimate in combined experience in handling your television commercials.

And to this background of mature skills and television know-how WBEN-TV adds its station philosophy of an uncompromising and scrupulous regard for QUALITY inherited from a quarter century of successful radio service and continued in 1948 when WBEN-TV pioneered television in Western New York.

To get the best from your commercials use the station that gives you the best in quality production . . . best in coverage. Use WBEN-TV!

YOUR TV DOLLARS COUNT FOR MORE ON CHANNEL 4 . . . BUFFALO

WBEN TV
CBS NETWORK BUFFALO, N. Y.

WBEN-TV Representative
Harrington, Righter and Parsons, Inc., New York, Chicago, San Francisco

SPONSOR Asks...

a forum on questions of current interest to air advertisers and their agencies

What major trends and developments in television and radio do you see ahead for 1956

HALF-HOUR'S THE STAPLE OF 1956



John Sheehan, v.p., radio-tv director, Cunningham & Walsh, New York

● In looking ahead. I don't agree that the half-hour show is dead. I think that the history of success of the long show is encouraging, and when the 60- or 90-minute program is well done, it's much in the best interest of the public, and therefore. I hope that it will never be less popular.

However, if our industry has ever failed, it may have been in not always basing decisions upon the real desires of the public. For example, when the networks force the public to watch competing shows that are comparable. like two quiz shows or two situation comedies opposite each other. then they're not thinking of the public.

Of course, programs like *Peter Pan* and the ballet are wonderful. and I hope they'll always be with us. On the other hand, I think there'll always be public loyalty to regular weekly half-hours that people look for. The networks must be careful about too frequent preemption of these shows, or the public will resent the spectacular. There's a definite limit to the long show—tv cannot be composed of long shows only. And the saturation point may be reached in 1956.

Furthermore, the advertiser seeks one basic which is not intrinsic in long shows: an element of repetition. That's another limiting factor on the expansion of long programing. Tv shouldn't forget the value of repetition or it may change the basic characteristic of tv to spectaculars and to pay tv rather than fulfilling its function as an advertising medium. Half-hour shows kept right on being popular. Let tv remember lest it become a box-office medium.

SPOT TV UP, TV COSTS UP ALSO



Philip H. Cohen, vp., SSCB, New York

● One of the most interesting developments of 1956 I believe will be in the field of spot television. As we all know the choice and even marginal times on the networks are virtually frozen. Therefore. the clients who are just getting into television or those who want to backstop current operations, will have to put their energies into buying local personalities. syndicated shows and such good spots as are available. We have found that you can't do this completely by telephone or through representatives. It means it is vital that we send task forces throughout the country to study closely local opportunities.

Another 1956 development: The television product of the major motion picture companies is sure to get better. They have learned not only the value of the medium but that it cannot be done with the left hand. Even a new producer such as Mark Stevens who formed his own company only this year can match in production quality the efforts of the major studios because of his knowledge of both the television and motion picture techniques.

As far as the perennial question of tv costs is concerned, sum it up this way: Television costs will be substantial. Television will also sell goods.

SPECS ARE HERE FOR SOME TIME



Arthur A. Porter, v.p., in charge of media, JWT, New York

● Spot radio's outlook will be much rosier in 1956. Everyone already realizes the value of time periods outside of network option time. such as early-morning radio. Radio will continue to help solve many marketing problems and fill in coverage holes. Early in the morning, of course, you get a top dual audience. But there's likely to be a resurgence of other time periods during the next year. There has been no downgrade in spot radio, and it is likely to continue as an important buy.

One of the big questions in television is a network programing question: What's the future of the long

shows? It's too early for finite answers. From the standpoint of big blockbusters like *Caine Mutiny* and *Peter Pan*—shows like these couldn't be done in half-hour periods. You can't expect people today to watch half-hour shows week after week unless they're top programing fare. On the other hand, the advertiser and agency both feel pretty desperate if 90 minutes and $450,000 go down the ratings drain.

Still, it seems likely that the trend toward the longer time periods in tv programing will continue, except for top half-hour shows. Also, while the advertising dollar isn't as efficient in a spectacular, such a show does offer an advertiser a chance for more spread since he can get into several vehicles on a multiple-sponsorship basis. But the cost is up when it comes to a spectacular unless you do get *Peter Pan* ratings. To date the average spectacular still doesn't get ratings proportionate to the cheaper half-hour show.

An important step forward was taken by the tv industry in 1955 when it organized TvB. We're looking toward this organization to fill a number of voids in tv research. They will be able to undertake such projects as tying tv coverage and penetration into product use: That is, analyze a product and how much viewers use.

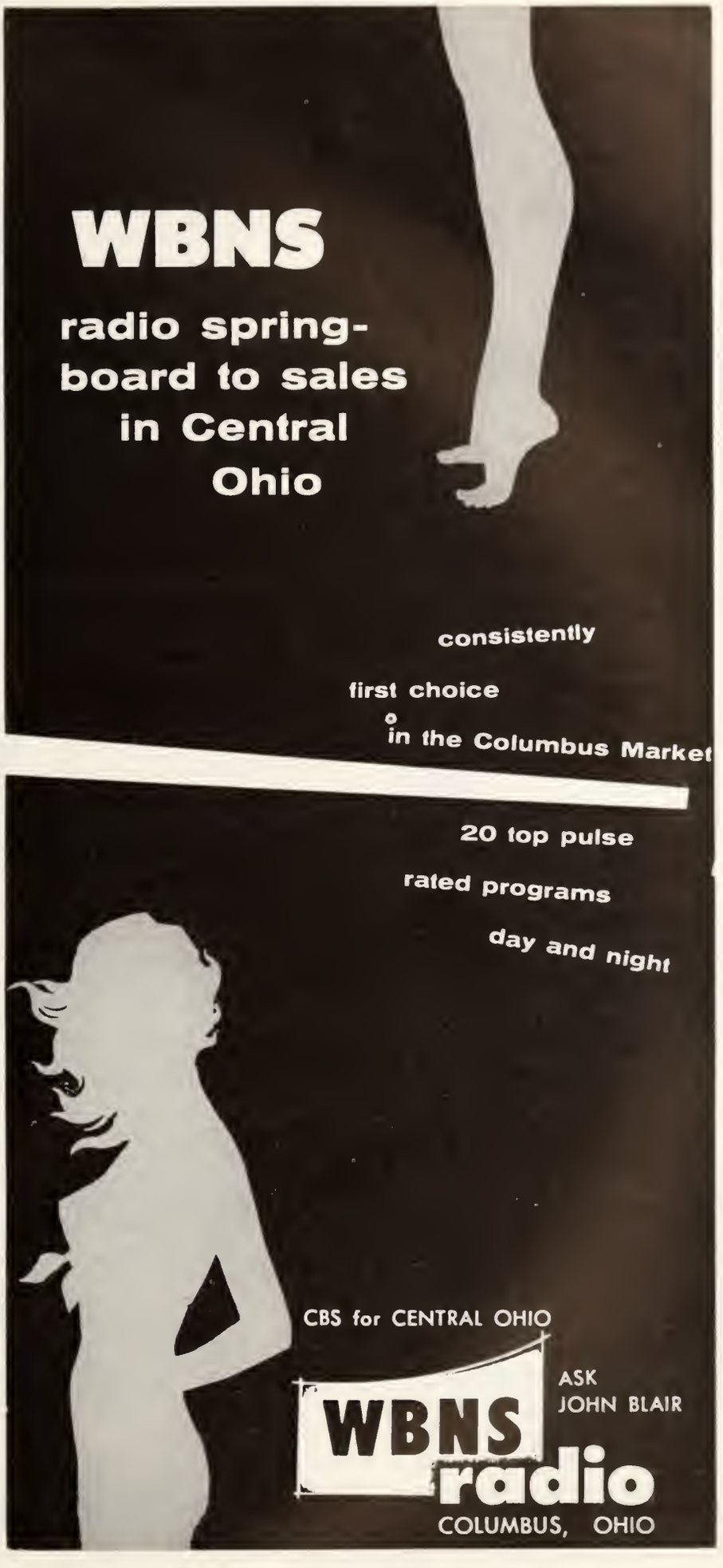
HALF-HOURS NOT FOR NET RADIO

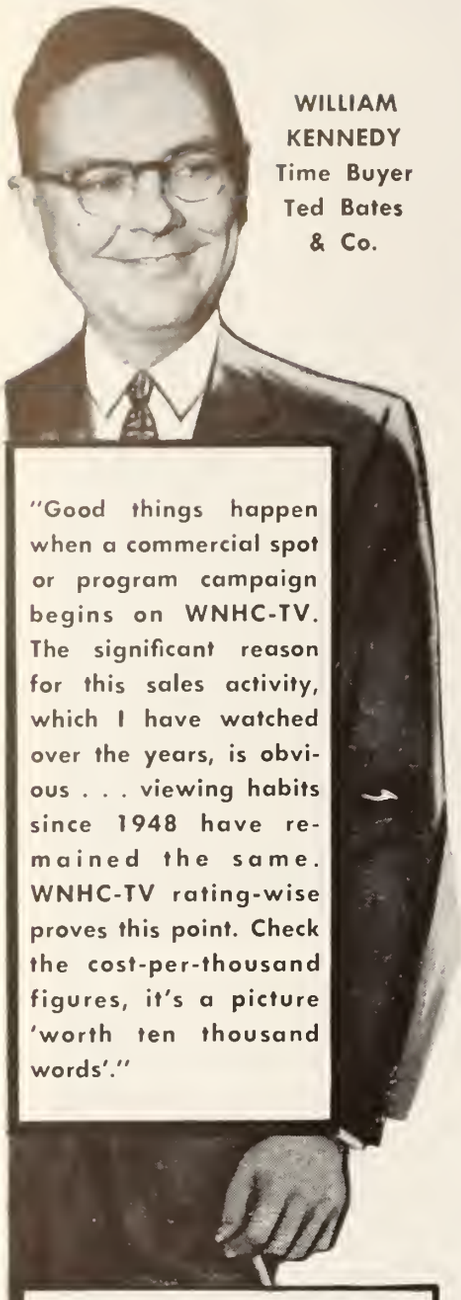


Arthur Pardoll, manager of broadcasting media, Foote, Cone & Belding, New York

● Spot radio will be strong in 1956. You'll find advertisers continuing the trend toward saturation use of the medium, but there'll still be a rush for morning time. Stations are compensating for this one-sided popularity by offering packages that include afternoon and nighttime periods at lower

(*Please turn to page* 94)





WILLIAM
KENNEDY
Time Buyer
Ted Bates
& Co.

"Good things happen when a commercial spot or program campaign begins on WNHC-TV. The significant reason for this sales activity, which I have watched over the years, is obvious . . . viewing habits since 1948 have remained the same. WNHC-TV rating-wise proves this point. Check the cost-per-thousand figures, it's a picture 'worth ten thousand words'."

COVERS CONNECTICUT COMPLETELY
316,000 WATTS MAXIMUM POWER
Pop. Served 3,564,150 - TV Homes 948,702

represented by the katz agency, inc.

WNHC

Channel 8 • Television



agency profile

Arthur E. Duram

V.p., director radio-tv
Fuller & Smith & Ross, New York

"The industrial advertiser's problems on television don't differ from the problems of consumer goods manufacturers," says Art Duram, radio-tv v.p. at Fuller & Smith & Ross, an agency that is particularly heavy in industrial accounts.

"He too seeks circulation, but tends to be more sticky about prestige programing, since he generally uses his tv advertising to sell to his wholesaler or manufacturing customers, rather than to the general public."

It is with marketing and merchandising considerations in mind that Duram recommended Alcoa's fall 1955 buy of *The Alcoa Hour*, drama show on NBC TV Sunday evening (alternate weeks).

"With Alcoa we've also set a precedent in buying Alcoa Day on NBC TV." Duram added. He was referring to 6 December, "Alcoa Day on NBC TV," when Alcoa sponsored every available network program on NBC throughout the day and evening.

"We feel that there's likely to be a sizable trend toward this type of vertical saturation for all types of advertisers. P&G, for example, has just done it for a new product (See Sponsor Report, 28 November). The reasoning behind Alcoa's all-day sponsorship of network programing is this: (1) You couldn't buy a nighttime spectacular for the price, that is for $110,000. (2) We expect our total audience was equivalent to being on Nielsen's top 20 list, or over 10 million different homes. (3) We had eight different stars to merchandise. (4) There's only 5% duplication in audience between *Today*, *Home* and *Tonight*, which were among the shows we bought."

Duram talks very persuasively about subjects he's sold on. "I guess I had pretty good training in speechmaking. I used to be a sportscaster in the Midwest."

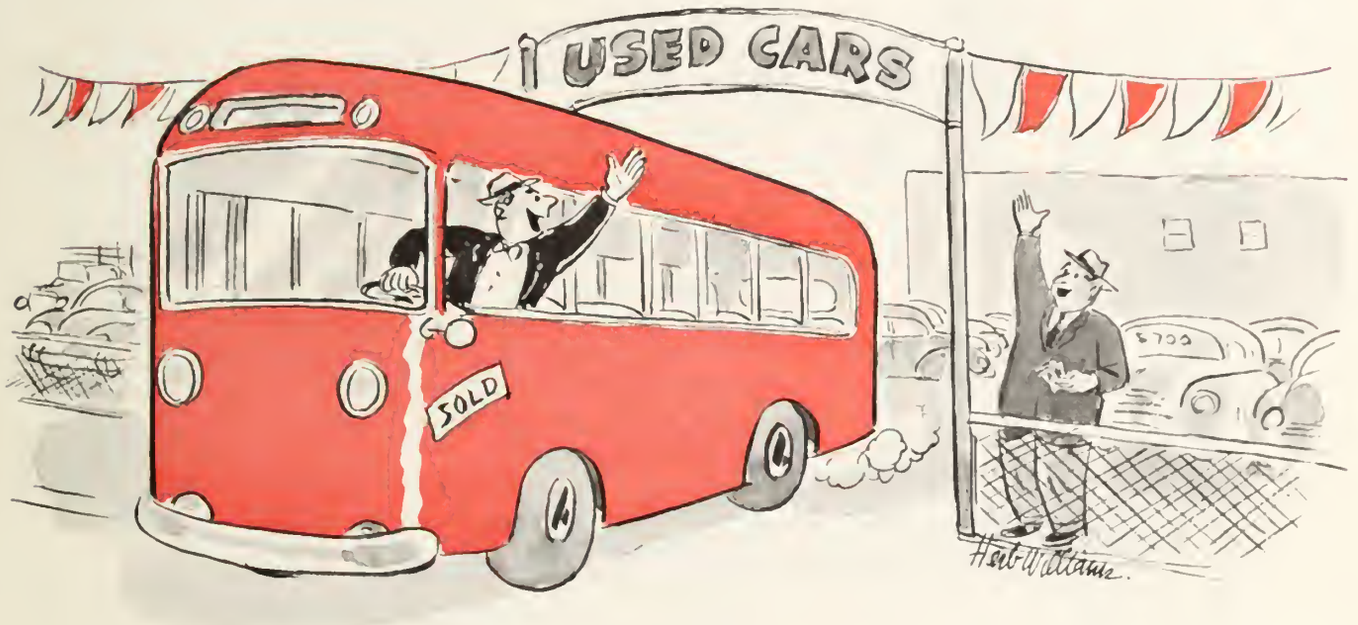
Television advertising, he feels, can't get into a rut because of the intense competition. "However, new ways of using the medium crop up continuously," says Duram. "For example, the old idea of demonstration commercials will probably die out. The stress and the new trend will be on motivational selling, making the product irresistible, rather than just showing the mechanics of how it works."

Duram commutes to Chappaqua, N. Y., "with 75% of Madison Avenue," where he lives with his wife and eight-year-old son. ★★★

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

Beeline RADIO

delivers more for the money



These *inland* radio stations, purchased as a unit, give you more listeners than any competitive combination of local stations . . . *and at the lowest cost per thousand!*

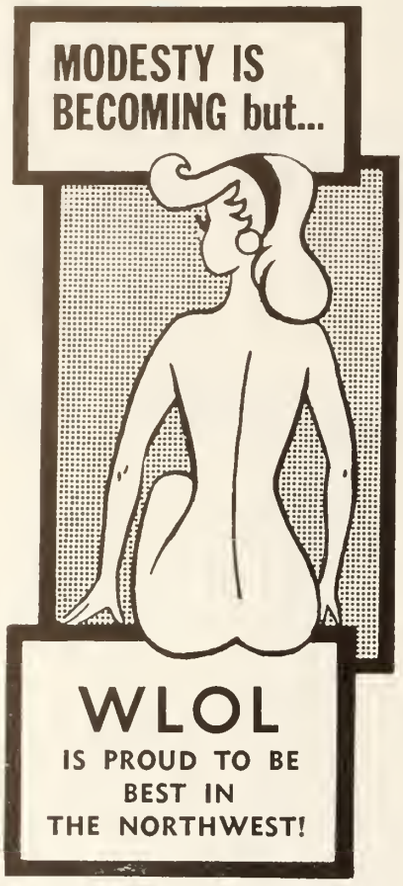
(SAMS and SR&D)

In this mountain-isolated market, the Beeline serves an area with over 2 million people and more retail sales than Colorado, Kansas or Kentucky! *(1955 Consumer Markets)*



McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA • Paul H. Raymer Co., National Representative



Why be shy about it?? Latest PULSE ratings prove that hour by hour . . nite and day . . more Twin City dials are on "1330" than ever before! Our happy sponsors know why—it's MUSIC, NEWS and SPORTS $ELL-POWER that make WLOL your best buy!

THE TOPPER IN INDEPENDENT RADIO

WLOL

MINNEAPOLIS - ST. PAUL

5000 watts—1330 on your dial

LARRY BENTSON, Pres.
Wayne "Red" Williams, Mgr.
Joe Floyd, Vice-Pres.

AM RADIO SALES

Continued from page 8

AGENCY AD LIBS



The foregoing, believe it or not, brings me to tv commercials. This added dimension I mentioned as possible in television has already wrought a mighty change in the business of ad-making, too. Several years ago I alluded to a new facet of our business in one of these colyums and said it was apparent on a distant and dim horizon.

I was wrong. The change—revolution, if you will—has already taken place. It is already true that the tv-able copy idea is the one that gets bought by the advertiser.

By the same token tv-copy campaigns are now being translated into print frequently and with varying success depending upon the skills of the copy people concerned as well as the difficulties of the video elements involved.

A case in point: the "Missing, Missing, Missing in every other toothpaste" which Colgate is using on the printed page is a translation, I am sure, designed to simulate the drama of the tv-zoom and audio-with-echo chamber of the tv device. It came out of tv. It went into print. And a tv copy writer, I believe, developed the idea. How many similar instances have you noticed?

In our own shop I've seen literally scores of tv copy ideas become the basis of the print campaign.

Perhaps it is the theme line taken from a jingle. It may be a video device that becomes the logotype in the newspaper advertising. Or then again it could be that the very framework of the magazine series leans upon the television copy to the extent that the layout is set up like a story board. Or the same models (announcers) are used in print as over the air. There are scores of tie-ups.

What a fascinating reversal of what so long was the case: print copy writers sending their handiwork, via the office mails, to the youths in tv copy with a request that the "pictures be added."

Not only are we finding that sound copy is *starting* in tv these days and is then making its way into other media, but that the revolution has struck at the heart of the agency in that the young men and women of tv copy are starting to do some of the basic thinking. This last is the real achievement. They are becoming recognized (justifiably) as admen and adwomen and have been awarded their visas at the various agencies where they work. This permits them to cross over from the Ellis Island where they have been kept as aliens for all too long a stay. ★ ★ ★

Letters to Bob Foreman are welcomed

Do you always agree with the opinions Bob Foreman expresses in "Agency Ad Libs?" Bob and the editors of SPONSOR *would be happy to receive and print comments from readers. Address Bob Foreman, c/o* SPONSOR, *40 E. 49 St., New York.*

It's not a secret ingredient . . . it's **AKH***



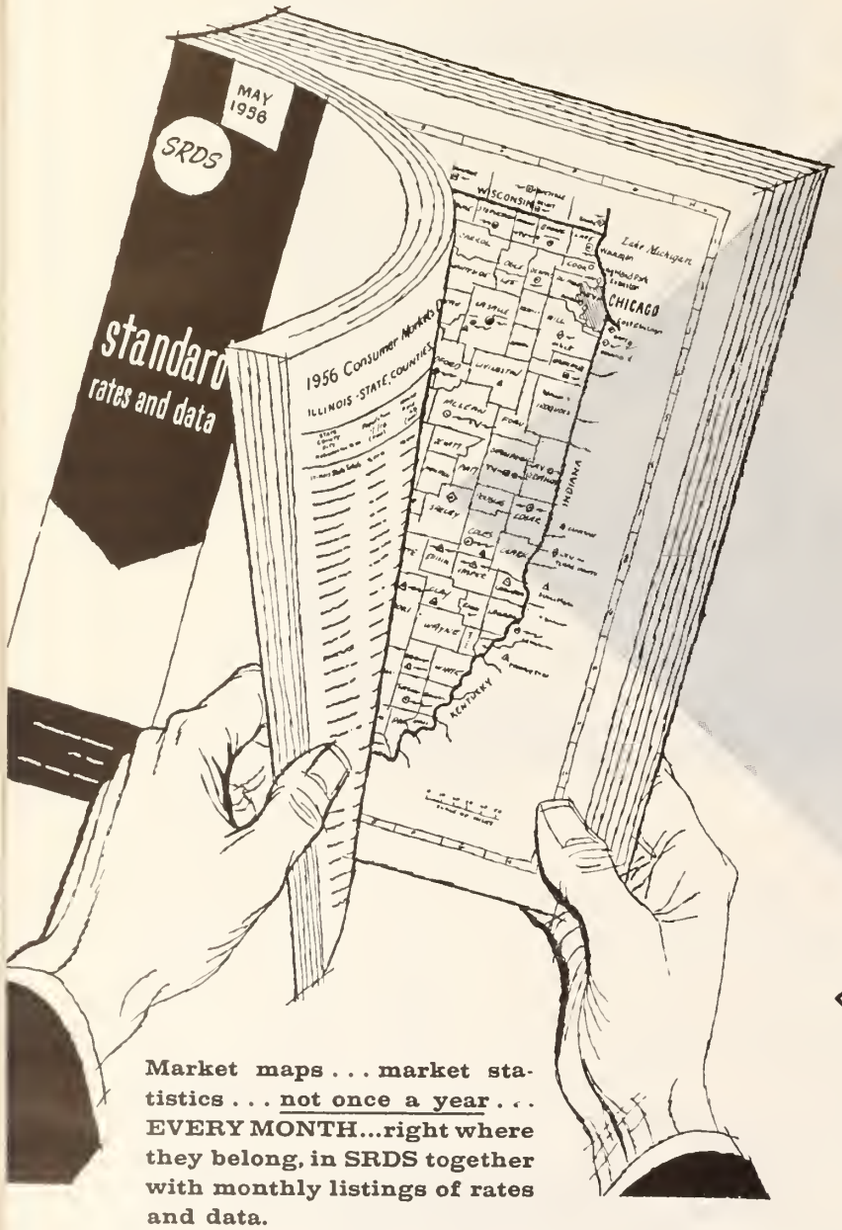
* **Advertising Know How** is the most important contribution that SARRA makes to a television commercial, for at SARRA our only business is, and always will be, visual selling.

Sarra's permanent staffs are all advertising men. They speak the language of the agency and its clients.
They interpret the sell with **AKH.**

SARRA INC.

Specialists In Visual Selling
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

Television Commercials **Photographic Illustration** **Motion Pictures** **Sound Slide Films**



Market maps . . . market statistics . . . not once a year . . . EVERY MONTH...right where they belong, in SRDS together with monthly listings of rates and data.

Agency reactions to Consumer Markets announcement spell sales opportunities for Radio and Television stations

When Standard Rate & Data Service announced in October that, starting in May 1956, the Spot Radio and Spot Television books would include market maps and market data right along with the monthly listings of rates and data, agencies and advertisers everywhere reacted with great enthusiasm.

Read what some of them said about the ways they will use these market maps and statistics

Fletcher D. Richards, Inc.
Mrs. Virginia Monfredini – Media & Traffic

"Putting maps and CONSUMER MARKETS' data in the Newspaper, Radio and Television books is an excellent plan. Imagine getting maps and market data every month. It is simply wonderful. Your company certainly has come up with wonderful ideas to help us buy advertising.

"The market figures will help me justify any advertising change suggestions. Now CONSUMER MARKETS figures will be easy to find. In the past, others have borrowed my CONSUMER MARKETS and I've had to hunt for it so I could use the data. Now I won't lose any time that way."

Account Executive; Large Agency
(names withheld because of agency policy)

"Man, you've got a real good idea here. You know what a 'nut' I am on market figures. I've used your CONSUMER MARKETS data like, I guess, no one else has. In fact, just this last week the sales manager of one of our accounts asked me where I got all my information. I showed him CONSUMER MARKETS. He was amazed and said he'd order one right away.

"I do lots of traveling and I always needed your media books and CONSUMER MARKETS with me. Now I'll be able to save space in my luggage with all this material in one book.

"I like your Metropolitan Area ranking tables. I've had them reproduced on mimeograph. Here, I'll show you. Now I sit down with the client and talk distribution in each major market one at a time. It's surprising how many times the client will have all but ignored one or a couple of major markets. This table shows him what share he's missing by not being more aggressive there. That's only one way I use CONSUMER MARKETS. You've seen what I do with your maps and other data. Yes, I know this will be very helpful."

Goodkind, Joice and Morgan, Inc.
Miss Florence Neighbors – Media Director

"Why, I think this is a fine idea. I certainly would like to have the data and maps added to these books. When we plan a spot schedule, we use population to help us evaluate markets. With all these in one book, imagine what a big help this will be!

"I service a couple of accounts, too. Whenever I see them I always have at least one copy of SRDS with me. Now, I know that I will have sufficient market data with me. This will be a very helpful addition."

McCann-Erickson, Inc., Chicago
John Cole, Broadcast Media Supervisor

"Wonderful Idea! You people must be psychic. Only a few days ago I was thinking how wonderful it would be if we did not have to jump around to so many sources for the information we need in making up our media list. Many is the time when I could have used an immediately available map when I had the rate book with me in a meeting. Likewise having the basic market data only a page or two away from the rate data makes a lot of sense to me. This will make it possible to spot check coverage and potential quickly without taking valuable time to gather data from files or other sources."

Russell M. Seeds Co.
Miss Merle Meyers, Radio and TV Time Buyer

"I think this will be helpful. It certainly is a new idea. The more I look at it and think about it the better it seems. Sure I use market data in my planning. Sometimes it hasn't always been your book; but with the data right here, I will use CONSUMER MARKETS estimates. I think the maps are fine, too."

Beaumont & Hohman, Inc.
Clarke Trudeau – Media Director

"You mean put maps in like you had years ago in the Newspaper Book? Yes, we'll like that. It would be extremely helpful having listings, maps and market data all together in the same book. We could save a great deal of time. Also, we would know that we have maps, market data and listings if we just have your SRDS books. This would be a fine thing when we are in clients' offices. Then, we usually have the SRDS TV or Radio or Newspaper book with us."

Time Buyer; Large Agency
(names withheld because of agency policy)

"I think it's an excellent idea. It's only logical to have both media and market information together . . . a real contribution. Yes, I do use market data. Here, market selection includes both the media and research departments and the client's marketing people. It's not cut and dried—we all put our heads together. Spot TV is what we are using now for one of our clients. Their marketing people will tell us where their sales indicate a good market. Then we take this data and correlate it with our population information. The result is a list of markets that we are going into."

Note: Just a few of many. Your SRDS District Manager will be glad to let you see all of them.

new sales opportunities for radio and television stations

With market maps, market data and media data all together every month in SRDS, you get:

More eye-traffic for your Service-Ads.

Twice the opportunity to catch the right people at the best time with the right story, by placing your market and market coverage story in a Service-Ad near the CONSUMER MARKETS' data, and your station story in a Service-Ad near your listing.

Greater coverage of more agency and advertiser people of importance to you.

Improved flexibility that permits you to dramatize significant changes in your market story as they are reflected in SRDS.

Yes, this expanded service to the advertising industry makes SRDS a natural fit for your market story and your station story; gives you new opportunities to sell both, with appropriate advertising positions near your market data and near your station's listing.

SRDS Standard Rate & Data Service, Inc.

The National Authority Serving the Media-Buying Function

Walter E. Botthof, Publisher, 1740 Ridge Avenue, Evanston, Ill.
Sales Offices: New York, N. Y. • Evanston, Ill. • Los Angeles, Cal.

USED CARS

SPONSOR: Sarwark Motors AGENCY: Culpepper

CAPSULE CASE HISTORY: *Sarwark Motors, one of Phoenix' largest used car dealers, drew 297 responses to a single one-minute participation on KPHO-TV. The participation cost $25.80 and was one of the used car dealer's regular schedule run on the station six days a week. The annual campaign costs Sarwark $6,708 and produces results that are stated thusly by the owner: "67% of our total sales can be attributed directly to television advertising."*

KPHO-TV, Phoenix PROGRAM: Participations

TV results

- ***Coming next issue . . . a whole year of Tv Results listed alphabetically by product categories. This issue***

see 92 Radio Results, starting page 39

CLEANING

SPONSOR: Yerbury-Dana Co. AGENCY: Direct

CAPSULE CASE HISTORY: *When renewing its 26-week contract with WHBF-TV for the Saturday night* Quad-Cities on Camera, *the sponsor wrote "results are expected, and required, if any long-term advertising plan is continued." The results that convinced the client to renew included more drape cleaning jobs in the single month of July than it had gotten the entire previous summer. The 15-minute show was credited with all the increase by the sponsor who pays $76 per week for* Quad-Cities on Camera.

WHBF-TV, Rock Island, Ill. PROGRAM: *Quad-Cities on Camera*

COOKIES

SPONSOR: Schaible's Bakery AGENCY: Dir

CAPSULE CASE HISTORY: *For the three weeks bef Christmas, Schaible's Bakery sponsored* A Visit Wi Santa *Monday through Friday from 5:45 to 6:00 p. Children wrote letters which Santa read on the show a they also visited him in the studios. Commercials fe tured Santa eating the sponsor's Christmas cookies. T $1,200 outlay brought this response from the baker sales manager: ". . . our sales of Christmas cookies bro all previous records—increasing 25% over last year."*

WGLV, Easton, Pa. PROGRAM: *A Visit With Sa*

BAKED GOODS

SPONSOR: Keebler Baking Co. AGENCY: McKee-Albrig

CAPSULE CASE HISTORY: Storybook House, *a dr matization by puppets of children's classic stories, do bled its mail pull each week for the first four weeks ran on WPTZ. Weekly drawing contests are run for th children to depict one of the show's characterizatio Entries are submitted with a Keebler label, and can w the child a 20-volume set of the Book of Knowledge. Th sponsor states its philosophy this way: "We recognize th importance of children as customers." Time costs for th 15-minute Saturday morning feature: $323 per week.*

WPTZ, Philadelphia PROGRAM: *Storybook Hou*

FURNITURE

SPONSOR: Standard Furniture Store AGENCY: Dire

CAPSULE CASE HISTORY: *When the Standard Furn ture Store switched to sponsorship of* China Smith (*NT syndicated film show) they decided to test its drawin power. The closing announcement was used to advertis an inexpensive item of furniture. The sponsor said th about the Monday night show, "Our viewers evidentl like the new show,* China Smith. . . . *We sold 26 uni before noon Tuesday." Standard Furniture Store pay $77.50 per show, which they sponsor every other week.*

KXLF-TV, Butte, Mont. PROGRAM: *China Smi*

PET SHOP

SPONSOR: Northwest Seed & Insecticide Co. AGENCY: Direc

CAPSULE CASE HISTORY: *A single 15-minute shou* Jungle Town, *brought a response that astounded th sponsor. He offered 10 baby parakeets to the first 1 people who identified an animal he displayed. The ma brought 1,057 letters, phone calls tied up his three busi ness phones for two days and customers so flooded th store that all parking space was taken for a quarter-mil around the store. Besides all of this tumult, a $10,00 gift inventory was reduced to $200 in three days. The p.m. Wednesday show costs $114.30 per week.*

KXLY-TV, Spokane, Wash. PROGRAM: *Jungle Tow*

Continued from page 22

SPONSOR BACKSTAGE



ent, but is not (as so many business men are) ever blinded by the stardust, which much such talent gives off. He values and knows writers and writing, hack and superb.

We got around, inevitably and at one point, to discussing the spectaculars. Bob raised just one question, in this connection, which, I believe, speaks volumes for his powers of appraisal and cold common sense. I wonder, he wondered, how much of the $250,000 to $500,000 plus which is tossed into some of these spectaculars ever gets on the tv tube? And how much is wasted? Good question? I surely think so, and typical of the down to earth approach Mr. Foreman uses. It may seem peculiar for a magazine columnist to go on in this manner about a companion writer, but I have no hesitation in doing so in connection with Bob. I read his pieces every issue and I think you're missing a bet if you don't.

And talking about spectaculars, I for one, was greatly pleased to see the dizzy rumors which have been clouding the air for the past several months re the daddy of the specs, Pat Weaver, set to rest. When the RCA-NBC Board of Directors, at the urging of Brigadier General David Sarnoff, made Pat the Chairman of the Board of NBC, I felt it was high tribute to one of the most daring, imaginative, far-sighted gents, who ever put his mark on television. I, and I'm sure, thousands of other industryites, are equally delighted to see young Bobby Sarnoff get the presidency of the network. Little thought is given, I'm afraid, to the simple truth, that it's just as much of a handicap as a help, to try to make your way to the top, as the son of one of the industry's all-time great figures. Bobby has done it by working hard, quietly, effectively, and with great dignity. He'll make a fine web president.

And swinging back to agency men, their talents and problems: A few pieces back we did a commentary on the unprecedented shuffling of multi-million dollar accounts and the accompanying headaches for the agency lads. One of the latest, of course, is the departure of the $10,000,000 Pepsi-Cola account from the Biow-Beirn-Toigo shop. The effects of this switch won't be apparent to the naked eye for many months to come, but that they will be tremendous in several directions is obvious. And if you're looking for another intriguing agency-account situation, take a gander at the dilemma of Norman, Craig and Kummel. Having become the season's fair-haired boys by snapping up Louis Cowan's *$64,000 Question* for Revlon, the agency is set to take over the Speidel account. Speidel, of course, sponsors the rival quizzer (produced by Cowan, too) *The Big Surprise* on NBC. Word is around that the Revlon brass is not going to sit still for Norman, Craig and Kummel, working on any other big-money quizzer than *$64,000 Question*. It will be fascinating to see how NCK come out of this one. ★ ★ ★



"My Little Margie"

Mondays thru Fridays
4:00-4:30 P.M.

Three 1-minute spots available within the show at regular rates

"Million Dollar Movie"

Sundays 1:30-3:00 P.M.
—also—
Sundays 11:00-12:30 Nite

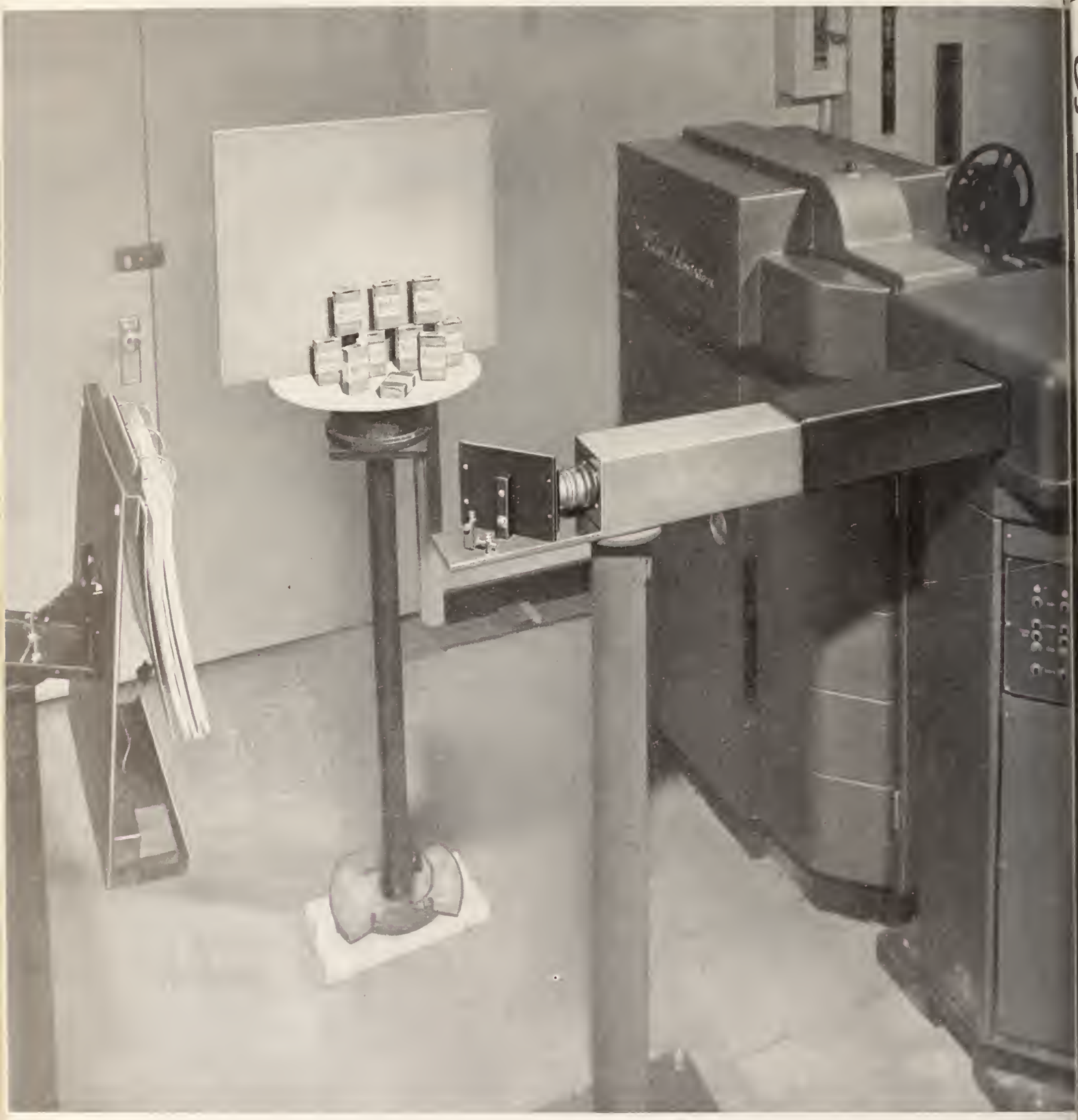
Minutes available at no premium . . . film and slide commercials only.

Write, wire or phone WEED or the Station for rates and availabilities.

Channel 4
WFBC-TV
Greenville, S. C.

NBC NETWORK
Represented Nationally By
WEED TELEVISION CORP.

Now! Live Color Commercials



"3V" Color Film System as arranged for pickup of color opaques and live action commercials.

RCA Pioneered and Developed Compatible Color Television

with your RCA "3V"!

Simple lens system added to RCA "3V" Film Camera picks up live-action color commercials...and color opaques of all kinds

NOW you can go to "live" color in the least expensive way imaginable. RCA engineers have worked out an extension lens system which can be used with any RCA "3V" Camera to pick up all kinds of product displays . . . live . . . in action . . . in highest quality color. And the same system can be used for televising color opaques in the simplest possible manner.

Products to be colorcast are set up on a small, fixed stage (as shown on opposite page). Any type of action which can be carried out in a limited area is practical. You can turn products around, upside down, etc. . . . show liquids foaming . . . real bottle pouring . . . use of tools . . . appliances in operation . . . wind-up toys in action . . . all kinds of animation.

Color opaques can be artwork, charts, maps, diagrams, magazine pages, comic strips. They can be mounted on an easel, on a flip-over stand (as shown at right), or held in the hand. You can use artwork or catalog illustrations and thus avoid making slides. Color rendition is nearly perfect; there are no density problems as with color slides.

Both products and opaques are televised in the open . . . in fully lighted rooms. No need for light covers or strobe lights. Pictures have high resolution inherent in vidicon type camera. Picture quality and color is equal in every way to that attained with studio type color cameras.

Development of a push-button operated 4-input multiplexer makes it possible to use an RCA "3V" camera for televising "live" color commercials, color opaques, color transparencies, color slides and color films. Such an arrangement provides maximum usefulness of equipment—gets you into color in the fastest and least expensive way.

And remember, the RCA "3V" Film Camera System is the system which most broadcast engineers believe to be the best.

For complete technical information on the new RCA "3V" Color Film System, call your RCA Broadcast Sales Representative. In Canada: write RCA VICTOR Company Ltd., Montreal.



Color opaques in series, at a flip of the wrist.



Live color commercials with a minimum of props, showing hands, etc.

RADIO CORPORATION of AMERICA

BROADCAST EQUIPMENT, CAMDEN, N. J.

round-up

Radio pulls car driving audience to gas station opening

Car radio listeners account for a good percentage of a radio station's audience of a summer day in Canada, too. Capitalizing on this note, a new Royalite gas station opening in British Columbia scheduled a radio announcement campaign and remote broadcast from their site. The announcements ran several days before the opening and a remote broadcast started at 11:30 a.m. and ran until 7:30 p.m. on the opening day, all for an ad budget of $600.

CKNW, New Westminster, B.C., conducted interviews with customers as well as programed entertainment by station personalities.



Radio crowds gas station with customers

The result of the heavy broadcasting was a he[illegible] ux of customers. The station became so mobbed that even with four pumps handling 160 autos an hour, police had to be called to unsnarl the traffic. The Royalite house organ termed the results "a record day of sales" as more than 10,000 gallons of gas were sold. Not only was business outstanding on opening day, but the advertising impact kept sales high for several weeks. As a result of the initial effort and to keep business at a high level, the manager of the Royalite station signed a one-year daily announcement contract.

CKNW reports the success of the promotion has caused other oil companies in the area to launch similar radio campaigns. Since the Royalite opening in August, some eight other service stations have featured CKNW broadcasts from their stations to highlight their openings. ★ ★ ★

Campbell begins hot soup sales from automatic vendors

Over 30 million bowls of soup are served daily for lunch in this country but Campbell Soup Co. is taking steps to raise the figure by making hot soup available to more people at lunchtime. In their second major soup innovation within the year, the company has begun sales from automatic vendors in public buildings and factories. Earlier this year the company had launched a soup-on-the-rocks promotion to bolster soup sales in the hot weather.

A number of machines are already in operation with high sales reported. Since the machine was first displayed at a trade convention in November, the manufacturer has received several hundred orders for the vendors. Each has a 210-can capacity of eight-ounce tins.

Campbell's agency, BBDO, has stated that there are no plans for using any of the client's three network tv shows to promote the mechanical salesman at this time. As production of the machine mounts and they assume a more significant role in the sales department, this thinking may be revised. ★ ★ ★

Master's thesis studies movie commercials on television

A master's thesis prepared recently by a USC student, Curtiss R. Hungerford, studied the effectiveness of movies advertising on tv and revealed that in the test area, 60% of the people attending drive-in theatres did so because of the tv commercial.

On the basis of the movie houses checked, the author stated that: about half of the tv set owners in the movie audiences were influenced by the tv advertising; and at the lowest, one-third of the audience attended each show because of the tv. ★ ★ ★

H-R Reps study market first-hand in Boston

A frequent industry lament used to be that reps weren't familiar with the markets or stations they were selling. H-R Representatives moved its entire Chicago and New York offices to Boston recently to further dispel the old wheeze and to get an on-the-spot view of WNAC, WNAC-TV and the Yankee Network.

The staff from Chicago flew up to Boston while the New Yorkers took the more leisurely train ride. All arrived in time to hear their host, Norman Knight, executive vice president and general manager of the stations, report on programing, promotion, public service and sales.

The entire transportation bill topped $1,000 but everyone agreed that it was a good investment because the people are now acquainted with and better able to sell the market. Shown in the photo are the H-R Reps with their Boston hosts. From left to right (bottom row) Dwight Reed, Art Kelly,



Boston station plays host to its visiting rep

Jim Gates, Stu Lewis, Don Softness, Red Slavin (second row) Jack Soell, Duncan MacDonald, Louise Morgan, Marguerite Phillips, Sis Mullaney, Avery Gibson, Phyllis Doherty, [illegible] Gilman, (third row) Frank Pellegrin, Harry Martin, Joe Rose, [illegible]ller, Nat Herman, Jim LeBaron, Jim [illegible] (fourth row) Don Donahue, Bob Kochenthal, Bob Manderville, George W. Steffy, Henry McMahon, Paul Weeks, Jerry Molfese, (fifth row) Norman Knight, Murray Davis, Dave Harris, Walt Dunn, Ed Pearle, (top row) Frank Headley, Cal Cass, Max Friedman, Proc Jones and George Hallberg. ★ ★ ★

Tv film show star signs new 16-market contract

Preston Foster, who appears as Cap'n John in MCA-TV's *Waterfront* series, has signed a contract to appear in commercials in 16 West Coast markets for Albers Oats and Albers Flapjack Mix of the Carnation Co. Albers will sponsor the show throughout 1956.



Cap'n John to sell Albers in "Waterfront"

Shown at the contract signing are (l. to r.) Cory C. Clark, Jr., ad manager for Albers cereals; Sid Gilmore, Albers cereal product manager; Foster; Frank McMahon, Albers Milling account executive for Erwin Wasey & Co. The agency set up the contract for Foster's services with Roland Reed Productions through MCA-TV. ★ ★ ★

Off-beat tv commercial leads to local campaign

A warehouse mix-up resulted in the premature delivery to Electrical City, a Grand Rapids appliance firm, of more than 100 major household appliances. Having no place to stock them, the store hired a policeman to guard the overflow in the street.

The idea of the policeman outside the store appealed to the store manager and he bought three one-minute live announcements on WOOD-TV to burlesque the policeman in "Keystone Cop" fashion in front of the store. After three announcements the merchandise was sold out.

The success prompted the manager to continue the three-announcements-a-week schedule. He decided that the off-beat approach could work best in the after-dinner and late-night periods. The campaign was dubbed *Electrical City Playhouse* and old time movie routines were redone in a light vein as part of the overall campaign.

The same type promotion later was used to help push the stock of GE Portable Tv Sets, a slow mover. In one month 250 sets were sold. ★ ★ ★



MORE THAN EVER . . . . .

Stockton's Most Listened to Station

HOOPER *RADIO* AUDIENCE INDEX

STOCKTON, CALIF. OCTOBER - NOVEMBER, 1955

	RADIO SETS IN USE	C	N	KSTN	A	M	OTHER AM & FM	SAMPLE SIZE
MONDAY THRU FRIDAY 7:00 A.M.-12:00 NOON	14.8	25.2	7.1	37.6	14.9	9.0	6.1	6,629
	RADIO SETS IN USE	C	N	KSTN	A	M	OTHER AM & FM	SAMPLE SIZE
MONDAY THRU FRIDAY 12:00 NOON-6:00 P.M.	13.4	30.1	7.9	33.2	14.2	7.7	6.9	7,939

KSTN

Fall 1955 Hooperatings show KSTN increases dominance of *Stockton Radio Audience.

*America's 92nd Market

Music • News • Personalities

Represented by Hollingbery



right to the point!

For an hour and a half on the evening of December 12th millions of Americans had their first, dazzling experience of a new television art form—full-length classical ballet. NBC's color presentation of "The Sleeping Beauty" by the Sadler's Wells Ballet was seen by an estimated *30 million viewers.* This is six times as many people as have seen 2,000 performances of this celebrated ballet company on two continents over a 10-year period.



Jack Gould in The N. Y. Times described it as "an exquisite joy and delight." Variety judged it "a stunning success." Sid Shalit in the N. Y. Daily News wrote that it was a "magnificently beautiful presentation."

On the NBC calendar is another distinguished program combining the same kind of audience-appeal and cultural value. It is an unprecedented 3-hour television event — the American premiere, before its release to movie houses, of Laurence Olivier's "Richard III." This film, which is available for sponsorship, has all the sweep and scope and dramatic fire of Olivier's previous box-office successes with Shakespearean plays. It is bound to attract one of the year's greatest audiences.

Right to the point for advertisers.

exciting things are happening on NBC television *a service of* RCA

A/E TO PSYCHOANALYST

(Continued from page 34)

cally feasible to the agency their services are spread over many accounts. They counsel the account man on his client's marketing problems and objectives and apprise him of what they've been doing directly with the client's field force. But, unlike the old days, these are really footloose members of your team and they, because of the nature of their highly specialized work, have direct access to your client. That's big difference No. 1.

"And now for big difference No. 2. In the old days the account man of standing in the agency called the signals. In the larger agencies today the power of final decision derives from the management group. The individual control is not vested in the account man. As a cog in the machine his freedom of action and decision is pretty well curtailed. He's got to know good planning, good copy and art, good marketing practices and how to make the most efficient use of television and radio. He must be able to balance all these and keep the whole ball of wax moving toward the objective of the client's marketing plan. He must know how all the techniques of marketing work so that when he comes before the client he can talk to him and answer questions with authority.

"But with all expansion of the account man's areas of knowledge and responsibility for getting the utmost

NEW AND UPCOMING TV STATIONS

*I. New stations on air**

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, REP
LEWISTON, IDAHO	KLEW-TV	3	7 Dec.	13.8	1,260	.....	None	NFA	Lewiston Tv Co. Thomas C. Bostic, pres. J. Barry Watkinsen, v.p.
MEMPHIS, TENN.	WREC-TV	3	5 Dec.	100	1,002	.....	WHBQ-TV WMCT	373	WREC Bsctg. Service Hoyt B. Wooten, o&o

*II. New construction permits**

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, RADIO REP
IRONWOOD, MICH.		12	30 Nov.	.785	540	None	NFA	Upper Michigan-Wisconsin Bestg. Co., Inc William L. Johnson, pres. & gen. mgr. Archie Johnson, v.p.
CORPUS CHRISTI, TEX.		6	9 Dec.	53.5	651	KVDO-TV	49	Gulf Coast Bestg. Co. Free & Peter T. Frank Smith, o&o, pres. T. Frank Smith, Jr., v.p.
RICHMOND, VA.		12	30 Nov.	316	790	WTVR WXEX-TV	494	Richmond Television Corp. C. T. Lucy, pres. William T. Reed, Jr., v.p. Barron Howard, v.p. & gen. mgr. Morton G. Thalhimer, v.p.

III. New applications

CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw)** Visual	Antenna (ft)***	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT, AM AFFILIATE
ROCHESTER, N. Y.[1]	27	25 Nov.	19.86	405	$74,350	$60,000	WHAM-TV WHEC-TV WVET-TV	WHEC Inc. Frank E. Gannett, pres. Glover DeLaney, v.p. Paul Miller, v.p.
ROCHESTER, N. Y.[2]	27	25 Nov.	19.86	405	$74,350	$60,000	WHAM-TV WHEC-TV WVET-TV	Veterans Bestg. Co., Inc. Ervin F. Lyke, pres. Paul C. Louther, v.p.
ELLENSBERG, WASH.[3]	29	3 Dec.	.84	1,215	$14,830	$6,000	None	Kittitas Valley TV Assoc. Cy Morgan, pres.

BOX SCORE *U. S. stations on air* ..... **420**§ *Markets covered* ..... **260**§

*Both new c.p.'s and stations going on the air listed here are those which occurred between 28 November and 9 December or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Effective radiated power. Aural power usually is one-half the visual power. ***Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. §Data from NBC Research and Planning. NFA: No figures available at presstime on sets in market. 1-2Applicants will share time and facilities with one another as they currently do with the channel 10 outlet. 3Proposed station would be a satellite to KIMA-TV, Yakima.

out of his widening crop of specialists, his area of authority over the account has progressively narrowed. From a one-time proud individualist, with some claim to leadership, his role has, in essence, been reduced to that of an administrator. Or even, as the case may be, as merely a business manager."

Analyst: "This marketing knowledge sounds complex, but wherein is it far removed from the previous range of operation of the account man?"

Account executive: "In the old days we account people would toss in merchandising as an after-thought when making a presentation to a prospective client—more as a frill than an obligation. Today more and more of the top agencies are making it the No. 1 item on their services parade. Only today it's called 'marketing.'

"Included among the marketing steps that an account man must take note of are: (a) how the product is to get its fullest distribution, (b) getting the product on display so that it can be seen in the store (c) tieing in the product with chainstore and supermarket promotion periods, (d) display contests for dealers (to make sure the product gets the best visual breaks) and (e) probably a closed-circuit of the tv campaign announcements for the salesmen's education. And on top of this the account must remember how much television has speeded up consumer reaction to a new product and make sure the product's distribution is properly timed with the break of the tv campaign."

Analyst: "I don't know much about business, but I should think a well coordinated checklist and an efficient assistant would be the key to such added responsibilities."

★ ★ ★ ★ ★ ★ ★ ★

"We believe that the present news and music concepts have proved that people want to be free in radio listening. Watching television, people report they feel a lack of this freedom in that the tv set demands and commands the major portion of their attention while they are viewing. Our research indicates that we should try to meet the demands of the viewer for freedom, but at the same time supply to him not just continual music, but real and vital information with a sense of excitement."

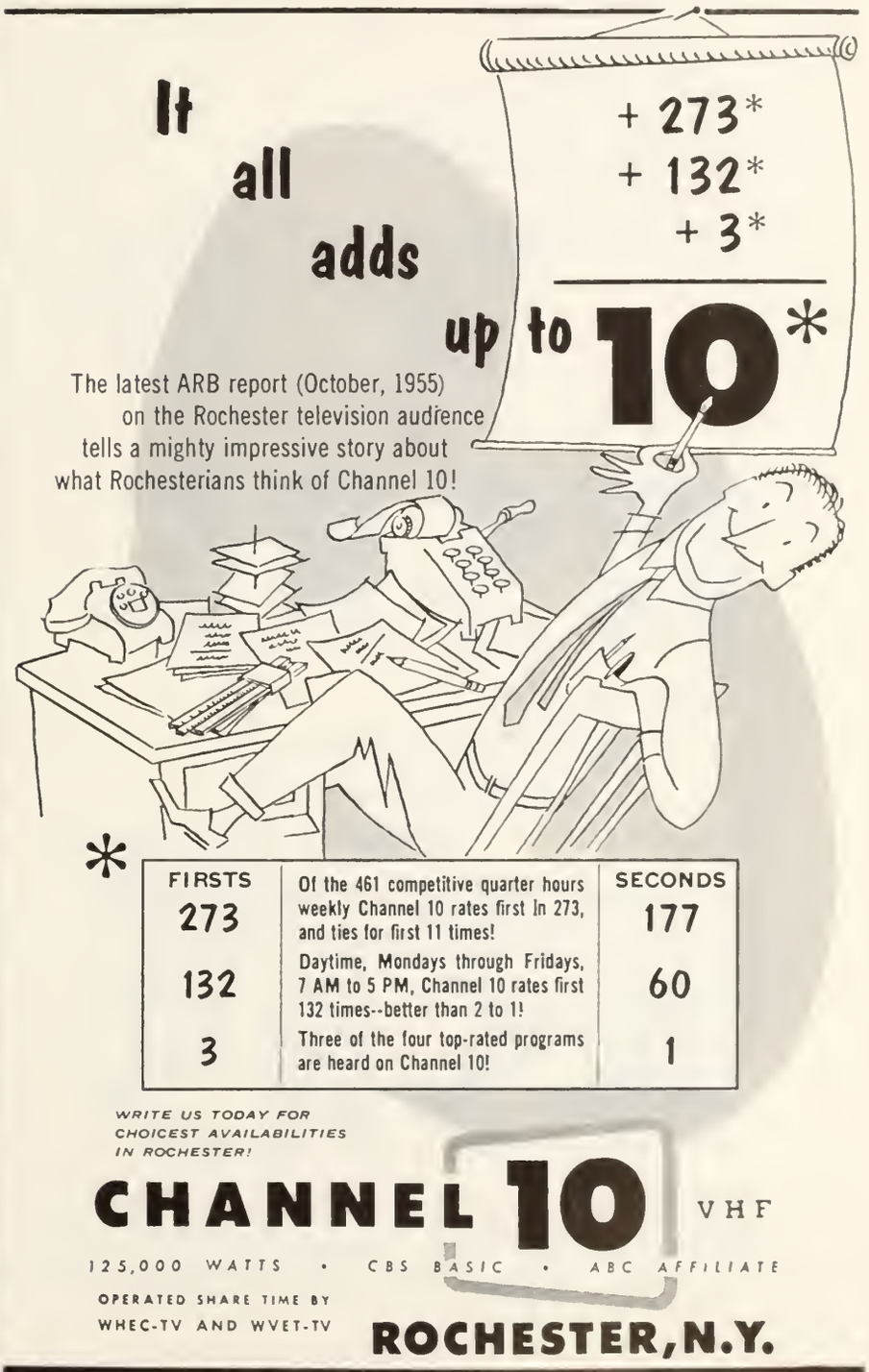
ROBERT E. KINTNER
President
ABC

★ ★ ★ ★ ★ ★ ★ ★

Account executive: "You may be right, but I can't resist recalling how much easier and simpler it was in the old days in personal relations. It used to be that a president or board of directors picked the layouts or campaign that pleased them. Today the influence of the marketing research and field services people has grown so strong that you find the president or board of directors picking the campaign that the marketing people tell 'em will most appeal to the type of people the product is trying to reach. It seems that in some client organizations marketing specialists are beginning to move into top-level management, and that's not going to make it any easier for us 'old-fashioned' account men."

Analyst: "Well, you know you can't resist technological progress. . . .

Account executive: "Say, are you my analyst, or are you taking sides against me? Here am I faced with not only having to adjust myself to the much broader responsibilities of a job but to competition from outlanders for



my job, and you tell me about technological progress."

Analyst: "Sorry—but who are these outlanders?"

Account executive: "Those field marketing people I've been telling you about. Don't you recall my mentioning the type of account man some management consultants have been retained to recruit for agencies — product managers, sales managers, brand managers?

Analyst: "Why should they cause you deep concern?"

Account executive: "How would you feel if, after you have been selling a certain brand of psychoanalysis, somebody moved in across the hall with a hot competitive brand?"

Analyst: "I don't quite see your analogy."

Account executive: "Let's forget it. But let me tell you this: It strikes me as all a new pitch to impress clients. 'Marketing' is the latest cue word to show a big client — particularly one in the packaged goods field—that you're right on the ball.

"You're agency top management with an account that spends upwards of $5 million. The client makes a speech in which he says the client-agency relationship is changing and that it would be a good idea for agencies to get in on the total marketing strategy and planning of the client. If you're smart you pick up the cue very fast. You put out lines not only for a 'marketing' director but field marketing executives for account supervisor and account executive jobs. But where does that leave a well-rounded advertising man like me with all those years of ad experience? . . ."

Analyst: "You shouldn't with your broad background find it too difficult to adjust yourself and the sights of your job to the new requisites of what you call the 'marketing era'."

Account executive: "Maybe you're right. Now that I churn it over in my mind—these field marketing specialists can't deliver as effectively as I can the primary functions of an agency executive.

"It's a two-way street, as I now see it. The marketing man by the nature of his job may tend to overfocus his thinking on the problems of moving merchandise from the factory to the trade.

"That might be all right for the short-range approach to please agency and client. But eventually the advertiser will realize that the long-range thinking of the ad-oriented account executive or supervisor is to the advertiser's best interest. That is, determining whether the product is right and how it can best be represented and sold to the consumer. You know, I've got deeply enough in my time into the advertiser's field marketing problems and traveled enough with field sales forces to. . . ."

Analyst: (Glancing at his watch) "It's been a very interesting revelation of what's been disturbing you. In fact, I think your job most fascinating. . . . Tell me, would it be difficult to go from my field into yours. You know, I've always envied your charge account at the Stork Club and your easy access to the private bar at the '21'."

★ ★ ★

PEPSODENT

(*Continued from page* 31)

as fast as they come out."

Obviously, Pepsodent's hygienic-less approach is aimed at recapturing some of these so-called faddists. Actually, Pepsodent itself contains an anti-enzyme (Irium) and was one of the first to drum the "miracle ingredient" idea. But the new copy theme deliberately disregards it in favor of the cleaning properties of the brand's other additive, "IMP" (insoluble metaphosphate).

In the opinion of Pepsodent's VIP's and those of its agency, to carve out a quick niche for a new slogan without the help of another glamor additive calls for a saturation campaign.

What's planned is a 52-week effort averaging close to 100 spot radio announcements a week in the top 50 or so markets. These will include all the major metropolitan areas, some of which will get over 300 announcements a week.

Added up it comes to the biggest

RADIO WSRS

• TOPS 'N POPS
• WONDERFUL MUSIC
• RHYTHM 'N STUFF
• CONCERT CLASSICS

Plus

✚ HEADLINES AND WEATHER REPORTS WITH TOP LOCAL AND WORLD NEWS EVERY 30 MIN.

RADIO WSRS

GREATER CLEVELAND'S NUMBER 1 STATION

John E. Pearson Co., National Representatives

1st in Power and Coverage
1,000,000 WATTS
WILK-TV
Wilkes-Barre
Scranton
Call Avery-Knodel, Inc.

saturation spot radio campaign since that of Maxwell House, according to Becker. Maxwell House, via Benton & Bowles, went as high as 400 in some markets but these were sporadic sorties for short durations. (Pall Mall, as well, via SSCB, has reached high saturation levels but on a more sustained basis than Maxwell House.)

Specific objective is to reach more than 75% of the nation's homes. Not only the housewife, but the whole family. And not just any time, but early in the a.m.

Reasoning is this: Teenagers and even dad are influential in choosing the brand of toothpaste the family puts in its month. So, time to get them is before they leave for school or work. Chances are mom's up anyway bustling everybody off so she can sit down and watch or listen to Godfrey (who'll deliver Pepsodent commercials, by the way).

Why not radio-impact them in the evening, too, when the clan is back together again? A good question says Bill Steele, account executive for the client. And there's a good answer for it too:

"People are more suggestible in the morning. Sure, they brush their teeth at night, but they're less resistant then and tend to go along with whatever brand's around so they can crawl into bed without delay."

The announcements—mostly minutes plus 20's and 10's—have been bought for all seven days of the week, to hit, generally, Mondays through Fridays.

Tv is included, but the ratio of announcements is 5-to-1 in favor of radio. One reason is that no other dentifrice is heavily in spot radio and Pepsodent hopes to dominate the medium in 1956.

A second reason is that the Lever entry is substantially in tv already with spot and network shows. Namely: *Arthur Godfrey Time* (CBS simulcast), Art Linkletter's *House Party* (CBS TV), *Lux Video Theatre* (CBS TV), *Uncle Johnny Coons* (CBS TV), and three local teenage shows: *Ted Steele's Bandstand* (WOR-TV, New York), *Jim Lounsbury's Bandstand Matinee* (WGN-TV, Chicago), and *Al Jarvis's Make-Believe Ballroom* (KABC-TV, Los Angeles).

Godfrey got the new jingle first, sang it on his 20 October program before playing the e.t., which was cut by Cascade Studios. The teenage shows, incidentally, take less than 5% of the total budget.

Planning radio saturation and getting saturation are two different things. It's particularly tough to get 6:30-9 a.m. spots on good radio stations. Still, in an ordinary campaign, Broadcast Media Manager Arthur Pardoll points out, one buyer can usually handle the job. But because of the importance of this assignment, Pardoll has put two buyers on the task.

"Fortunately," he says, "both reps and stations have been extremely cooperative. They recognize this campaign as a challenge, an opportunity to show what spot radio can do."

The only exception to the early-morning buying pattern was made in Los Angeles. Because of the distances involved, an extraordinarily high number of suburbanites drive to work and get there relatively late. Slots were sought as late as 9:30 a.m. to gain maximum impact. And, of course, late afternoon spots were bought to





ALL OF THE TOP 15 ONCE-A-WEEK SHOWS are on WREX-TV

Rank	Show	Rating
1	$64,000 Question	57.0
2	I've Got a Secret	48.3
3	Waterfront	48.0
4	Millionaire	46.5
5	Ed Sullivan Show	46.4
6	Meet Millie	46.0
7	What's My Line	43.0
8	Make Room for Daddy	42.0
9	Racket Squad	42.0
10	Whiting Girls	42.0
11	Disneyland	41.4
12	G. E. Theatre	40.8
13	Honeymooners	40.8
14	Badge 714	40.3
15	You'll Never Get Rich	39.8

ALL OF THE TOP 15 SYNDICATED FILMS are on WREX-TV

Rank	Show	Rating
1	Waterfront	48.0
2	Racket Squad	42.0
3	Badge 714	40.3
4	City Detective	32.0
5	Kit Carson	29.5
6	Mayor of the Town	27.5
7	Guy Lombardo	24.5
8	Big Playback	24.0
9	I Led Three Lives	22.8
10	Town and Country Time	20.8
11	Frank Leahy Football	19.5
12	Ames Brothers	17.5
13	Highway Patrol	16.3
14	Million Dollar Movie	16.3
15	Studio 57	15.8

Area Survey by Pulse, Inc., Sept. 1955
Represented by H. R. Television, Inc.

CBS-ABC Affiliations
Now Telecasting in Color

WREX-TV *channel* **13**
ROCKFORD, ILLINOIS

take advantage of the returning Angelenos.

Pepsodent salesmen have found retailers and wholesalers enthusiastic too. Lever made sure they would be. At the tail end of November the company sent a number of its key distributors an unusual promotion kit—a live one. Not only live, but vocal. It dispatched singers Cathy Johnson, Elise Rhodes, and Wyoma Winters as personal envoys to a cross-section of dealers. All professional vocalists, the girls have numerous recording credits.

Their assignment: To introduce Pepsodent's 1956 war chant and, as they were naturally equipped to do, stir up a little entente cordiale.

In two weeks' time the girls visited nearly 40 cities and more than 100 dealers and distributors to knock them dead from Pauling to Pomona.

Here's how they did it. Cathy took the West Coast, Elise covered the East, and Wyoma worked the states in between. Wearing fetching yellow full-length capes with white linings (see picture page 31), each girl walked up to the proprietor and introduced herself with this chant:

Hi there, Mr. , how are tricks? I've a message for you from T. E. Hicks (marketing v.p., Pepsodent Division).

(CHANT) Listen, Mr. , and you shall hear
Pepsodent's message for the coming year!
It's the hottest commercial you've ever heard,
A snappy jingle to the very last word!
Hear it on radio! Watch your tv!
It's the happiest campaign you ever did see.
(SING) "You'll wonder where the yellow went
When you brush your teeth with Pepsodent."

(At this point the girls dramatized the disappearance of "The Yellow" by flashing open their yellow capes so that only the stark white linings remained in sight.)

(CHANT) Now—here's a *jingle* that's sure to prove
Pepsodent toothpaste is in the groove.
Yes- Pepsodent offers a *believable* thought,
Pepsodent's the paste that *must* be bought!
So listen, kind sirs! Don't dare miss—
This hard-sell jingle; it goes like this:
(SING) "You'll wonder where the yellow went
When you brush your teeth with Pepsodent!"

(Again the business with the capes.)

"You'll wonder where the yellow went
When you go steady with Pepsodent.
(CHANT) There's just one more thing we'd like to say—
Here's the story in *your* own sweet way:
(SING) "You'll wonder where the *toothpaste* went
When you *stock your shelves* with Pepsodent . . .!"

★ ★ ★ ★ ★ ★ ★ ★

"... people are demanding more radio. There is no more impressive proof of an article's popularity than the facts of manufacturer's making more of it and people buying more of it. In the first nine months of this year, over nine million radio sets have been built—an increase of 40% over the same period of last year."

JOHN KAROL
V.P. in charge of Network Sales
CBS Radio

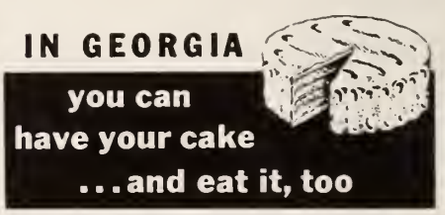
★ ★ ★ ★ ★ ★ ★ ★

(SPEAK) Maybe this was the first time you heard Pepsodent's new jingle—but any day now you'll begin hearing it everywhere you turn—*Lux Video Theatre . . . Arthur Godfrey Time . . .* lots of tv spots . . . *and* the biggest campaign of early morning *radio* spots on the air. In fact, your market will be saturated with it . . . and before you know it your customers will be singing it, too.

(Again the capes.)

(SING) "You'll wonder where the yellow went
When you brush your teeth with Pepsodent!"

(SPEAK) Before I go, gentlemen, Mr. Ed Hicks—at Pepsodent—sends his best regards and asked me to leave you this colorful little booklet—(see illustration page 31). Read it—you'll enjoy it. And don't forget— "It pays to go steady with Pepsodent!"



SEE PAGE 55

(SING) You'll wonder where the *toothpaste* went
When you stock your shelves with Pepsodent! Pepsodent! Pepsodent! (FADE OFF)

The local stations extended their cooperation in other ways. Disk jockeys and other local personalities interviewed the singers on their shows, got in mentions of their visits to local merchants and generally injected their own warmth into the spirit of the promotion. They also had the girls sing the jingle on the air.

They went further. Many of the stations sent representatives to make trade contacts, help put up displays and otherwise cooperate in merchandising efforts at supermarkets, drug stores, variety and department stores. (Supermarkets, incidentally, sell more toothpaste—46% of the total market in 1954—than any other kind of retail outlet, according to both *Food Topics* and *Super Market Merchandising*. Drug stores account for 31%, according to *Drug Trade News*.)

Dealers will get the usual string of merchandising aids—streamers, floor stands, counter cards—plus print advertising, including cooperative deals, in support of special promotions. And,

★ ★ ★ ★ ★ ★ ★ ★

"In the process of adjusting from a situation where 20 to 30 advertisers really controlled most radio advertising to the present situation where tens of thousands of advertisers are involved, radio met a challenge unequalled in modern day business."

KEVIN SWEENEY
President
RAB

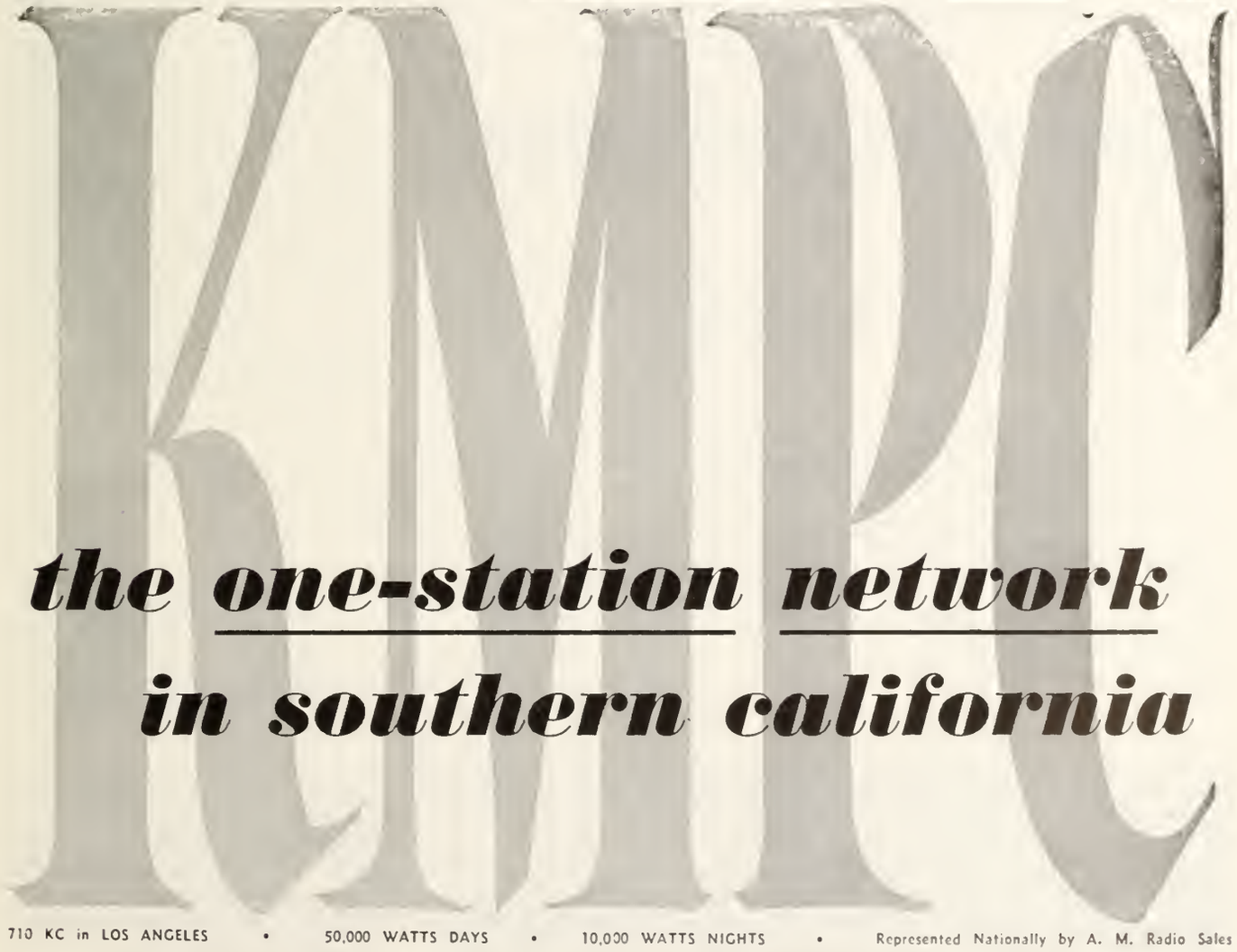
★ ★ ★ ★ ★ ★ ★ ★

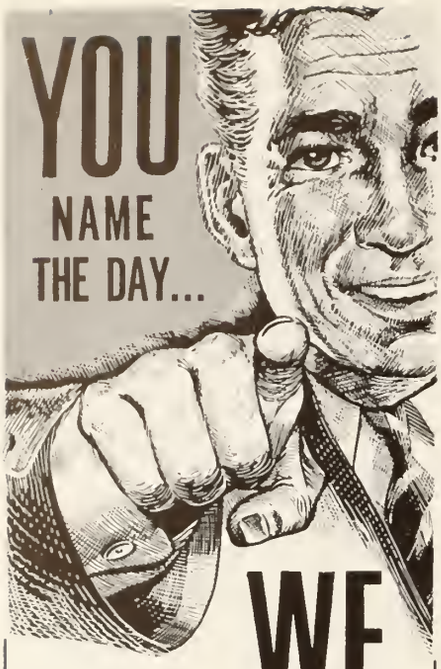
to tie all media together visually. "Susie-Q," the little pigtailed character created specially for this campaign (see page 31), will be included wherever she can be shown—on animated tv commercials, in newspaper ads, and all point-of-sale material.

Not all counties have been heard from yet. But comments and letters filtering in to headquarters at Lever House are, says Finch, "encouraging."

One of the most encouraging developments in the entire project is the cooperation of both reps and stations. Rep firms, for example, including AM Radio Sales, Avery-Knodel, Blair, Branham, CBS Radio Spot Sales, Christal, Free & Peters, NBC Spot Sales, and Adam Young, met with client and agency numerous times to advise on setting up schedules. They brought in station people to talk with account groups and, between them, helped to determine the specific media needs of the campaign and how to meet them.

The reps were selling their own stations primarily. But they were also selling the spot radio industry as a whole by convincing Lever Bros. and Foot, Cone & Belding that spot radio, among all media, had the most to offer for their 1956 ad drive. "Free & Peters was particularly helpful in this respect," says Pardoll, who feels much of the success of the campaign will be based on cooperation from the radio industry. ★ ★ ★





WE
HAVE THE AUDIENCE!*

HERE'S WKBN-TV'S
SHARE OF AUDIENCE!*

Time Period	WKBN TV	Stations B	C	D	E	F
Mon.-Fri.						
7 a.m.-Noon	44	31	14	3	3	5
Noon-6 p.m.	44	29	11	3	8	6
6 p.m.-Midnight	45	33	7	3	9	3
Saturday						
Noon-6 p.m.	50	31	6	3	3	7
6 p.m.-Midnight	47	35	6	2	4	6
Sunday						
Noon-6 p.m.	52	17	12	6	8	6
6 p.m.-Midnight	49	34	6	2	5	3

Station B is Youngstown. Stations C, D & E are Cleveland. Station F is Pittsburgh.

CLEVELAND OR PITTSBURGH STATIONS DO NOT COVER THE YOUNGSTOWN MARKET! WKBN-TV SHARES OF AUDIENCE FAR SURPASS LOCAL AND OUTSIDE OPPOSITION. WHAT'S MORE, CHANNEL 27 HAS THE 16 TOP RATED PROGRAMS* IN YOUNGSTOWN AND 366 OF 442 QUARTER HOUR FIRSTS.*

*Source: Telepulse, September 18-24, 1955.

WKBN
YOUNGSTOWN, OHIO
TV 178,000 WATTS CHANNEL 27 CBS • ABC
CHANNEL 27
Represented Nationally by the Paul H. Raymer Co.

RADIO-TV HEADACHES

(Continued from page 37)

that his choice of an appropriate program should determine the time buying strategy. The media man, who is usually by-passed in network decisions because of the close relationship of time and program implicit there, considers all decisions about spot within his orbit. Yet, by developing the time buying strategy, he axiomatically affects choice of syndicated films or approaches to production of commercials.

Many radio-tv directors at medium-sized agencies agreed that the relative power of the head of the radio-tv department hinges upon his decisions about spot tv. "In network buys today there's little proof of skill," said one. "All you can do is to go in on a split with another sponsor or, even more often, buy into participating network shows. Spot is the key to the radio-tv director's strength in the medium-sized agency."

It's a matter of fact that in the smaller agency the radio-tv director generally supervises all time buying automatically, with either a staff of timebuyers under him, or else with himself functioning as media buyer. The struggle for supremacy between media and radio-tv departments actually applies mainly to the large operations, with the specialization between media selection and programing.

"Eager account executives": After radio-tv directors finish praising the general abilities of account executives, they usually admit that account men have one weakness in common: "Most of them tend to promise clients rush jobs on unrealistic budgets, not realizing that they'll still be the ones to bear the brunt of necessarily later delivery."

This headache actually applies to a diversity of fields ranging from production of commercials to spot or network time availabilities. And, the temptation to the account executive is obvious. As the chief liaison between client and agency, he is understandably eager to please the client.

"But," added a radio-tv director who'd been on the phone with a disgruntled client most of that morning, "the account executive just makes things rough for himself, not to mention us, in the long run by making unrealistic promises to clients. Just take what happened with his particular client, for example. The account man's been in this business for close to three decades. He knows that it takes several weeks to put together a good magazine ad. Yet he told the client he could see the new tv commercials within three weeks. Now the client's chafing, even though I could have told him to begin with that it would take twice that time."

Another type of "rash promise" that has radio-tv directors sitting at the edge of their seats is the glamor appeal of network tv which account executives or other top agency men are occasionally tempted to wave before new clients particularly.

"They'll include network tv in their over-all presentation," one radio-tv head told SPONSOR, "when they know perfectly well that you can't get time franchises. So, even if they've got a certain network property, with another client ready to move out, there's still no guarantee (though there's a fair chance) that the agency will be able to hold on to the time."

A young radio-tv director at a medium-sized agency put the "account executive headache" more succinctly: "They'll hang you, if you let 'em," said he. " 'You'll have a script tomorrow,' they'll say, or, 'Sure, we'll deliver a show in 40 cities in three days.' It's amazing how account men can oversimplify the operational problems in tv, because they don't have the production background. Most of them know that a four-color job in a magazine takes six or seven weeks too. And there are certainly more stages for a film than for four-color plates. There's need for more coordination between radio-tv departments and the service or account departments."



"Junior listens regularly to the news over KRIZ Phoenix."

The number of people to see: "And that includes you," the head of a large radio-tv department told SPONSOR. He softened the indictment by adding, "There seems to be a closer relationship between the trade papers in this business than in most other phases of industry, probably because news is so constant and breaks so fast."

The real demands upon their time, radio-tv directors agree, stem from the fact that they're subject to pitches from such a diversity of people: show packagers (live and film), commercial producers, network salesmen.

"In a way, we in the less departmentalized, medium-sized agency take the big brunt of that," one harassed radio-tv man commented. "Our time-buyers take some of the burden off our shoulders by doing the day-to-day negotiating with the media reps. But in this size agency, big media-buying decisions are generally made by the radio-tv head to whom the buyers report. So you can figure out yourself what a typical day (if there is such a thing) might be like.

"NBC alone for example, has one guy calling on me for the agency as a whole, another guy for particular shows. Then there are specific guys from NBC who'll call on me on specific accounts to follow up rumors (and they really bird-dog you). Then double that figure for the two air media and multiply it by the number of networks. Add to it NBC Spot sales and all the other radio-tv reps (generally one for each medium)."

An old-time showman, formerly a radio announcer now heading up a large radio-tv department, talked about the time problem with unusual resignation. "It's kind of flattering to an old ham, at first, at least, to have all this talent and the agents and producers chasing you around. But," he added, "it's a real drain on your time to take care of the operational, administrative, not to mention creative problems. Guys'll come in with show packages and film shows to sell, and even though most agencies know who they'll do business with these days (it's harder for new producers to crack it), you still don't dare miss out on something. So you see these guys and screen shows. Then there are the salesmen from recording studios, premium guys, announcers, people who're sent by people you do business with. It's endless. . . ."

The budget problem: This problem ran neck and neck with number of people to see in terms of mentions by the radio-tv directors interviewed. However, while most of them agreed that the problem was perennial, they take it with a degree of resignation.

"It's intrinsic in the nature of tv today," said the administrative v.p. of one of the top agency radio-tv departments. "Take commercial production, for example. When we work with an independent producer on the estimates, we try to figure out and justify all sorts of contingencies. But the producer himself has a tough time giving an iron-bound figure when he's making the bid, because of the number of independent operators we'll be working with. There are lab costs which could get way out of hand if the client decides to just add a couple of opticals like extra dissolves, for example. In our contracts, we like to put in contingency clauses. Even so, it's not as clear-cut a payment-and-delivery deal as ordering a ton of steel, where shipment cost is likely to be the only variable."

"The stations and networks don't help up on that score," another radio-tv director commented. "There's no such thing as holding the cost line, and you can find yourself with a time charge increase or extra line costs right after you got approval on the original budget. This makes it particularly tough to plan ahead for any length of time."

Client headaches: Most radio-tv admen agree that client problems are as numerous as clients. As a general rule, there are more people to deal with in the client hierarchy when it comes to tv, and more of them know less about this medium than about any other. This problem, however, is diminishing.

"Clients rely on the experts more today than five years ago when there were fewer experts," said the radio-tv v.p. of one of the top five agencies. "I'll admit that they'll interfere as

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

•
NIELSEN
•
SAMS
•
BMB
•
PULSE
•
HOOPER
•
ETC.

You Choose!

Use the measurement YOU like . . . because for 31 years . . . in ROANOKE and Western Virginia the RADIO answer always comes out WDBJ:

Ask Free & Peters!

WDBJ
Established 1924 • CBS Since 1929
AM • 5000 WATTS • 960 KC
FM • 41,000 WATTS • 94.9 MC
ROANOKE, VA.
Owned and Operated by the TIMES-WORLD CORPORATION
FREE & PETERS, INC., *National Representatives*



IN GEORGIA...
it takes
5 slices



SEE PAGE 55

much as ever with commercial production if you let them. And in a way we encourage them to ride with a commercial through the various stages to avoid costly changes later. But where programing is concerned, of course, they realize they've got little to say. The control's out of the agency's hands and far removed from the sponsor."

"The biggest client problem is the one that forces radio-tv men to be research experts," said one radio-tv director whose desk was literally covered with reports from various ratings services. "You can understand the guy watching ratings when he's got several million bucks tied up in a property, but you just wish he'd learn to interpret ratings better. No matter how often you explain to him that there need be no correlation between ratings and sales effectiveness, he'll still keep you on the phone for hours if his show slips a point below last week, or drops under the competition."

In a sense, top agency management compounds this problem, many radio-tv men say. "Agency management continuously drags me out of my office to explain things to the client, forgetting that I'm not a liaison man primarily and have a couple of other things to do. But the coin involved in tv is so high, that clients feel they've got a right to consult with the top expert on all minor problems. And agency management has a way of getting disproportionately nervous when the client's problem concerns tv."

Account shifts: This headache, although it does not concern the radio-tv director alone, frequently falls on his doorstep. It's the major reason why top agency management encourages close relationships between client and radio-tv head, since the trend in account shifts has been: as go the ratings, so moves the client.

Today, the reputation of an agency's radio-tv department (its record in picking shows, getting network tv time, particularly) is a decisive factor in a client's choice of agency.

"We're all aware of this," the radio-tv v.p. of an agency billing over $20 million in air media, said. "Of course, we're human, most of us. So, if an account leaves, we say we're not to blame. But if there's a new one in the shop with a solid air media budget, it's because of the great job we did for our other clients. Seriously, though, tv is a far bigger factor in account shifts today then any single medium ever was."

Trouble clients: "This headache is getting less important by the day," one radio-tv exec told SPONSOR. "And I think that you'll find that true in most agencies. Clients who're new to the medium still have naive ideas at times. But most of them have read enough, even if they haven't used tv before, to show an awareness of the trend of the times. The two aspects of the business they're most naive about are (1) unreasonable changes in commercials like an excessive emphasis on gimmicks; (2) trying to evaluate programing according to their own personal tastes rather than realizing that their consumers generally differ considerably from top company executives."

The "wonder boys": Just as tv is glamorized, so are some of the people who work in the medium. There's a tendency these days, some of the veterans of the old radio days claim, to overestimate the "bright, young newcomer" in the tv department, who maybe was lucky and latched on to one show or one special piece of talent.

"Since personal contact can sometimes play a disproportionate role in such a competitive field and under conditions of a sellers' market, a guy who's no expert in the field, can make a lucky hit," one of the veterans said. "He's the fair-haired boy at the shop, consulted on decisions he may not have one idea about, like spot program buys, for example. But lack of knowledge has rarely kept one of these guys quiet. The less they know, the more glibly they talk. But that's life. ★ ★ ★

SPONSOR ASKS

(*Continued from page* 71)

rates. Therefore, more marginal time will be bought during the next year.

Network radio will continue its radical shift away from half-hour and hour-long programing segments to accommodate advertisers who're seeking more spread in order to insure bigger audiences. The trend toward segmentation will continue into daytime periods, and the buckshot rather than rifle method of advertising will be the rule for network radio. ABC Radio's programing structure is closest to the type of personalized service approach to radio programing which is the network trend of the future.

On tv, longer programing segments, on the other hand, are likely to continue strong. Only through them can advertisers with medium-sized budgets afford the medium. Such advertisers also find the long shows valuable merchandising vehicles, particularly since most can't afford to bankroll a half-hour show of their own.

There's a new emphasis on broad coverage by the tv networks. For example, the Pep Plan (Program Extension Plan) that NBC TV is promoting gives as much as a 50% break off the

KVWO
RADIO
Wm. T. Kemp
Box 926 2-6433
CHEYENNE
Wonderful Wyoming
Jos. Hershey McGillvra
NEW YORK, CHICAGO, ATLANTA
SAN FRANCISCO, LOS ANGELES
Mary Briley
DENVER
Hooper & Other
Surveys Prove
KVWO
Wonderful Wyoming's
Most Listened-To Station

INDUSTRIAL HEART
OF THE TRI-STATE AREA
TV's New Queen


316,000 watts of V. H. F. power
WHTN-TV BASIC ABC
Greater Huntington Theatre Corp.
Huntington, W. Va. Huntington 3-0185

eard rate in small markets, thus extending coverage of network programing. NBC TV also offers other inducements to broad coverage, such as its recently instituted penalty for using less than 100 stations. These various plans are a boost to the affiliates and make it possible for stations in smaller markets to acquire the amount of network programing essential for their economic survival ★ ★ ★

TV 1955

(*Continued from page 27*)

stant Husband"—and is scheduled to present Sir Laurence Olivier's "Richard III" next year.

With the exception of *Disneyland*, and feature films aside, the Hollywood produced shows have not exactly been setting tv on fire. Already the "King's Row" format on *Warner Bros. Presents* has been scrapped in favor of some kind of adventure program. There has been sponsor irritation with the length and nature of the "behind-the scenes" plugs. These involve promotional material which the movie studios have incorporated into their tv shows and which was the price exacted for allowing the webs to air the studio's product. There is also a feeling among certain broadcasters and admen that tv is cutting its own throat by permitting a competitive entertainment medium to promote itself at little or no cost.

ABC TV feels, however, that the entertainment value of movie stars justifies the use of movie studio plugs and holds that such promotion can be intrinsically interesting if handled properly. The final judge of this argument will be, of course, the tv audience.

During the day the networks were in about the same position as last year. CBS TV programs practically throughout the entire day and has a nice roster of sponsors. Its success with daytime is the major reason for CBS TV's billings leadership. NBC TV is still seeking program formulas and has been rearranging and switching programs all year. Following the abortive trial of *Breakfast Club* as a morning simulcast, ABC TV was without any daytime programing until it struck gold with the *Mickey Mouse Club*. The web will use the latter show as a beachhead for its upcoming 3:00-5:00 p.m. movie strip.

To both ABC TV and NBC TV the sliding fortunes of the soap opera seemed to indicate a need for providing nighttime dramatic values during the day. NBC TV's answer was *Matinee Theatre*, a huge program project involving one-hour live dramas every day from 3:00-4:00. ABC TV will present, starting 16 January, *Afternoon Film Festival*, with such British features as "Hamlet," "Genevieve" and "The Cruel Sea."

Spending: Network spending accounted for more than half of all ad revenues spent on tv this year. TvB estimates the 1955 total will be $549,-500,000. This compares with $417,-900,000 for 1954, the final McCann-Erickson calculation.

The increased spending, while due to a number of factors, actually boils down to one: the greater number of tv homes available to the advertiser. This increased audience was converted into greater costs via increases in rates and talent prices. The competition of the networks for talent, the dominance of such talent agents as the William Morris Agency and MCA, the demand among advertisers for time slots at night all contributed to boost prices but these factors would have been minor were it not for tv's constantly growing audience.

While it might seem that rising tv time costs would call for stringent economies on the talent and production level, it actually works the other way. With sponsors plunking down millions for network tv, they are not inclined to economies which might endanger a show's appeal. The networks, for competitive reasons, are not inclined to let show quality suffer.

The increasing amount of tv film product available has tended to put a ceiling on half-hour shows. Most of them run about $30-35,000. However, in the case of such shows as *I Love Lucy* and *The Honeymooners*, the prices paid to star talent bring up the show's cost well above that ceiling.

Spot tv

Like network, spot tv had a banner year. Advertisers spent about $275,-


IN GEORGIA
you can
have your cake
...and eat it, too
SEE PAGE 55


Ken Scott
Star of
"Alabama Star Time"
11 am to 2 pm, Monday-Friday

Stars **Sell** on
Alabama's
greatest RADIO station
WAPI
Birmingham

Latest addition to the WAPI announcing staff, Ken comes to Birmingham from Peoria, Ill. There he was program director, musical personality, and commercial announcer. He has a fine musical background. With his proven ability to please housewives, Ken is doing a strong selling job for the products tied into his programs.

You can **SELL**
Your Products
to Alabama folks
If you **TELL**
them on programs
they enjoy hearing

Represented by
John Blair & Co.
Southeastern Representative:
Harry Cummings

000,000 in the medium this year, according to a TvB estimate. This compares with McCann-Erickson's figure of $205,200,000 for 1954. Thus, in both years, spot spending was about half that of network.

Top user of spot tv is P&G, with Brown and Williamson a strong second. The auto companies, so liberal with their network tv dollars, were fairly active (especially General Motors and Ford) but were not among the top 10, according to "Rorabaugh Report."

Other big spenders include Colgate, General Foods, Sterling, Toni, Block Drug, Standard Brands, National Biscuit, Bulova, American Chicle, Miles Laboratories, Kellogg.

Just how much each spot tv advertiser spends has been a deep, dark secret for the most part. But this year TvB and the N. C. Rorabaugh Co. announced the regular release of spot tv dollar figures by clients. First figures, covering the last quarter of 1955, will probably be out in early March. This is considered a great victory insofar as promoting the medium is concerned and it will relieve ad agencies from the onerous chore of digging up or paying for dollar figures themselves.

IN EVANSVILLE INDIANA
WISE BUYERS CHOOSE



THRIFTY FIFTY

The Answer To Tired Movies
"The Nightcappers"
MON. thru FRI.—10:30-11:30 P.M.
—bright music with
LOREN BLAKE'S BAND
—Emcee JIM STEWART
—Starring PETE DOOLEY
Participating Spots Available

Represented by
MEEKER TV, INC. — ADAM YOUNG
ST. LOUIS

CHANNEL 50
WEHT
NOW OPERATING
WEOA—CBS RADIO

(See "One down, one to go," SPONSOR 3 October 1955.)

Spot buying of announcements in 1955 did not take any markedly different paths than the year before. Nighttime periods remained in high demand, naturally, and the fact that new tv stations did not come on the air in large numbers made it just as hard as the year before to find good available spots. There was evidence of a heightened interest in early evening periods, one reason being it's the next best thing after "A" time.

Stations continued pushing "B," "C" and "D" time with package plans carrying hefty discounts. The effect of these plans, if they become widespread enough, will be to destroy the conventional formula, which came down from radio, of charging half of nighttime rates for daytime. The 50% formula doesn't sit well with advertisers, anyway, since many maintain that daytime viewing on the average is more nearly one-third of nighttime sets-in-use.

Film syndication

Despite the many problems faced by syndicators, they had a good year. The amount of product increased, income went up, the substantial syndicators became more substantial. Screen Gems, as one example, almost doubled its sales in 1955.

New grist for the syndication mill mounted. Some quarters felt the supply was becoming greater than the demand. But the big firms still did well in the net profit area.

An increasing flow of network shows appeared in syndication channels for re-run use. The backlog is now big enough so that syndicators can (and do) sell re-runs in strips, which has been solving a lot of programing headaches for stations. A number of made-for-syndication films were of the costume drama type.

Feature films continued strong. Just as on the networks, a number of good quality British films have been showing up in local station programing. The outlook for feature films on tv is for more of it. There's the RKO library bought by General Radio's Tom O'Neil. After four years National Telefilm Associates finally made a deal with David O. Selznick. The firm bought 11 Selznick features at about $100,000 per.

The much-sought-after status of being strong in both national and local sales occupied syndicators' thinking during 1955. The almost-merger between Screen Gems and TPA was an attempt to set up such an outfit. The would-be merger contemplated a joining of Screen Gems' national and network know-how with TPA local sales staff and local know-how. At Ziv, where about 60% of tv sales are in single markets, one man, Bernard Musnick, was given the job of doing nothing else but selling the idea of spot to national advertisers.

Tv and government

Three major issues involving tv came to a head in Washington in 1955. They were (1) allocations and uhf, (2) fee tv, (3) network probe.

Most immediate and pressing was the allocations issue as the uhf situation worsened and it became clear that something would have to be done to assure a truly national and competitive tv industry. The FCC threw the entire allocations issue open to rule making as it denied (presumably until the issue was thrashed out) petitions for deintermixture. The one positive step taken, a drop-in of a vhf channel in the Albany area, was held up by the U.S. Court of Appeals on the petition of a nearby uhf station. The effect of this decision may stall any vhf drop-ins approved by the FCC in areas where deintermixture petitions have been denied.

The question of whether uhf has any future at all was implicit in the appointment of an *ad hoc* committee by the Office of Defense Mobilization to see whether it is possible to transfer any new vhf channels to commercial video's use. However, in an announcement early this month, ODM pointed up the problems that would have to be solved before any channels are transferred. These were listed as (1) effects on national security of channel switches, (2) cost of such switches, (3) availability of equipment and (4) time required to make the switch. Not

100% NEGRO PROGRAMS
WSOK
IN NASHVILLE, TENNESSEE

mentioned by the ODM was the fact that new vhf channels would require converters for tv sets now in use just as uhf does.

How does the FCC feel about allocations? As a group, it cannot agree on an answer. Uhf interests fear that the commission will not take any drastic steps.

The fee tv issue was joined in 1955 as the public first began to learn what it might mean. The FCC was clearly in no hurry to make any final decisions on the question after it received comments from interested parties. Anti-fee tv groups, which includes most of the broadcasting industry and movie exhibitors, were joined in spirit by the newly-merged AFL-CIO, whose last act at its founding convention was to attack fee tv. The fee tv issue is related to the allocations problems in that some uh fbroadcasters see fee tv as their salvation.

The FCC's probe of networks will probably get under way in earnest next year. This year saw the appointment of the staff for the study. The staff's headed by Roscoe L. Barrow, dean, University of Cincinnati Law School, while executive secretary is Louis H. Mayo, assistant dean, George Washington University Law School. The staff includes Harry J. Nichols, who recently retired as senior vice president and part owner of Mumm, Malloy & Nichols ad agency. He will serve as advertising and marketing consultant.

The staff appointments followed informal discussions between the FCC and the national radio-tv networks last month. The discussions were to help the FCC determine the scope of the inquiry. While the FCC said it had no intention of disrupting normal network operation in its quest for data, the network representatives, who included David Sarnoff, Pat Weaver of NBC, Frank Stanton, Richard Salant of CBS Robert Kintner of ABC and John Poor of MBS, felt the FCC was asking for information whose need was questionable.



"What if I do have a new sled! I can't hear KRIZ Phoenix this far from Arizona!"

Color tv

So far as set production is concerned, 1955 was a quiet year for color but it may be the calm before the storm.

About 50,000 color sets were produced this year, most of which were installed in homes. Indications are that 90% of color tv production is now coming from RCA, which is turning out sets for other manufacturers in addition to its own line. RCA's Board Chairman David Sarnoff revealed at an NBC color tv press conference in November that his firm was producing and installing 1,000 color sets a week. He also said at that time (3 November) that 40,000 color receivers had been purchased.

About 100 color sets a week are coming off the West Coast production lines of Hoffman Electronics. H. Leslie Hoffman, president of the firm, said in a speech this month that to his knowledge only two companies (RCA and Hoffman) are turning out 21-inch color receivers engineered and manufactured in their own plants.

Hoffman predicted a 300,000 color set year in 1956. This compares with a 200,000 estimate by General Sarnoff and a 250,000 set estimate by James D. Secrest, executive vice president of RETMA. Backing up Secrest's estimate was a similar one from Arthur L. Chapman, operations vice president of Sylvania.

A 300,000 set year would easily fit General Sarnoff's definition of mass production which, he said, requires sales of 20-25,000 a month. Such sales, the General said, would enable the industry to bring down prices substantially.

Just how cheap color tv receivers would be at that production rate was not indicated, but it is significant that RCA has just brought out a color table model at $695. This model is one of five RCA introduced to its field reps 12 December. RCA's tv vice president and manager, Charles P. Baxter, said RCA plans to turn out twice as many color receivers during the first half of 1956 as it did during the second half of 1955. Since this would involve a production figure of about 50,000, it seems apparent RCA is expecting a number of other manufacturers to get under way in 1956.

One good indication that 1956 may be the year of color breakthrough is that ABC, which has done no color programing, feels it can start in the fall of 1957. This starting date is predicated upon ABC's analysis of some industry estimates there may be as many as five million color receivers by that time.

NBC TV increased its color programing in 1956. It is now running two daytime strips — *Howdy Doody* and *Matinee Theatre* — in color regularly in addition to spectaculars and other shows. CBS TV color programing remained at about the same level. It is running the *Gene Autry Show* and the *Red Skelton Show* in color as well as the *Ford Star Jubilee* and some of its other periodic shows.

A color highlight of the year was the announcement that NBC was con-



verting WNBQ, Chicago, into the "world's first all-color tv station," as part of a $12 million plan to push color programing. At the tv affiliate's convention in Chicago later, new NBC president Robert Sarnoff said the NBC TV o&o's would be likewise converted one by one. ★ ★ ★

1955 RADIO

(*Continued from page* 29)

ried to new heights with the offering of six- and 30-second announcements in addition to minutes.

Probably the most far-reaching sales plan insofar as network flexibility is concerned is Mutual's run-of-schedule plan. Under this plan advertisers can buy five-minute shows which can be played back on affiliate stations at any time within certain time periods. There are three of these time periods: 6:00 a.m. to noon; noon to 6:00 p.m.; 6:00 p.m. to Midnight. There is even a provision under which only the commercial would be played back. In such a case it would be spotted in a local show (within the time period specified) by the affiliate. Despite the fact that announcements under the run-of-scheduled plan are priced especially low, there have been no takers as yet.

CBS this year opened up a total of nine shows for participation buys under a special segmentation rate of $2,100. This includes five minutes of programing, time and talent. NBC is selling one-minute participations at night in a group of eight "Top 10" shows, the reference being to the fact that a number of the shows have appeared high in the rating lists. Some of these are strips (such as *The Great Gildersleeve*), some are conventional half-hour programs (such as *Dragnet* reruns), one is a 110-minute show (*National Radio Fan Club*).

Many of these spot carriers are being offered at rock bottom prices. Though cost-per-1,000 is in some cases higher than locally-produced shows, the actual price per station is usually a good deal less than the station's spot rate, a fact that has irritated both stations and reps.

Advertisers with fast-moving package products have shown more than usual interest in spot carriers. Philip Morris and Brown and Williamson are segmentation sponsors on CBS. Grove, Pearson and Norwich were participation sponsors on Mutual. Pearson and Norwich are in Mutual's Multi-Message Plan at night plus *Storytime* during the day.

The appeal of five-minute segments is shown by what happened to ABC's long-running and popular *Breakfast Club*. In September the show, which was sold in 15-minute participations, was sponsorless. Later in the fall, the sale of five-minute segments was instituted. By the middle of December the show was three-quarters sold out.

Network rate structures underwent some changes in 1955. In most cases there was not much change in actual rates but rather a simplification of the enormously complicated discount tables of the past. Mutual came up with a drastic simplification of its rate card. This involved formalizing the single rate that was, for practical purposes, already in effect, setting up one discount schedule for participation shows and another discount schedule for run-of-schedule announcements. The other networks also have special discount structures for participation buys. This tends to bring back some of the complexity which was done away with in the rate card for conventional buys.

The rate card changes had one bad effect. Since gross rates were substantially changed for the first time in many years, PIB was hard put to come up with gross billings figures that were both comparable as between networks and comparable with past PIB figures. After an unsuccessful attempt to try and get the networks to get together on some kind of rate structure that would be comparable, PIB dropped is reporting of gross time sales last summer. Radio was thus without both published figures on network and spot, a situation which many broadcasters felt could only hurt the medium.

Ad agencies, which have a hard enough time figuring out spot spending by competitors, now have to spend time on network calculations. This is not as hard as working on spot but it is more difficult than it was during the early days of network radio when single show sponsorships were the rule and discounts were simple enough for almost anybody to understand.

Spot radio

After a slow start at the beginning of the year, spot radio picked up mightily following the summer. Speaking of this rush of business, Lawrence Webb, managing director of the Station Representatives Association, said:

"The fourth quarter of 1955 in spot radio parallels another famed fourth quarter—the last three months of 1954, when the upswing of the general economy resumed. Spot radio, too, resumed its upward swing in a happy fourth quarter. Not only were spot radio time sales on the upswing late in 1955, but campaign plans, requests for availabilities, intimations of more spot business for 1956 are on the highly optimistic side."

Webb said the year was marked by more saturation campaigns for grocery and drug products and "a remarkable

YOUR
CLIENTS WILL
enjoy a happier
1956
(and so will you)
IF
you schedule
their messages
to
MAGNIFY YOUR SALES
IN THIS STABLE $140,000,000.00
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CBS & ABC
KGVO-TV
MISSOULA
MONTANA
University City
Rich Lumbering and
Agricultural Area
GILL-PERNA, reps.
167 Mountainous Miles from Spokane

. . . QUAKER OATS USES
KWKW
PASADENA • LOS ANGELES
Spanish Language
Station
AM-FM
New York—Richard O'Connell, Inc.
San Francisco—Broadcast Time Sales
Chicago—Broadcast Time Sales

increase in auto business." Individual reps also reported an increase in saturation campaigns and laid some of this increase to a greater variety of package plans and plans providing for bigger campaigns.

Package plans in the main are used to push times not in great demand, such as nighttime and early afternoon. Early-morning time remained in high demand with Webb reporting an "occasional shortage of good availabilities." There appeared to be a growing interest in late afternoon to catch men driving home from work, a further indication of the growing importance of auto listening.

Some stations have been setting up alternate package plans, one of which would include early morning time while the other wouldn't. As an example, one large metropolitan station offers 12 announcements for $180 outside of early morning time or for $225 to include five announcements during that premium period. In some cases, stations count early-morning announcements as credit toward a package plan rate but charge separately for the early-morning announcements.

Package plans also offer special low rates for run-of-schedule announcements. In some cases, reps complain, stations use this as a rate-cutting device. That is, they charge a lower price for the run-of-schedule order but give the advertiser the fixed positions he wants anyway.

The trend toward the single rate continued. SRA's Webb told SPONSOR that the overall differential between day and night rates for the nation's 2,700 stations has been reduced to about 10%. In other words, daytime is now 10% cheaper compared to the 50% figure during radio's halcyon days. However, because of package plan prices and rate cutting, the difference is probably even less and in many cases nighttime can be bought more cheaply than daytime. One rep reported than on one of his stations the "single rate" applied only until 8:00 p.m., after which the rate was reduced.

Much spot activity in 1955 was concentrated in the top markets. Since these are also the top tv markets, the explanation in most cases is that advertisers active in tv have been using radio basically to beef up their tv schedules in the large cities. Many reps, realizing this, have been selling clients on the idea of taking some money—say 10 or 20%—out of their tv budget and putting it into radio. The reps make the point that radio's economy can result in many more advertising impressions without loss of tv impact.

Aided by the kind of data provided by Nielsen, advertisers are finding out that adding radio to tv also adds a substantial audience. Advertisers not only can reinforce their tv message with economical radio buys, but can (1) reach tv homes not reached by tv and (2) reach radio-only homes, which still represent about 30% of U. S. households.

Among the programing trends in 1955 was the adaptation of NBC's *Monitor* to local use. While music and news remained strong stations increased their efforts to identify themselves with their communities. One trend noticed was the use of the telephone to call listeners and ask them what they think about local issues. Both questioner and questionee are heard on the air. Sometimes public officials are questioned. While this type of programing has been most noticeable at night, it is beginning to appear during the day, too. One advantage of this kind of programing is that talent costs are low.

The problem of voice clarity over telephone lines has come up. It has been noticed that fidelity of telephone voice reproduction varies in different cities. However, it was discovered that careful engineering by the station can improve voice quality.

One thing is certain, however, in the extensive use of the "beeper" phone by stations, they are trying to reach out into communities and further define their identity much like a newspaper does.

Perhaps this thinking on the part of local stations will be radio's *tour de force* in the coming year. More and more radio in general is coming around to the idea that community identification is just as important as the programing content. Linkage with a community brings recognition, recognition brings additional listeners, additional listeners brings a greater revenue potential.

Borrowing a page from the newspapers, perhaps radio has now reached the point where it feels "all programing is local" and will in 1956 make even greater inroads into community activity.

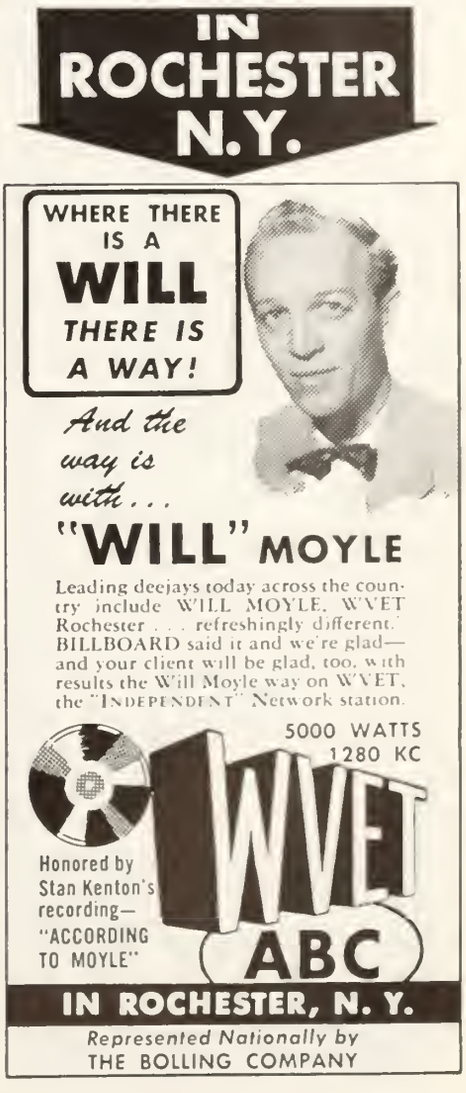
It's apparent that more and more of the *Monitor* approach will burst forth next year. Greater depth will be given to news coverage, more thought given to the likes and dislikes of the area in all programing forms. There will be a greater effort on the part of stations to become community spokesmen, usurping somewhat the role held so long by newspapers.

Whatever the result it will be interesting to watch. Radio has undergone a distinct mutation and, although still in the process, is learning to survive in the new environment. Further changes will take place but the vigorous, I-have-found-my-mark assertion that marked radio in 1955, will become more pronounced in the coming year.

★ ★ ★



SEE PAGE 55



WLS
gives you
All 3
Market...
Coverage...
Programming
Contact us or call your John Blair man TODAY!
WLS The PRAIRIE FARMER STATION CHICAGO 7
890 KILOCYCLES • 50,000 WATTS • ABC NETWORK

When the surveys indicate that
WHBF am • fm • tv
is the
"QUAD-CITIES' FAVORITE"
. . . we believe that this distinction has been earned and achieved through the 25 years of continuous, reliable WHBF service in the broadcasting of news, education and entertainment to an appreciative Quad-City community . . . now ¼ million people.
Les Johnson, V.P. and Gen. Mgr.
QUAD-CITIES
IOWA
DAVENPORT
ROCK ISLAND
MOLINE
EAST MOLINE
ILLINOIS
AS CLOSE TOGETHER AS THE BOROUGHS OF NEW YORK
Quad-Cities' favorite
WHBF AM FM TV
TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.

Newsmakers in advertising



Alfred N. Steele, *chairman of the board of Pepsi-Cola, announced the account will be taken over by Kenyon & Eckhardt, effective 1 April 1956. The $8 million account had been the subject of much speculation when it dropped Biow-Beirn-Toigo earlier this month after having approved the 1956 ad campaign at a bottlers' convention in Miami. Rumor had been rife that D'Arcy would land the account, replacing the $15 million Coca-Cola billing that went to McCann-Erickson. Steele had been with D'Arcy in 1939 on the Coke account, later a Coca-Cola vice president.*



John F. Hardesty *joins the Radio Advertising Bureau as vice president on 1 January. His last position was Eastern sales manager for the Westinghouse Broadcasting Co., although he had been with RAB from 1951 to 1953 as director of local promotion. RAB President Kevin Sweeney commented: "Our activities are multiplying and our budget is expanding considerably over the next few years. These facts make it doubly fortunate that Jack Hardesty is rejoining us. He is familiar with our operation and enjoys an excellent reputation . . . for his ability to get things done."*



Harry W. Chesley *has been named executive vice president and a director of D'Arcy Advertising effective 2 January. He joins the agency in St. Louis after leaving Philip Morris where he was vice president in charge of marketing. Having started with Philip Morris in 1952, he directed the "change of dress" promotion during this past year and introduced the new Marlboro cigarette. Earlier he had been vice president and national sales manager for Pepsi-Cola, national sales promotion manager for Pabst, package goods sales manager for Swift in the eastern U.S.*



William Miesegaes, *president of Transfilm, revealed that the company would enter the theatrical motion picture and television film programing fields in 1956. Transfilm began in 1941 as an industrial film producer, turned to tv commercials in 1951, then formed three separate divisions in July of this year to handle industrial films, tv commercials and sound slidefilms. A new division, Special Projects, has been established to work on theatrical and tv films. It is headed by Walter Lowendahl, executive vice president, formerly in the industrial films division.*

ATN
Air Trails Network

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Louisville
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Call any H-R Office for:

WING—WCOL—WIZE
WCMI
or
John Blair & Co. for WKLO

WING WKLO WIZE WCMI WCOL

BMI

32 TELEVISION TALKS

transcribed from the BMI TV CLINICS—1954

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"One of the more authoritative industry volumes, tantamount to a college course in updated thinking within the industry." —*Variety*

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TORONTO • MONTREAL

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WHBF, Rock Island, Ill.	100
WHTN-TV, Huntington, W. Va.	94
WHO, Des Moines	17
WILK-TV, Wilkes-Barre	88
WITN-TV, Washington, N. C.	18
WKBN-TV, Youngstown	92
WLOL, Minneapolis	74
WLS, Chicago	100
WMAQ-WNBQ, Chicago	67
WMAR-TV, Baltimore	22
WMT, Cedar Rapids	19
WNDU-TV, South Bend	101
WNHC-TV, New Haven	72
WOLF, Syracuse	50
WOW-TV, Omaha	IBC
WREX-TV, Rockford, Ill.	90
WSJS-TV, Winston-Salem	89
WSOK, Nashville	96
WSRS, Cleveland	88
WTVR, Richmond	IFC
WVET, Rochester	99
WWJ, Detroit	43
WXEX-TV, Richmond	7



In looking over the OBVIOUS

Don't overlook the POSITIVE!



It's this simple!

In only 114 days of commercial operation WNDU-TV has achieved the Number 2 position* of audience dominance in the South Bend-Elkhart market. This impressive showing expresses eloquently the acceptance of WNDU-TV by the more than 200,000 families it serves and the confidence shown this station by its advertisers both local and national. We are proud and thankful for this auspicious beginning. In only 114 days, we couldn't ask for more.

** Total "Firsts" by quarter-hour segments according to ARB Nov. 6-12.*

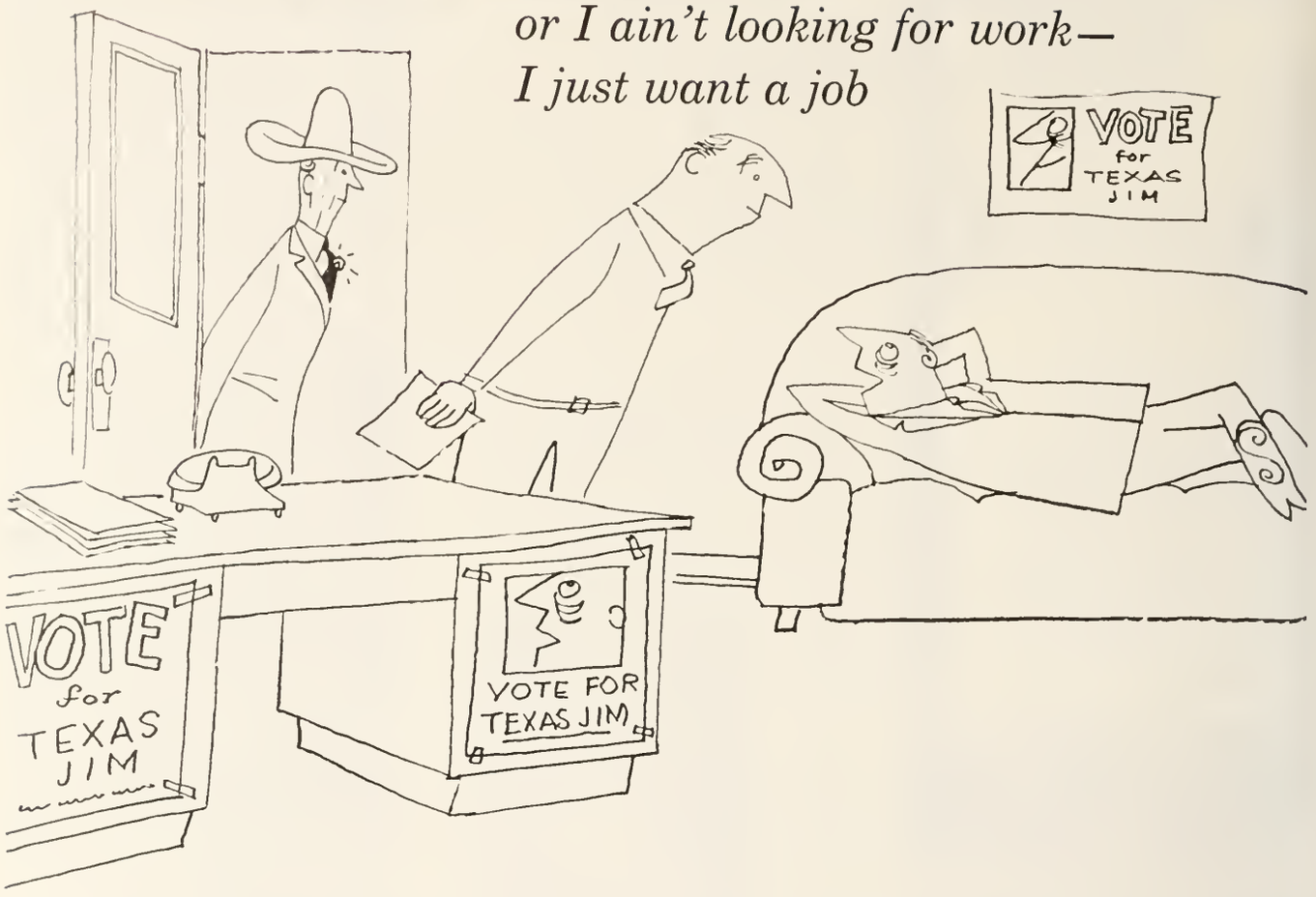


NBC Represented Nationally by MEEKER TV

WNDU·TV
CHANNEL 46

SUBOURBON LIFE

or I ain't looking for work— I just want a job



The manager of a candidate for county office, so a Texas story goes, awakened his charge from an afternoon nap and said, "Tex, according to a story making the rounds, you ain't taken a sober breath since Thanksgiving. How'm I going to get you elected judge with that kind of conduct?" "You etcetera," the man answered, "you wake me up for that? I can't pay no mind to talk like that—I'm spending all my waking hours fighting *false* rumors."

The rumor that our ten thousand watt a.m. signal covers New York is false. The fact that it covers 78 counties with a population of approximately 2 million is true. The rumor that Amarillo is first in the nation in retail sales per household is true.



NBC AFFILIATE

AM: 10,000 watts, 710 kc. TV: Channel 4. Represented nationally by the Katz Agency.

REPORT TO SPONSORS for 26 December 1955

(Continued from page 2)

Small market tv progress

Problem of spreading network programing to small tv markets moved significantly toward solution during 1955 with establishment of CBS TV Extended Market Plan and NBC TV Program Extension Plan. At year's end, for example, CBS TV reported EMP in first year acquired 26 participating stations, 46 national advertisers placing 59 network programs on EMP stations. Index of progress is fact CBS TV couldn't sell EMP stations before plan, but since has voluntarily granted 10 of them rate increases.

-SR-

RAB-SRA action for radio hailed

Close cooperation between SRA, RAB in promoting spot radio and radio in general was cited by Adam J. Young, Jr., president, Adam Young, in annual report to SRA members. Young was elected to SRA presidency for second term. Other officers: H. Preston Peters, president, Free & Peters, vice president; Robert Meeker, president, Robert Meeker Associates, secretary; Eugene Katz, president, Katz Agency, treasurer. Elected to Board of Directors: Joseph Weed, president, Weed & Co.; Lewis H. Avery, president, Avery-Knodel; John P. Blair, president, John Blair & Co.; John E. Pearson, president, John E. Pearson Co. Elected to SRA membership were H-R Television, H-R Representatives, both headed by Frank M. Headley; Broadcast Time Sales, headed by Carl L. Schuele.

-SR-

"Bonus" on ABC daytime movie

Tradition of special discounts to charter members of new program innovations to get show off ground is continued with ABC TV's "Afternoon Film Festival." Charter discounts range from 25 to 30%. There are also regular frequency discounts for participations in 2-hour daytime strip. Web offers 4 participations per half hour: one 90-second, 3 60-seconds. Price per minute starts at $2,500, goes down to $1,600, per 90 seconds, $3,750 to $2,400. Special discount, or bonus, offers 2 free participations for every 8 bought, 3 for 10, 6 for 20, 9 for 30, 12 for 40. Bonus offer starts with show premiere, 16 January, runs until 2 March.

-SR-

Radio-tv directors headaches

Survey of major and medium-sized agencies shows key agency executive, radio-tv director, plagued by (1) continuously expanding functions, (2) need to be multi-faceted expert, (3) lack of time. Many radio-tv directors today have far stronger hold on large air media accounts than account executives, also play vital role in influening advertising strategy through their position on plans board. For detailed analysis of radio-tv directors' problems and headaches, see page 36.

-SR-

Du Mont burial is official

Hardly mentioned in trade press in wake of latest PIB gross tv network time billings was fact that October marked first month when Du Mont billings were nil. While it is not news that Du Mont is out of network picture, lack of dollar figures from PIB makes it official.

-SR-

Hollingbery re-aligns staff

Hollingbery, station reps at a Chicago meeting made following promotions effective 1 January. George P. Hollingbery to chairman of the board, F. Edward Spencer Jr., vice chairman; Fred F. Hague, president, radio division; Harry Wise, president, tv division; George Lindman, director, West Coast operation and Ray Edwards, manager, Los Angeles office.



Station stalemate

Through a peculiar coincidence, at year's end the number of commercial tv stations on the air exactly equals the number when the year began. This doesn't mean that no stations at all were added. Some important news stations have come on the air. But there has been a corresponding mortality in uhf and uneconomical market stations.

The sad commentary is that the allocation and deintermixture problems facing the FCC have so severely curtailed new station growth that everybody has suffered. And everybody includes not only the public, the advertiser and the suffering uhf outlets but the healthiest tv stations as well.

It may be hard for a New York advertiser or agency to appreciate it, but highly prosperous stations in markets which need more outlets are plagued more than a little by (1) an inability to accommodate advertisers with no place to go. (2) the problems of agencies who have proven highly cooperative and feel that they deserve better than a "sorry, no time," and (3) the complaints of viewers who justifiably want a fuller choice of programs.

Because of the severity of the situation we are of the opinion that the bottleneck will vanish before many months are out. After all, the FCC isn't happy about the state of things either.

* * *

Audimation

In the past few years, since radio broadcasters have stirred themselves out of their lethargy, we've run across a number of revitalizing techniques, good and otherwise.

One that has caught our fancy is Audimation, which KMOX, St. Louis, defines as, "The creation of responsive mass audiences through deft radio programing."

We're happy to note that radio set sales will total 14 million or more this year. No doubt a goodly portion of this great demand is due to what KMOX fondly labels Audimation or a reasonable fascimile thereof.

* * *

Tv set count status

Report No. 11: What has been accomplished in 1955 to bring advertisers the tv set count and coverage information which is not now available?

Week by week as we record progress on this vital front we are amazed at how much has happened since Report No. 1 in this series of editorials appeared. As the year comes to a close, this is the picture with our interpretation:

ARF's set estimates: The Advertising Research Foundation has now developed an approach to calculating county-by-county tv set counts based on all available raw material. Work is in progress with a useable report expected by early spring. We predict that this report will be used eagerly by advertisers and agencies. It will be the first set count in tv industry history of a county-by-county nature which comes from advertising's own research group.

The pity is that ARF has to turn to projection methods to fill a gap which should have been filled from the beginning by an industry-supported research organization doing regular field research.

Nielsen Coverage Service: The second NCS, Nielsen has assured its customers, will be available by next fall. Radio and tv station coverage information as well as tv set count data will be furnished. We predict, again, that the new data will be eagerly used.

But, again, it's our observation that it's a pity the industry itself hasn't been doing studies all along of like nature.

NARTB's Cawl project: Providing that the Nielsen Service (or some other that springs up) does not become an industry fixture, the solution to the problem of getting circulation on a (1) regular and (2) industry-accepted basis probably lies with the NARTB's Cawl project. The NARTB and its Committee has pursued this goal through the long stages of testing a new research method. It has announced 1957 as a target date for initial figures.

We urge NARTB to step up its pace. If it can provide a single accepted source of figures, NARTB will once and for all end the tv circulation data problem in what is to us the most logical manner.

Applause

Pepsodent puts spot across

"Sure, spot radio has a lot of impact on the consumer. But how are you going to merchandise it to the dealer?"

For years SPONSOR has heard admen summing up the spot radio merchandising problem in these terms. They're defeatist terms. They're terms which don't fit the experience of dozens of advertisers who have learned how to dramatize spot radio. But because this seems to be a fixation with so many admen we were particularly pleased to get a look behind the scenes at a new Pepsodent merchandising campaign which began this fall.

Pepsodent started with a jingle. It's a simple refrain which goes, "You'll wonder where the yellow went, when you brush your teeth with Pepsodent." Pepsodent decided to invest over $2,000,000, more than half its total ad budget, for airing the jingle via radio during 1956.

Next step, how do you dramatize that decision? Too many advertisers would have kissed it off with a few buckeye mailing pieces. But Pepsodent embarked on a campaign to sell its dealers in keeping with the thinking and intensity of the consumer campaign. As one major step, it hired three attractive girl singers and dispatched them cross country to visit dealers.

We predict that with this kind of showmanship behind its campaign this refrain from Pepsodent's presentation to dealers will prove apt:

"You'll wonder where the toothpaste went, when you stock your shelves with Pepsodent." (For the Pepsodent story, see page 30 this issue.)

TV BUYERS!

THE NEW CBS-TV OUTLET

in OMAHA is

WOW-TV

FRANK P. FOGARTY, *Vice President and General Manager*



channel 6



We suggest that you check your availabilities and adjacencies in the Omaha market TODAY with Blair-TV or Fred Ebener, WOW-TV.

MEREDITH *Radio and Television* STATIONS

affiliated with Better Homes and Gardens and Successful Farming magazines

KANSAS CITY		SYRACUSE		PHOENIX		OMAHA	
KCMO	KCMO	WHEN	WHEN	KPHO	KPHO	WOW	WOW
RADIO 810 kc. CBS	TV Channel 5 CBS	RADIO 620 kc. ABC	TV Channel 8 CBS	RADIO 910 kc. ABC	TV Channel 5	RADIO 590 kc. CBS	TV Channel 6 CBS

Represented by KATZ AGENCY INC. — JOHN BLAIR & CO. — BLAIR TV, INC.

These KMBC-TV people

are putting new life into *Kansas City daytime televisi*



KMBC-TV

"BIG-TIME" DAYTIME

on Channel 9

The way Kansas City is swinging to "Big-Time" Daytime on Channel 9 is nothing short of sensational! By inaugurating fresh, new concepts in programming and assembling the finest television talent in the Heart of America, KMBC-TV has changed completely the Kansas City daytime TV picture. "Big-Time" Daytime has revitalized viewing to such an extent that the daylight hours are now more productive than ever for advertisers.

With this lively new format of daytime entertainment, KMBC-TV, the ABC-TV affiliate in Kansas City, has developed a versatile handling of commercials that answers every sponsor demand. Full sponsorship of sparkling station-produced shows or fine syndicated shows (5 min., 15 min., 30 min., or one hour); filmed minute-participations; live commercials; demonstrations; sampling; audience-participation testimonials; station-breaks; IDs — whatever you want, whatever you need — KMBC-TV can deliver it! Ask your Free & Peters Colonel about the new look in Kansas City daytime television on KMBC-TV.



1, 2 Bill Griffith and Jim Lantz, talent team on the M-F feature, "Jackpot Movie." Bill incorporates the News & Weather, Jim is host-announcer. Films are fine, feature-length Hollywood movies. Strongbox is prop for "Picture Payoff," copyrighted new KMBC-TV telephone quiz giveaway.

3 Commander 9 — an out-of-this-world personality that enchants the kid audience. Programmed 4-5 p.m. Saturdays. Action serials. Highly merchandisable.

4 John Bilyeu—Emcee for "Bandstand" — M-F afternoon teen-age dancing party. Pop records, celebrity interviews.

5, 6, 7, 8 Cast of "Noon," full-hour variety show featuring **5** Claude Dorsey with News & Weather; **6** Piano-playing Emcee Rev Mullins; **7** music by the famed Texas Rangers and Harry Jenks; **8** Singer Norma Sinclair. Live audience.

9 Jim Burke—Special Events Director for KMBC-TV.

10 Whizzo the Clown—Star of "Whizzo's Wonderland," a wonderful children's hour with the famous "Little Rascals" and clever Walter Lantz cartoons. Studio circus set with "junior clowns," magic tricks, talking dogs and other sensa live acts.

11 Bea Johnson—Kansas City 1 homemaker. Her "Happy H show has brought her the N Magazine Award, Zenith Tele Award, the Ohio State Awar other coveted broadcasting hon

12 Sam Molen—Director of for KMBC and emcee of "B with Molen," a live bowling r seen 5-6 p.m. Saturdays.

13 Paul Nesselroad—Quizmas "Watch the Birdie," a daily animated cartoon-quiz on h geography, science, etc. Qu are answered by telephone. Me dise prizes.

14 Lionel Schwan—Kansas No. 1 TV newscaster reports and Weather daily at 3:55 p.m

15 Sue Bowen—Hostess for " emy Movie," full-length afte feature film. A topnotch sellin hicle with a strong, loyal wo audience.

"Big-Time" Daytime also cludes "My Little Margie" five-times-weekly half-hour "Story Theater," half-hour dramas with well-known B way and Hollywood stars (s cated film); and the fab "Mickey Mouse Club."



The Swing is to "BIG-TIME" DAYTIME on Kansas City's Most Powerful TV Stati

KMBC-TV

DON DAVIS, First Vice President
JOHN SCHILLING, Vice Pres. & Gen. Mgr.
GEORGE HIGGINS, Vice Pres. & Sales Mgr.
MORI GREINER, Director of Television



FREE & PETERS, I
Exclusive National Represen

KMBC Radio of Kansas City

KFRM Radio for the State of Kansas